

Bookbird



A JOURNAL OF INTERNATIONAL CHILDREN'S LITERATURE



Hans Christian Andersen
Award Nominees 2018

60
years

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INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

iBbY

Bookbird

A JOURNAL OF INTERNATIONAL CHILDREN'S LITERATURE

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

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Hans Christian Andersen Award Nominees 2018

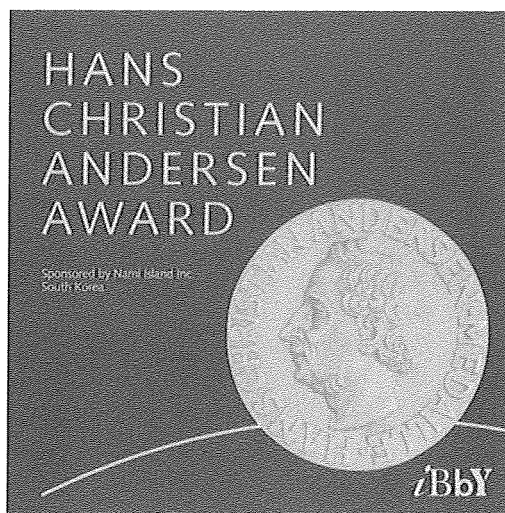
The Hans Christian Andersen Awards are presented every two years by IBBY (International Board on Books for Young People) to an author and an illustrator whose complete works have made an important and lasting contribution to children's literature. IBBY National Sections from 35 countries submitted the following 28 illustrators 33 authors as candidates for the 2018 Hans Christian Andersen Awards:

Author Nominees

Argentina: Pablo De Santis
Armenia: Edward Militonyan
Australia: David Metzenthén
Austria: Renate Welsh
Belgium: Xavier Deutsch
Brazil: Marina Colasanti
Canada: Kenneth Opiel
China: Qin Wenjun
Colombia: Triunfo Arciengas
Cyprus: Andreas Constantinides
Denmark: Louis Jensen
Egypt: Amal Farah
Estonia: Leelo Tungal
France: Marie-Aude Murail
Germany: Mirjam Pressler
Greece: Vagelis Iliopoulos
Iran: Farhad Hassanzadeh
Israel: David Grossman
Italy: Chiara Carminati
Japan: Eiko Kadono
Latvia: Inese Zandere
Mongolia: Dashdondog Jamba
Netherlands: Edward van de Vendel
New Zealand: Joy Cowley
Poland: Marcin Szczygielski
Russia: Andrey Usachev
Slovenia: Peter Svetina
Spain: Alfredo Gómez Cerdá
Sweden: Ulf Stark
Switzerland: Franz Hohler
Turkey: Mavisel Yener
UK: Melvin Burgess
USA: Pam Muñoz Ryan

Illustrator Nominees

Argentina: Pablo Bernasconi
Australia: Jeannie Baker
Austria: Linda Wolfsgruber
Belgium: Carll Cneut
Brazil: Ciça Fittipaldi
Canada: Isabelle Arsenault
China: Xiong Liang
Colombia: Claudia Rueda
Croatia: Andrea Petrlik Huseinović
Denmark: Lilian Brøgger
Egypt: Helmi El-Touni
France: François Place
Germany: Nikolaus Heidelbach
Greece: Christos Dimos
Italy: Guido Scarabottolo
Japan: Seizo Tashima
Latvia: Gundega Muzikante
Lithuania: Kęstutis Kasparavičius
Netherlands: Thé Tjong-Khing
Poland: Iwona Chmielewska
Russia: Igor Oleynikov
Slovenia: Peter Škerl
Spain: Elena Odriozola
Sweden: Eva Lindström
Switzerland: Albertine
Turkey: Sedat Girgin
UK: Jane Ray
USA: Jerry: Pinkney



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 IBBY National Sections and selected by the IBBY Executive Committee. The members of IBBY elect the Jury President at its biennial General Assembly. Patricia Aldana was elected as President of the Jury in Auckland, New Zealand in August 2016. She was born and brought up in Guatemala and attended school in the United States. In 1971 she moved to Canada and has been there ever since. She founded the publishing house Groundwood Books in 1978 and remained its publisher until 2012. She served as an EC member from 1996 to 2002 and again from 2004 to 2006 as vice president. Patsy was elected IBBY president in 2006 and served until 2010. As Jury President she presided over 2016 Jury and for 2018 the Jury comprises the following members:

Denis Beznosov – Head of the Cultural Project Department of Russian State Children’s Library, Moscow, Russia.

Yasuko Doi – Director & Senior Researcher of International Institute for Children’s Literature, Osaka, Japan.

Reina Duarte – Director of Publishing, EDEBE, Barcelona, Spain.

Andrej Ilc – Editor and Head of the fiction department, Mladinska knjiga, Ljubljana, Slovenia.

Eva Kaliskami – Translator and Head of the English Department at I.M. Panagiotopoulos School in Athens, Greece.

Shereen Kreidieh – General Manager for children’s books at the Asala publishing house, Beirut, Lebanon.

María Beatriz Medina – Executive Director of Banco del Libro, Caracas, Venezuela.

Yasmine Motawey – Senior instructor at the Department of Rhetoric and Composition of the American University of Cairo, Egypt.

Lola Rubio – Editor, librarian and cultural agent at Fondo de Cultura Económica, Buenos Aires, Argentina.

Junko Yokota – Director, Center for Teaching Through Children’s Books, National Louis University, Evanston, IL, USA.

The Jury President will preside over the Jury meeting in January 2018 in Basel Switzerland. The shortlist will immediately be announced and disseminated worldwide. The winners are traditionally announced at the IBBY Press Conference on the opening day of the Bologna International Children’s Book Fair: Monday, 26 March 2018. The medals and diplomas will be presented to the winners at a gala event during the 36th IBBY World Congress in Athens Greece (30 August to 1 September 2018).

Editorial

This is a very special *Bookbird*. Of course, every issue of *Bookbird* is special in its own way, each made up of a unique mix of articles, information, and illustrations. It could even be argued that being the “nominees’ issue” makes it more predictable contentwise than usual. After all, *Bookbird* has run presentations of the authors and illustrators nominated for the H. C. Andersen Awards since the very start of the journal. Indeed, it is one of the fixtures of our publication. For the same reason, however, one can argue that it is a feature that makes *Bookbird* stand out, that marks this journal as different from other journals in the field of children’s literature. Together with the Focus IBBY-section, and the articles on literary institutions for children, on reading projects, as well as information about IBBY’s other ventures, the two issues that focus on the Andersen Awards (nominees, and winners and shortlist) complement the research-oriented material. Other journals of children’s literature are either or – only *Bookbird* is both and...

But there is another reason why this is a very special *Bookbird*, however. For with this issue we celebrate that our journal has attained the respectable age of 60 years. But wait, doesn’t it say volume 55 (as in 55 years) on the cover? Yes, indeed, and this five-year mismatch is part of the story explained and outlined in the “60 years-section” included in this *Bookbird*, as a supplement to the nominees’ presentations.

It all started with a conversation at the Bologna Book Fair in 2017, which led to a decision by the BB, Inc. Board that this year should be marked for celebration. The Board then made suggestions about possible contributors. Moreover, the year has been celebrated at the USBBY conference as well as with the launch of the *Bookbird* Facebook page. Following up on the leads suggested by the Board I came to realize what a fascinating history our journal has. I wrote to the previous editors of *Bookbird*, and asked them to write a short account of what happened on their watch: highlights, obstacles, changes, joys, frustrations. I thank them all for their wonderful contributions (Lucia Binder, Jeffrey Garrett, Meena Khorana, Siobhán Parkinson, Evelyn Freeman, Sylvia Vardell, and Roxanne Harde). I also contacted Christiane Raabe at the International Youth Library (IYL); she writes about the first pioneering years, when Jella Lepman launched *Bookbird* at IYL. I am grateful for this research into the early history of *Bookbird*, and for the scans of early material (photos, covers) that she has provided me with for this issue. In another text, Valerie Coghlan puts Lepman’s initiative into the context of her other labors in the field of children’s reading.

Finally, I had the privilege to meet and interview some of the key players of the early *Bookbird*-years. I met Leena Maissen (Executive Director of IBBY 1970-2003) in her Basel home. She gave a lively account of her struggles to keep *Bookbird* airborne through shifting political winds, technological changes, as

well as economic hardship. She also stressed her own ambition to maintain (and raise!) the quality of the writing in the journal, a legacy that continues to be honored under the present director, Liz Page. Soon after my meeting with Leena Maissen I met legendary editor (1962-1993) Lucia Binder in Vienna. In an article in this issue she has given an account of some of her vast work on *Bookbird*, but to meet her in her person (and in Café Central in Vienna, no less!) was for me an extra treat. During her period with *Bookbird* the nominal editor was usually IBBY's president, while she served as the acting editor. In other words, Lucia Binder's importance for *Bookbird* over three decades can hardly be overstated. Finally, I had a serendipitous meeting with Dušan Roll, President of IBBY (1986-90) in connection with the 2017 Biennial of Illustrations Bratislava (BIB). He stressed the importance of *Bookbird* for BIB, saying that the annual BIB supplements (10-14 pages), regular feature of *Bookbird* for many years, were instrumental in establishing the importance of the Bratislava Biennial on the international scene.

If I had not understood it before, it has become increasingly obvious to me while taking this flight down memory lane that carrying on the work of editing *Bookbird* is to engage with people and institutions that have gone before you, but which continue to influence, inspire and support *Bookbird* in different ways. A fitting conclusion to this reflection may therefore be to point to a more recent friend and sponsor – Nami Island. For The Andersen Awards are supported by Nami Island Inc. (since 2009), and the publication of this issue has been made possible through a gift from Nami Island Inc., in the Republic of Korea. IBBY gratefully acknowledges their support of the Hans Christian Andersen Awards, and of the publication of this very, very special issue of *Bookbird*.

Björn Sundmark



BJÖRN SUNDMARK is Professor of English Literature in the Faculty of Education, Malmö University, Sweden. He has published numerous articles on children's literature, and is the author of the study *Alice in the Oral-Literary Continuum* (1999) and co-editor of *The Nation in Children's Literature* (Routledge 2013). He is editor of *Bookbird—Journal of International Children's Literature*.



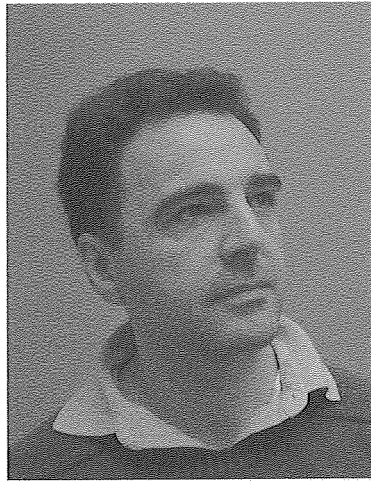
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Nominees 2018

Pablo De Santis

Author - Argentina

Pablo De Santis was born in Buenos Aires in 1963. When he was nineteen years old, he started working as a journalist and comic scriptwriter. In 1991, he published his first book for young people: *From the eyes of the fish*. In 1992, together with the designer Juan Manuel Lima, De Santis created the collection *La Movida* (The Move), a series of books aimed at adolescent readers. From that moment, De Santis published numerous texts that have ensured his acclaim as a reference of the best literature for young people.



De Santis has been included in the IBBY Honor List for his books *The Seeker of Endings* (2010) and *The True Business of Mr. Trapani* (2014). He received the ALIJA Highlights award, the KONEX Award as the best author of literature for young people in the decade 1994–2004, and the Planeta-Casa de las Américas award in 2007. He also received Academia Argentina de Letras Award in 2008 and the National Literature Prize in 2012.

His books have been translated into Italian and Portuguese. The most prominent books are *Lucas Lenz and the Museum of the Universe*, *The Games Maker*, *The Seeker of Endings*, *Late Night*, and *The Snow Game*. As stated by Marcelo Birmajer, “De Santis is a writer. For thirty years, he has transmitted laughter,

suspense, curiosity and desire for adventure to thousands of adolescents.” Birmajer also argues that plenty of De Santis’s books for young people are already classics in Latin America and Spain, and that some of his short-stories seem to have been inspired by dreams, while others resemble poems.

Add to this Graciela Pérez Aguilar’s assessment that, “A large part of Pablo De Santis’ work is full of clues that lead to strange worlds, which are eventually central for reading, writing and for life itself.” Most succinctly, however,

De Santis himself expresses his thought on the creative process with the following words:

They are isolated ideas: islands which have to be joined in an archipelago. Little by little coincidences are being seen and what seems an accumulation of casual inventions take shape. The elements of fiction start to “rime,” tone appears. Author work with logic, with the sense of logic that one may have, but beneath, the unconscious is constantly incorporating things which do not seem to fit anywhere...but then they fit. Writing—especially novel writing—is like children’s games, where the most incongruent objects are finally incorporated and make sense.

Edward Militonyan

Author – Armenia

Edward Militonyan was born on May 12, 1953 in Yerevan. In 1976, he graduated from the Yerevan State University, the faculty of Philology. In 1974, he worked for the magazine *Pioneer* and then from 1975 to 1976 at the editorial office of the magazine *Garun* as a head of the section on poetry. From 1978, he worked at the Young Communist League Central Committee, first as an instructor then as deputy head of the department. From 1982, he was the chief editor of the magazine *Tsitsernak* (simultaneously in 1992–1999). Since the 1990s, he has held numerous positions within the state administration and in publishing.

Militonyan's books have won many prizes and have been translated into many foreign languages. The author of more than forty books, Militonyan writes both for children and adults. He is also a well-known painter, and some of his books have been published with his own illustrations. He has made an enduring mark on Armenian children's and YA literature. The numerous collections of his poems, epics,



and stories are composed with a true sense of the psychology and mentality of children. They have colorful pictures, stylistically hilarious elements, and fascinating mixtures of real and imaginary elements. His works have become cherished companions of generations of children and young people.

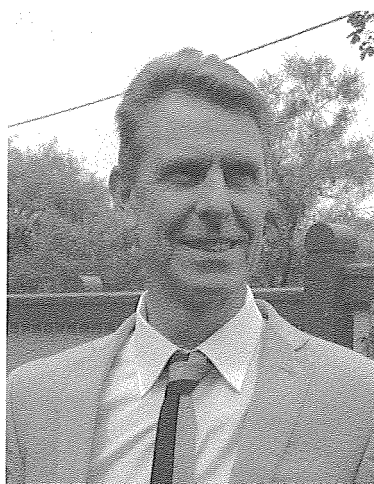
The works that he creates for children speak to them; such an approach makes young readers believe in what they are reading and think over their bad or good behavior, of what is ugly and beautiful, of cowardice and courage—things that are very important for the social and personal development of children. Children are very impressionable during the formative years, and Militonyan's works can help them develop into intelligent, caring, considerate, and friendly people. Militonyan's works help the readers come to their own conclusions. His stories do not tell the readers everything they need to know; this allows for some difference in opinion, which strengthens the development of the child.

David Metzenthen

Author – Australia

David Metzenthen (1958) lives in and loves Melbourne, where he was born. After completing his schooling in Australia, Metzenthen travelled to New Zealand, where he worked in a range of jobs including gardener, grave-digger, and hotel porter. On his return to Australia, he worked as a copywriter for Radio 3DB, for Grundy Television, and for Myer. While at Grundy Television, Metzenthen wrote a short story which was published in *The Australian*. Since then, he has been writing full-time. His first novel, *Danger Wave*, was published in 1990.

Metzenthen's carefully honed writing style is combined with an ability to capture moments of his characters' lives with deeply-felt and evocative insight. He is a masterful writer of fiction for older readers and has published eighteen novels, one award-winning picturebook, and numerous works for younger readers (including titles in Penguin's Aussie Nibbles, Aussie Bites, and Aussie Chomps series). His works often deal with sport, and he is particularly finely attuned to exploring young male emotions. Both his father and grandfather served in the Australian Defence Forces, fostering his great interest in the role Australians have played in armed conflict. The award-winning *Boys of Blood and Bone* (2003) was republished as an Anzac Centenary Edition (2014) with his Preface. *Dreaming the Enemy*



(2016) is about the Vietnam War:

I wanted strongly to present something of what young Australians went through in this war, at the orders of their Government, and the great toll it took on them, their families, friends, and futures ... I hope to have shown what happens to people, that what we do or is done to us, stays with us for a long time and must be met with compassion and understanding. The idea that I could do this through my work is a humbling and beautiful aspect of what it means to write. It also

confers a responsibility on me to give my utmost to the novel, with the aim of giving to others something worth reading and thinking about.

Metzenthen enjoys surfing and fly-fishing and is a keen environmentalist; the natural world is where he likes to spend his time. He is married to Fiona and has two children.

Metzenthen is a writer of immense integrity and peerless elegance. His work has been described variously as profound, laconic, vividly realized, finely crafted, and empathetic. He is a writer whose passionate interests are honestly explored in works of gravitas and profundity.

David Metzenthen is one of Australia's foremost writers of fiction for young people.

Renate Welsh

Author – Austria

Renate Welsh was born in Vienna on December 22, 1937. More than once, the author has described her childhood as having been an unhappy one—a fact she attributes to the early death of loved ones (her mother and her grandfather), the resulting vague feelings of guilt, and living through the Second World War. Early in her life, Welsh started to process her experiences by writing and inventing stories. At the age of fifteen, she was awarded a scholarship and went to Portland, Oregon, as an exchange student



for one year. In 1955, she started to study English, Spanish, and political sciences; however, after her marriage in 1956, she broke off her university studies in order to work for the British Council in Vienna. Initially, she worked there part-time, and as of 1962 she started to work as a freelance translator. She began to write after she had had to stay at a hospital for an extended period in the year of 1968. This long phase of forced contemplation triggered her first book, *Der Enkel des Löwenjägers* (The Lion Hunter's Grandson), which was on the Roll of Honour on the occasion of the 1970 Austrian State Award. Since 1975, Renate Welsh has worked as a freelance writer.

In her comprehensive and versatile overall work, Welsh has written about the current tendencies of change in modern childhood and youth in an exemplary and socially committed way. In ad-

dition to the author's narrating style—which is masterly, formally sophisticated, and often innovative—the contents are what make her books relevant. Welsh focuses on children's social reality, therefore enabling them to cope with their own lives. Family crises and social injustice, illnesses, social exclusion, violence at home and at school, isolation, and identity conflicts are depicted with remarkable honesty. Her books are highly ethical while making do without any preaching qualities.

The children's and teen books by Renate Welsh have enjoyed undivided recognition within all German-speaking countries and beyond. The writer has received the Austrian Children's and Juvenile Book Award many times over; she has received the German Youth Literature Award for *Johanna* in 1980—an award only few Austrian books have received; and in 1992, she was awarded the Austrian Recognition Award for Children's and Juvenile literature was finalist for the 2014 Hans Christian Andersen Award.

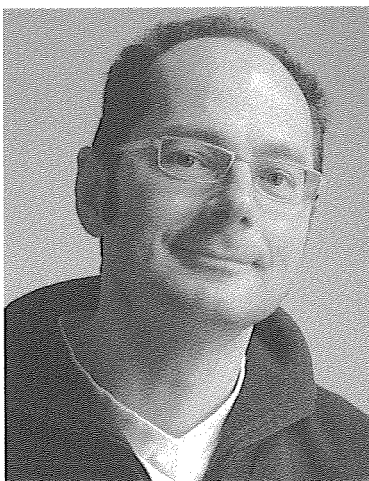
Most of her books have been published in several editions, and many were translated into numerous foreign languages. This has made Renate Welsh, who has worked as a writer and developed her art for more than four decades, one of the most renowned writers of contemporary German literature for children and teens.

Xavier Deutsch

Author - Belgium

Xavier Deutsch was born in Leuven, Belgium, in 1965. He holds a PhD in philosophy and literature and has written about forty literary works (including novels, short stories, plays, articles, and essays) for adults and for teenagers. Some of his most known works are *Allez! Allez!* (Come on! Come on!), awarded Prix Totem du salon du livre de jeunesse de Montreuil, and *La belle étoile* (The bright star), which earned Belgium's most prestigious award, the Prix Rossel. He may have been writing since 1989, but he started dedicating himself completely to writing in 1996.

Deutsch writes for teenagers and young adults, and his characters are more or less the same age as the readers of his novels. Through his novels, we discover adolescents who, like so many others, try to understand the society they live in. Sometimes they learn what it means to go into adulthood, experience their first love, live the complicated life of children whose parents are separated, end up looking for a parent, or deal with problems bigger than they are.



Xavier Deutsch's novels deal with important themes that affect the majority of potential readers: the survival of democracy in a society abused by television and consumption, corporate lobbying to influence economic policy, the necessity of critical spirit and freedom of opinion, and the merits of resistance or obedience. Many young readers identify with the characters created by Xavier Deutsch and understand their reasons for revolt. Readers cannot help wondering how they would react in the place of the fictional

characters created by Deutsch.

Does Xavier Deutsch want to say something special? Is there a message to deliver? No, this is not his conception of literature. According to Deutsch,

Literature is not a little obedient mule that carries on its back the thought of the author; to transmit it obediently to the readers. Literature is a wild horse that springs wildly out of its author; without the author attempting to domesticate it, then gallops through unknown plains and mountains.

Marina Colasanti

Author – Brazil

Marina Colasanti was born in 1937 in Asmara, in what was then known as Abyssinia (nowadays Eritrea). She lived in Tripoli, Libya, until the beginning of World War II, when her family returned to Italy. Only in 1948 would she settle in Brazil. This nomadic childhood is described in her memoir, *My Foreign War*:

Coming from a family of artists, Colasanti began to study painting already as a teenager; she later attended the National School of Fine Arts, specializing in etching. Then, she began to work as a journalist. As a writer and chronicler of a major newspaper of Rio de Janeiro, she had already published two books of fiction and was editor of the children's section when she published her first book for children and young people, *A True Blue Idea*. These amazing and innovative fairy tales, illustrated by her, were awarded the most important prizes in the field. They became bestsellers, having been published in France, Spain, and several countries of Latin America. They still remain in print and are widely used in schools. In an interview, Colasanti says,

When I write fairy tales I don't have, or even want to have, any purpose. The consciousness must go to Curaçao, consciousness' vacation, superego' vacation! I need to be in a state almost semi-lethargic, and just listen to the unconscious.... I don't have any control over these tales. I have control over the form when it is time to write them down. But not over their contents.



Today, there are more than fifty books by Colasanti (poetry, fiction, essays) written for adults and children, recognized by critics, worthy of many awards, and analyzed in numerous academic theses. Being a feminist, Colasanti has worked for more than twenty years with gender issues, producing four books that have been recognized as important for Brazilian women's awareness.

The depth of content and the rich poetic language are the trademark signs of her literary production for children and young people. Colasanti has written over a hundred fairy tales, many of which appear not only in books but also in collections of stories by several storytellers in many continents. But Colasanti is first of all a communicator:

I write books for children, fairy tales and others genres. I don't want to amuse children. That's not my role. I want to talk to them. When I write for children, I talk to them, but I do not put myself in their place. As an adult, I chat with children. I don't buy the idea that there is a child in me. The child I was is gone... longtime ago! ... But I take children very seriously, I talk to them with absolute respect. And it doesn't mean I don't want to see them smiling. It is more an acknowledgment of their intelligence. They understand everything, they know everything, they are very curious.

Kenneth Opper

Author - Canada

Kenneth Opper was born on August 31, 1967, in Port Alberni, British Columbia. As a boy, he loved video games, Dungeons and Dragons, and films such as Star Wars. He attended the University of Toronto, where he majored in English literature and cinema, and graduated in 1989. He met his wife in Toronto and travelled with her to England, where she was studying for her Ph.D. After three years, they moved back to Canada.



as the oral sprezzatura of Brian Doyle.

His body of work has been noted by scholars and critics for strong characters, impressive world-building, and his ability to write across genre and age group—he has written picturebooks, novels for early readers, and young adult fiction. He can move from historical fiction to contemporary and magical realism, from fantasy to steampunk, and each narrative garners fans, prizes, and yet more commendation. When asked to

reflect on where his ideas come from, Opper noted,

Readers—and not just young ones—sometimes imagine that ideas are rare and elusive things. But they are one of the most common elements in our mind's periodic table. An idea starts with a simple question. It doesn't have to be particularly unusual or profound.

When Opper was thirteen, he told his father he would publish a book by the time he was fourteen. He did, in fact, complete his first story when he was fourteen. A family friend sent this first manuscript to Roald Dahl. Dahl, liking what he read, in turn, sent it to his agent. Just as Opper was graduating from high school at the age of seventeen (1985), his first novel, *Colin's Fantastic Video Adventure*, was published. He has written thirty novels since then, and his work has been published in over twenty-five countries and in as many languages.

Opper is an author of diverse and exceptional talents, an author of international renown who is celebrated within Canadian children's and young adult literature. Once asked about what makes him a particularly "Canadian" author, Opper noted,

one of the benefits of living in a small country poised between two cultural superpowers is you tend to be more outward-looking. So, my writing style was influenced by the fantastical hyperbole of Roald Dahl and the terse minimalism of Ernest Hemingway and the brainy, more ornate prose of John Updike, as well

In addition to writing for children and young people, Opper works on screenplays, based both on his own books and original ideas. Several of his screenplays have been optioned for film. A father of three, Opper juggles a very full schedule with his home life. He is a popular speaker at schools, festivals, conferences, and book award ceremonies. In his thirty-two-year career, Kenneth Opper has published thirty books—including the *The Nest*, illustrated by Caldecott Medal-winner Jon Klassen, and his 2016 young adult novel, *Every Hidden Thing*.

Kenneth Opper is a truly inspiring Canadian author, whose work transcends genre and appeals to audiences of every age.

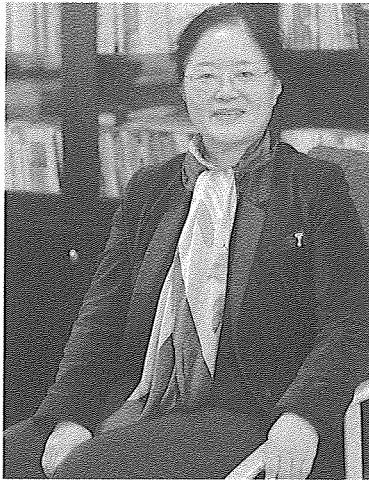
Qin Wenjun

Author - China

Qin Wenjun was born in Shanghai in 1954. She expresses her conviction that all children are worthy of being portrayed in her famous quote, "Each and every child is an irreplaceable miracle." The beauty and innocence she depicts in her works are impossible for children themselves to put into literature and too often forgotten by adults.

Based on the status of children's literature in China in the late 1980s, Qin Wenjun proposed that "children's literature should center on children and humanity, with emotion expressed in interesting and diverse forms." During that period, books for children used a "deep pattern" expressing emotions and ideas so complicated that most little readers lost interest. Qin analyzed the problem, spearheaded a fundamental change, and in 1991 put her literary perspective into practice with the publication of her novel *Jia Li in Junior High*. *Jia Li in Junior High* has sold over three million copies and was made into a film, a TV series, a stage play, and a radio play.

Over her thirty-five years of writing, editing, and publishing, Qin Wenjun has also been an activist. For many years, she has served as the President of the



China-Japan Children's Literature and Fine Arts Exchange Association, promoting awareness of children's literature and fine arts between the two countries. In 2008, in Shanghai, she founded the Shanghai Board on Books for Young People (SHBBY), a branch of CBBY whose members include over a hundred writers and illustrators from that city. She offered her villa to SHBBY, creating the "Cluckie's Reading House" to showcase works written by older, middle-aged, and young writers of juvenile literature.

Qin Wenjun is among the most popular writers of children's literature in China, winning the most awards in modern times. China is proud of her because of this and also because she opens a light on the night sky, enabling people to see myriads of glittering stars. As a writer of children's literature, she has lofty thoughts and a winning personality. She has also made enormous selfless contributions in such areas as the cultivation of new children's authors, the promotion of children's reading, the building of book-loving families and communities, and the improvement of cultural understanding among various countries.

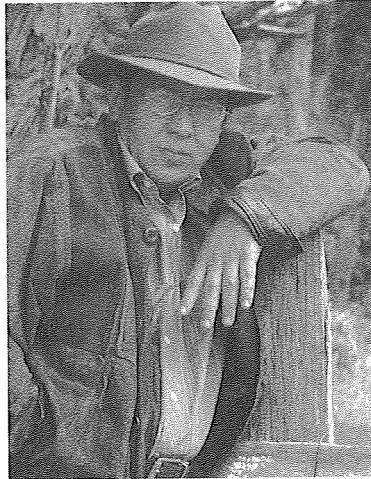
Triunfo Arciengas

Author – Colombia

Triunfo Arciengas was born in Malaga. He holds a master's degree in Literature (Pontificia Universidad Javeriana) and is a translation specialist (University of Pamplona). He was a member of the Unión Nacional de Escritores and on the editorial board of the magazine *Puesto de Combate*. Arciengas also directs children's literature workshops as well as *La Manzana Azul*, a girls theater in Pamplona, Santander.

Humor has served Arciniegas – during twenty years of literary work dedicated to children – to question hypocritical social, political, and cultural conventions of the Hispanic scope and also to announce the utopia of laughter, where everything is disarmed and displaced, and to breathe an air of freedom in the interpretation of the world. His work has been educational. Arciniegas literary pursuits and achievements have been a model of reflection for the budding writers of children's literature in Colombia during the first decade of the twenty-first century. We can consider him a classic, a master of humor.

When reflecting on writing, in general and what he himself wants to achieve, Arciniegas says,



I have set out to tell stories with elegance and beauty, attending to the fundamental truths of man. Their fears and their deepest dreams, celebrating life but not forgetting the constant presence of death, respecting the intelligence and the sensitivity of the reader. Poetry, humor and irreverence have been my working tools. The office of writing is sacred and should be exercised without traps and without risk. That's the only way it's worth it.

Arciniegas won the VII Premio Enka de Literatura Infantil in 1989 with *Las batallas de Rosalino*, Premio

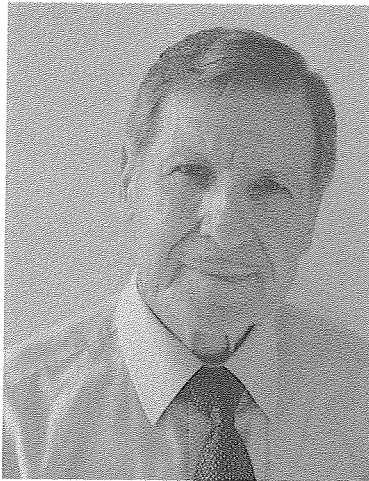
Comfamiliar del Atlántico in 1991 with *Caperucita Roja y otras historias perversas*, Premio Nacional de Literatura de Colcultura in 1993 with *La chica de Transilvania*, Premio Nacional de Dramaturgia para la Niñez in 1998 with *Torcuato es un león viejo*, Premio de Literatura Infantil Parker in 2003 with *La negra y el diablo* and the Premio Nacional de Cuento Jorge Gaitán Durán in 2007 with *Mujeres muertas de amor*. Banco del Libro of Venezuela recommended the author. In addition, he he was included in the White Ravens 2014 with *El niño gato*, the Foundation Four Cats Award 2014, and the 2016 IBBY Honour List with *Letras Robadas*.

Andreas Constantinides

Author – Cyprus

Andreas Constantinides has been writing for children since 1982, when his first poetic collection, *Mirto's Book-Rodoharama*, was published. Today, he is considered as the pre-eminent writer of children's Literature in Cyprus. He has been awarded by the most official and recognized competitions of Children's Literature both in Greece and Cyprus. Up to the present day, Andreas Constantinides has published twenty-seven books and a twenty-eighth is under publication. Of these, ten are prose writings, novels, and narrative-fairytales. The rest are poetic collections or poetic compositions. Additionally, during his first ten years of writing, he published eight poetic collections and only two prose writings, which is why he is considered mostly a poet for children. But we also ought to recognize him as a successful prose writer for children, too.

The content, format, and literary quality of Constantinides' poetry for children all derive from the way he approaches children; his emotional and moral ideological world; his literary virtues and employed techniques; and his attitude towards nature, life, people, and his land. He approaches children in a simple and unfeigned way. Sensitivity, naivety, and tenderness are his basic values. Moreover, he adds a note of goodness in his poetry for children, so much needed in our times. His poetry refers to nature, the world of imagination, and other daily human activities. He transfers feelings of optimism and faith to life, to humans, and to the entire world. The style of his writing is characterized by a deep lyrical tone, careful language, perfect meter and rhythm, and a va-



riety of stanza formats. His work preserves successfully the folklore tradition and connects children with their roots. Importantly, too, the poems enliven the struggle of the Cypriot people for freedom during the period 1955–59.

In an overall evaluation of Andreas Constantinides' poetry for children, we can distinguish among his seventeen poetic collections three different strands: narrative verses, lyrical poems, and patriotic poems. In the first category, there are the most established collections with doz-

ens of independent but thematically related poems. The following works can be found in this category: *Mirto's Book-Rodoharama* (1982), *Drosopigi* (1986), *The Nightingale's Song* (1988), *Children's Smiles* (2015), and *The Months' Song* (2012). The second group contains patriotic works inspired by the Cypriot struggle of the past few decades and directed to older children and teenagers, such as the collection *Heroic Years*, subtitled *33 Rings in an Endless Chain*. In this work, the poet forges the endless chain of Cyprus history, which has started in 1955 and has not yet ended. The proud and heroic years remind us to whom we owe the share of freedom we have today. The collection *I Honor Your Passion My Island* has more complex poetic composition, since it is structured in four acts. The poet mourns for the ill-fated Cyprus, and Constantinides concludes by visualizing a brighter tomorrow. The visualizations as well as the theatricality of the composition make the work look like a public oratorio, a requiem for Cyprus after 1974.

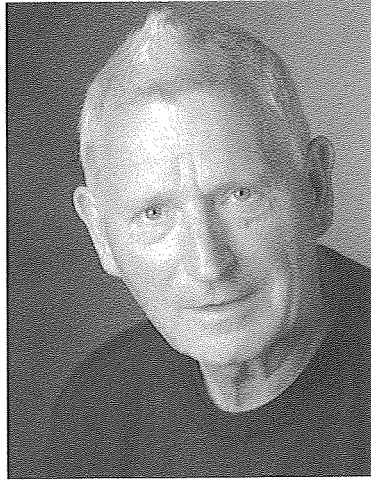
Louis Jensen

Author - Denmark

Louis Jensen was born in Nibe by Limfjorden in the northern part of Jutland in 1943. When he was twelve years old, the family moved south and away from the sea. However, the great shiny fjord and the screams of the thousands of birds are always in his books. His first book was a collection of poems, published in 1973. He keeps writing for adults, but not that often. His debut for children was in 1983 with a short story called "The Insect man" for the anthology *Fantastic tales*, published in German as "Der Insektenmann"

in an anthology with the same title (Berlin, 1990). His debut in writing novels for children was *Krystalmanden* (The Crystal Man) in 1986. Later, Louis Jensen became an architect specialized in city planning. Until a few years ago, he held a position in the municipality of Aarhus, where he still lives. He is married to Elizabeth, with three children and several grandchildren. He has his own boat and sails in all weather, dances tango, and travels. Louis Jensen is also a man of practical action. His vegetable garden is widely known. He is a skilled chess player, too. Today, he lives entirely off his writing. Hardly any anthology for educational use is published without a story of his.

Louis Jensen has been influenced by thinkers such as Jung and Steiner. A favorite book is *Alice in Wonderland*, and he reads Hans Christian Andersen all year round. Louis Jensen has received all awards



available in Denmark, and he receives a life-long contribution from the State in recognition of his work. He has been nominated for the Hans Christian Andersen Award several times and was shortlisted in 2010 and 2016 for the Astrid Lindgren Memorial Award, and now also for the new Nordic Award for Children's Literature. You could listen to Louis Jensen reading poetry at the latest music festival in Roskilde, and in Germany and Austria, you may listen to him reading from "33 Cent - um ein

Leben zu retten," the German translation of "2 kroner og 25 øre." He has been included in the *Danish Encyclopedia* and the new history of Danish literature.

Louis Jensen is a rare mixture of a nerd and a free spirit. In one of his books, *Tusindfuglen* (The Thousand Bird), it was his ambition to mention all Danish birds. To his great annoyance, he forgot one, so it had to be included in the next book! A greater piece of ornithological poetry does not exist. That is how you attack evil. With his collections of Square Stories—a collection of books with a hundred square stories each, now completed with the eleventh volume reaching a total of 1001 stories—Louis Jensen has found a whole new form of story-telling. In the very town of fairy tales, Louis Jensen has built a house the likes of which have never stood before. It has great eyes and birds on the roof.

Amal Farah

Author - Egypt

Born in 1968 into an artistic family of modest means, Amal Farah cites her mother's epic storytelling, her brother's paintings, and their family library as key influences on her growing up:

I come from Aswan, where the temple of Abu Simbel stands beneath the burning sun, the open sky, the widest Nile, and the date palms. I come from a land of beauty and art, where our women use colored strings to design caps for children and the men string verse like tumbling water in contests that confer reputation and confirm togetherness.

I was one of those whose fathers uprooted to Cairo, searching for a better life. Life would return in the summers when I was back in the village, around the campfire with cousins and aunts, sipping tea and telling stories of boats, adventures, and the jinn we believed could reach out with bony arms across the Nile banks to turn us into rabbits and goblins at will.



Farah began songwriting and founded a children's supplement for a major newspaper, and moved fully into children's journalism. A year later, the great Egyptian artist Helmi El-Touni liked two of her short stories so much that he introduced her to Dar El-Shorouk publishing house, which published her first three stories to great critical and popular acclaim.

Today, forty children's books later, Farah's work is considered by many to have created a critical juncture in contemporary Egyptian children's literature. Her

phrasing has the preciseness of an archer, while her imagination runs beastly wild, producing books that carry deep philosophical insights and invite revisiting at various ages. Her infectious love affair with the Arabic language is played out with artful reticence, in elegant playful prose with great verbal economy. Her writing is both narrative and non-narrative and often defies genre itself. She also resists age brackets for children's books, insisting, "I don't write for children, I write for childhood, a refuge for a lifetime."

Farah's work has received both national and international recognition, her civic engagement and professional generosity towards other writers endears her to those working in culture, and her opinions on books are sought as a respected juror on many Arab literature award committees. Since 2015, Farah has set up her own publishing house for children's books, Shagara Publishing, and has won the 2016 Best Children's Book of the Year from the Etisalat Award for Children's Literature.

In 1990, armed with a BA in Arabic literature from Cairo University, Farah started her career in journalism, determined to write vehement prose on the issues that would stay with her for her entire life: social justice, culture as an essential right for all, and political participation.

Having gone from being a reporter to a journalist to a syndicated columnist in seven years, she began turning towards the poetry she grew up with and the nagging suspicion that the issues she fought for might be better served by giving children a rich childhood, full of words, thoughts, play, imagination, and dreams.

Leelo Tungal

Author - Estonia

In June 1947, the year Leelo Tungal was born, the XII Estonian Song Festival was held in Tallinn, and one of the more popular choral songs performed was “*Leelo*.” The word signifies Estonian folk singing in general, and Leelo Tungal can certainly be regarded as a folk bard. To this day, whatever is topical in Estonian society at the moment can always be found echoing in her poems.

Tungal’s writings deal with children and their families and span the media of common reading materials, schoolbooks (her ABC-primer characters Adam and Anna have endured for decades), song repertoires, journalism, and public performances. Although Tungal has written many librettos and drama pieces, she has definitely enjoyed her greatest public fame at the Estonian Song Festivals, at which authors are called to take the stage before hundreds of thousands of cheering and clapping audience members expressing delight with an intensity uncommon for Estonians. Tungal’s lyrics have been used in pieces for both children’s and adult choirs. She belongs to all Estonians, and her works can be found in most homes. She can frequently be seen speaking on behalf of children and as a patron of children’s protection and family events.

Tungal’s children’s poetry is upbeat; you could even say that it is hard to find any of her children’s texts that do not contain something funny. This



aspect fascinates children. Jokes are infectious and boost courage. Jokes often arise from unexpected associations, and it is great to re-read a story to experience a joke anew. Tungal’s stories, which are built on alliteration and puns, are not always easy to understand; however, once you pick up on the joke, you want to re-read the text again and again. At the same time, the poet perennially has a smile and a candidly compassionate word for those who have had a rough time in life: for instance, a child who is better understood by

his or her dog than by other people or a child who has no father to take to the school’s Father’s Day celebration. Furthermore, Tungal’s stories often include unexpected twists: A mother and father take a break from their children and set off on a trip, but while they’re away, they sadly hug the kids’ teddy bears. A narrator encourages the teacher to hit him (“Hit me, dear teacher / with your so hand”), but in the last stanza, it turns out that the narrator is a ball with which the teacher has not had time to play in a long while.

In her children’s stories, Tungal calls on the reader to notice and resolve problems. She is riveted by the theme of children whose lives lack something important, such as parental care or friendship. Nevertheless, her storytelling always carries a cheerful tone.

Marie-Aude Murail

Author – France

Through her writings for children and young adults, Marie-Aude Murail has explored diverse literary territories. She started by telling stories about everyday life (the Émilien series), then she turned to adventure stories (the Nils Hazard series) and fantasy novels (*Amour, vampire et loup-garou* [Love, vampire and werewolf] or *Tom Lorient*). Afterwards, she started writing historical novels—such as *Miss Charity*, inspired by Beatrix Potter’s life, a book in which she portrays a heroine full of character in Victorian England. Then her novels become more and more engaged in social themes: *Oh, boy! Maîté coiffure* [Maîté Salon], *Papa et maman sont sur un bateau* [Daddy and mummy are on a boat], and more recently, the *Sauveur et fils* [Saviour and son] series; all of them are acclaimed by both young readers and critics.

For every text, Marie-Aude Murail renews her writing, in a constant search for improvement. She even rewrote some of her novels before they were reprinted, in order to adapt them to the young readers of today. She not only researches her subjects deeply before writing, she also encounters children and young adults in various places and on numerous occasions. From the Zones of Educational Priority (ZEP) to the international schools, Murail establishes a dialogue with readers and non-readers.

In my archives, I have examples of poems or raps, comics, photo-stories, drawings, collages, new covers for my books; I watched theatre plays, puppet shows, I took part in school radio broadcasts, videos on the



*internet, etc.
So yes, I “compromised”
myself with the schooling
system; I even participated
in the training of teachers.
At the end, we all want the
same thing: the best for
the kids.*

Convinced of the virtues of reading, Marie-Aude Murail has written many essays on the subject—such as “Continue reading, we don’t like the recess” or “Writer for children: How I became one, why I stayed one.” She also took part in seminars, where she expressed her views on the role of the author writing for children: “Tell the truth but not entirely, and especially do not talk rubbish.” Murail is also committed to the defense of exiled or migrant children’s rights. She addresses the topic in one of her novels, *Vive la République!* [Long live the Republic!]. Based on a true story, the novel tells the story of a school mobilized to help a family of undocumented migrants. Her thorough research on the pathways of refugee children led her to alert the public on the situation in France and to openly take a stand.

Marie-Aude Murail is very attentive to what’s at stake in our society. She deals with difficult themes in her novels and touches the young public she debates with. In many respects, Murail embodies shared values defended by IBBY: committed to the cause of children and reading, she observes the world from a distance, seriously. With humor and a caring optimism, Marie-Aude Murail opens numerous windows on the major stakes of contemporary society.

Mirjam Pressler

Author – Germany

Mirjam Pressler was born in Darmstadt, Germany, in 1940 as the illegitimate child of a Jewish mother. She grew up in the care of foster parents, as well as in an orphanage. In her difficult childhood, reading became a secret sanctuary. After school, Mirjam Pressler studied painting and languages in Frankfurt am Main and Munich and also spent one year living in a kibbutz in Israel. Later, as single mother of three daughters, she took a variety of jobs to support her family. In 1979, at the age of thirty-nine, Mirjam Pressler decided to supplement her income by writing her first young adult novel.

For her debut, *Bitterschokolade* (Bitter Chocolate), she was awarded the Oldenburg Youth Literature prize. Since then, she has written over fifty books for children and young adults and has translated more than two hundred works from five languages. For her work, she has garnered numerous awards, among them the German Children's Literature Special Awards for her complete work both as author and translator. Pressler's anti-authoritarian novels are considered modern classics of German children's and young adult literature.

Pressler's books deal with the difficult side of living; they do not come with a classical happy ending but suggest, rather, strategies for survival. Mirjam Pressler takes children and adolescents seriously and shares their concerns. She succeeds in an unforgettable way in describing their cares, fears, and longings and in putting into words the most complex and secret of feelings. Her utmost concern, as she herself says, is "to speak and to express fears, desires, and not to hide



or cover up inhibitions" (Pressler in *Werkstattbuch*, p. 46). In her books, Mirjam Pressler takes the side of the weak and champions the cause of tolerance and acceptance of others. Her protagonists include, for example, the overweight Eva in *Bitterschokolade* or Halinka, who grows up in an orphanage (*Wenn das Glück kommt, muss man ihm einen Stuhl hinstellen* [When Fortune Arrives, You Need to Offer Him a Chair]).

Beginning in the 1990s, the author has grappled increasingly with Jewish childhoods during the Holocaust in Europe, in particular with Anne Frank's story. Amongst others, she published a biography of Anne Frank with the title *Ich sehe mich so...Die Lebensgeschichte der Anne Frank* (Anne Frank: A Hidden Life). In her books, Pressler offers young readers a broad picture of the Shoah and encourages remembrance of the Jewish victims and survivors.

In addition to real experiences, Mirjam Pressler makes use of literary references and sources of world literature in order to promote intercultural understanding. *Nathan und seine Kinder* (Nathan and His Children), for example, is her adaptation of Gotthold Ephraim Lessing's key text of the European Enlightenment, *Nathan der Weise* (Nathan the Wise). Like the original, Pressler's version makes a plea for tolerance and peaceful coexistence among different world religions, thus dealing with issues that have lost none of their brisance today.

With her books, Pressler stands up for the rights of the weak and disadvantaged, for religious tolerance, and against fascism. As author and translator, Mirjam Pressler is a champion for intercultural understanding through literature.

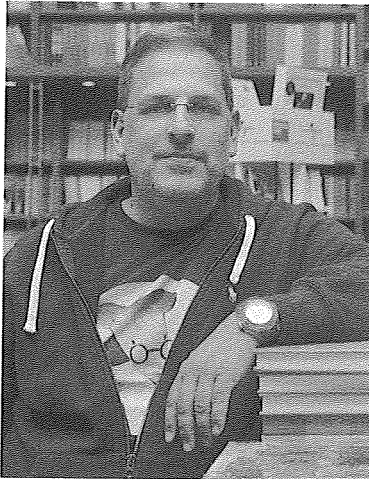
Vagelis Iliopoulos

Author - Greece

Vagelis Iliopoulos is one of the most popular Greek authors, both in Greece and abroad, as well as one of the most important representatives of children's literature in Greece in the 1990s. His first book was published in 1995. Being the son of Greek emigrants from Egypt, the Mediterranean Sea culture runs in Iliopoulos' blood and has influenced all of his literary work. He lives and works in Athens and dedicates his time to children, sharing their thoughts and fears and writing books always inspired by children's concerns and worries. He works hard both as an author and as a promoter of children's literature, believing that "children and books can make this world a better and fairer place to live in."

The pioneering character of the themes he touches on, as well as his style of writing, has become obvious since he started writing books. Writing children's books is like Iliopoulos initiating a "dialogue" with children on issues that the Greek society finds difficult to bring up. He strongly believes that "children can be told everything as long as someone finds the proper way to do so"; his own unique way is the stories and fairy tales he writes. Today—twenty-two years after his first book and having already written eighty-eight books—Iliopoulos has become the main representative of cross-over picturebooks and short stories, mastering the multiple levels of understanding and being successful in addressing different ages of readers.

Iliopoulos, being an excellent narrator and al-



ways experimenting with the form and meaning of words, does not hesitate to apply pioneering narration techniques. He often writes open-ended stories—allowing the readers to "try" different versions of endings, interpreting the story in their own way; thus, in their own way, Iliopoulos' books assume both a psychological and a pedagogical role as children identify themselves with the book characters and project their unconscious on them. The language he uses is particularly rich, full of neologisms, helping

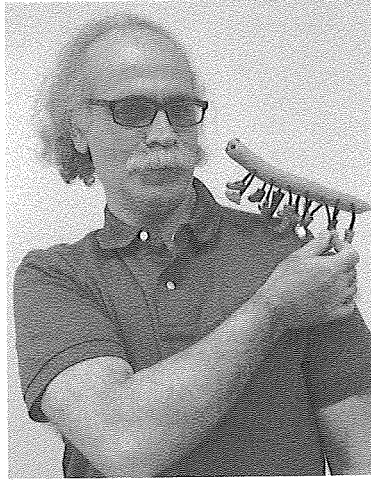
the expression of meaning at multiple levels of understanding.

Universal values that have no nationality or color govern Iliopoulos' literary work, and this is the main reason why he is one of the Greek authors whose books have been widely translated. Indeed, Iliopoulos' books are beyond time and place. In 1997, Iliopoulos created the most popular Greek literary hero in a series of picturebooks: The Little Triangle Fish. This yellow triangle fish established itself as one of the most popular children's literature heroes, making Vagelis Iliopoulos one of the most popular Greek authors. Since 1997, this feisty, optimistic, and imaginative little fish that effectively exists in a miniature underwater version of human society has been schooling children on socially-relevant issues—such as exclusion, war, threats to the environment, equal rights, and tolerance.

Farhad Hassanzadeh

Author – Iran

Farhad Hassanzadeh is an Iranian writer who has influenced children's and young adult literature in Iran for more than twenty-five years. Through his novels, stories, rewritings of old tales, poems, biographies, and journalistic essays, he has been able to encourage a broad spectrum of audiences in various age groups to read literary works. Hassanzadeh was born in 1962 in Abadan, a town in southwestern Iran by the Arvand River near the Iran-Iraq border. With the advent of the eight-year Iraq-Iran war (1980–



1988), Abadan became a war zone, and many of its citizens had to abandon the town and migrate. After leaving Abadan and going through all sorts of jobs Hassanzadeh was finally able to engage in his favorite career, namely creative writing. By climbing the literary ladder, he has become one of the most distinguished writers of contemporary Iran.

Diverse life experiences have enabled Hassanzadeh to create a broad spectrum of characters, circumstances, and locations and write for various age groups. In his fiction, he has written about the effects of war on civilians, migration and vagrancy, teenage love, shanty-town dwellers and children in shanty towns, teenagers' special world (particularly that of the teenage girls), comedy and wit, social taboos, and different geographical regions and areas. These topics demonstrate that although Hassanzadeh writes primarily for Iranian readers, he is a writer with an all-inclusive, universal message. The great number of his books; the warm reception of his works; the numerous awards his works have won; all

the reviews, academic articles, and many dissertations written about his works; and also the translation of some of his works to other languages—these are all evidence that he has been successful in conveying his universal message.

Hassanzadeh tells the story of those whose land has been invaded, who have had to migrate due to war, who have lost their homes and jobs, and who have been dislodged from their human-relations network. However, he has remarkably tried to distance himself from the propagandist, official

war literature as much as possible and see the issue from a humanist perspective. His standpoint should actually be understood as pacifist and anti-war, praising peace by portraying the destructive effects of war.

Hassanzadeh's taboo-breaking acts in his young adult novels are not limited to raising the issue of war. He has also addressed other sensitive issues that are not easy to discuss; for example, in some of his works, he has taken up the topic of marginalized and fringe characters or, more importantly, sexual abuse and rape (especially of boys)—a topic that has had little representation in Persian novels. Hassanzadeh embraces fresh topics, especially in his young adult novels, and his form and expressive style are both creative and interesting. Over more than twenty-five years, Farhad Hassanzadeh has succeeded in creating over eighty works and winning more than thirty national awards. His stories have been and are still being adapted into films and animations.

David Grossman

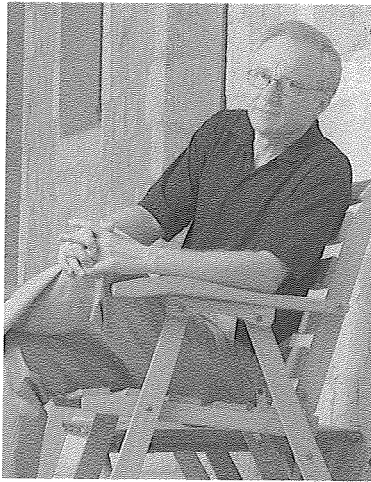
Author – Israel

David Grossman (born in Jerusalem, 1954) is a major figure in contemporary Hebrew literature, writing for both adult and young readers. His work has been translated into more than thirty languages, and he has been presented with numerous awards—including Chevalier de l'Ordre des Artes et des Lettres, Prix Médicis, the Peace Prize of the German Booksellers Association, and included in the 2012 IBBY Honour List. He is the author of ten internationally acclaimed novels, three powerful works of non-fiction, and a short story collection, as well as many children's books, a children's opera, and a play.

To quote one critic,

Grossman's writing has a lyrical intensity that deeply connects the reader to his characters' inner states, but he has also been a journalist throughout his career, and he grounds his fiction in facts.

In his literary and journalistic writing, Grossman does not shy away from complicated and controversial issues. He fights for the human rights of people of all ages, genders, and ethnicities. He is active in social justice causes and in peace initiatives between Arabs and Jews. Grossman himself has said that "When you look through the eyes of the Other, you discover more about yourself." In his writing for young adults, Grossman has dealt with less common topics for children, such as the relationship between a boy and a lonely old man and the spirited lives of individuals in nursing homes (*Duel*); growing up without a mother and dark family secrets (*The Zigzag Kid*);



and drug addiction and runaway teens (*Someone to Run With*). But whichever he subject or theme he turns to, Grossman strives to render the range and complexity of being human:

When I write, I try to enlarge my being and my emotional dictionary, not to surrender to apathy or paralysis; to show nuances. Every human story is so complicated that no one side is 100% right or wrong; each has its justice and its suffering. When I

write stories, I reclaim things that have been confiscated and the right to be a human being in a situation that tries to obliterate my human qualities.

Grossman's picturebooks in particular are considered canonical in Israeli children's literature and are beloved by several generations already. His characters are household favorites, and his stories mix fantasy with daily life—such as animals in a painting coming to life (*Itamar Walks on Walls*) or a meeting between a boy and a rabbit turning into an understanding of how the Other is really a friend (*Itamar Meets a Rabbit*). Warm family dynamics are also a hallmark of his stories (*Uri's Special Language*, *The Sun Princess*, and *Don't Worry Ruti*). Grossman draws inspiration for his children's books from his own childhood and from his experience raising two sons and a daughter. His younger son, Uri, who figures in some of his stories, was killed in the 2006 Lebanon War. The tragic loss of his son had a profound impact on Grossman's writing.

Chiara Carminati

Author – Italy

Chiara Carminati was born in Udine, Italy, in 1971. She graduated in Italian Literature from the University of Trieste, Italy, with a thesis on sound symbolism in poetry. Afterwards, she specialized in Linguistics and Text Analysis at the University of Aix-en-Provence, France. Since 1999, she has written nearly thirty books for children and two essays on poetry. As a novelist, poet, and playwright for children and young people, she is one of the most appreciated in Italy.



Carminati alternates poetic research and writing with the need to frequently meet children, teenagers, and adults; to confront herself with them; and to bring them new experiences and find new stories to tell. Indeed, with passion and enthusiasm, she continuously visits schools, theaters, and libraries all over Italy in an extensive reading promotion activity especially focused on poetry. She teaches librarians, parents, and children how to get immersed into books; she nurtures young people with her readings; she brings rhymes and poems into schools and encourages children and teachers to explore the manifold world of words and to discover all its colors, sounds, and emotions. She displays, moreover, the diversity of language through collaborations with other art forms, and she believes that reading aloud is necessary when you aim to engage and enchant young children with reading.

Besides writing children's literature and poetry, Carminati has also created several plays for children in collaboration with actors, illustrators, and musicians. By mixing different art forms, a world is

created where children's minds are engaged on several creative levels. Notably, Carminati has collaborated with the Linea Armonica ensemble, and together with them, she has produced plays based on her most popular books. She also has a long established artistic partnership with illustrator Pia Valentinis, who has illustrated most of Carminati's work.

Carminati's written work speaks on a personal level. Both engaging and refined, her language is characterized by amusing rhymes and clever poetic games.

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

For her work as a writer of children's literature, Chiara Carminati in 2009 won the Premio Nazionale di Letteratura per ragazzi "Città di Bella" with the book *Diario in corsa*; the same book was awarded the "Terre del Magnifico" Award in 2010. For her passion and her method of mixing different art forms, as well as her theoretical research, Carminati was in 2012 awarded the Italian award Premio Andersen-Il mondo dell'infanzia as best author of the year. In 2016, for the book *Fuori Fuoco*, Carminati won the Premio Strega Ragazzi e Ragazze, the most important recognition for children literature in Italy. Her work has also been translated into French, Korean, Chinese, and Greek.

Eiko Kadono

Author – Japan

Eiko Kadono is one of Japan's most active writers in many different areas of the world of children's literature today. Extensive experience overseas inspires the rich imagination and creativity of her works. Her career-long involvement with children's books is based on her belief that they have the power to bring people together and unite the world. She has not only published nearly two hundred original works—picturebooks, books for preschoolers, fantasies, stories for young adults, and essay anthologies—but also translated into Japanese more than a hundred works by overseas picturebook authors such as Raymond Briggs and Dick Bruna. The very quantity of her publications testifies to her broad and vigorous activities in the world of children's books.

Among Japan's leading children's book authors, she is one who is familiar and popular among a remarkably broad spectrum of readers, from young children to teenagers, and across a variety of genres. Her *Majo no takkyubin* (Kiki's Delivery Service) was produced as an animation film by Studio Ghibli under the direction of Hayao Miyazaki in 1989, and translations of the original work have been published and favorably reviewed overseas. As with the live Japanese film made of that series in 2014, featuring Kadono herself as the voice of the narrator, her contributions to the world of children's literature are dynamic and diverse.

Eiko Kadono was born in Tokyo in 1935. Her



mother died when she was five, and Kadono later crystalized her memories of that time in her autobiographical fantasy *Rasuto ran* (Last Run), published in 2011. The Pacific War started in December 1941, and Kadono's father went off to war. In the autumn of 1944, as attacks on the Japanese mainland intensified, Eiko was in the fourth grade of elementary school when she was evacuated to the deep-snow country of Yamagata Prefecture. Later, as the air raids on Tokyo grew fiercer, she joined

her stepmother, younger sister, and two younger brothers, who had moved to Chiba Prefecture, where they remained until the war ended. Her 2015 work, *Tonneru no mori 1945* (The Tunnel Through the Woods, 1945) is based on memories of that time. The searing experiences of wartime in her childhood not only led to her strong desire for peace but also went far in shaping the distinctive humor and ways she describes happiness that can be observed in all her works.

The worlds depicted in Kadono's stories open up scenes sometimes grand in scale and vividly fleshed out from the author's bountiful imagination and experience. The appeal of her literature—populated with unique characters endowed with the virtues and foibles of human beings everywhere, and captivating for her mellifluous style touched with whimsy and humor—is of a kind that can surely be shared by children not only in Japan but around the world.

Inese Zandere

Author – Latvia

Inese Zandere is a Latvian poet and writer, editor-in-chief of the *Liels un mazs* publishing company, engaged and creative member of IBBY-Latvia, and an eager participant of the reading promotion programs. She was born in Dobeles, Latvia, in 1958 and grew up in a family of teachers. She graduated from the University of Latvia with a degree in philosophy. She has worked as a compiler, editor, and scriptwriter for several newspapers, magazines, publishing houses, and film studios.



Seriousness live side by side on the same page, encourage the young reader to think honestly about difficult matters; to observe closely the outward manifestations of each thing, phenomenon, or creature and examine its essence with equal care; and to rejoice in the world and reveal its multi-layered nature, from the outside to the innermost and deepest levels, with enthusiasm and enjoyment. “Anything that has its innies has also outies around it”—that is a funny line from a children’s poem and a classic principle of

Zandere has written more than thirty books for children and young people and, over the last twenty years, has been actively involved in projects related to children’s literature and cultural education. Alongside creative writing, she frequently reviews the works of others and has a strong presence on the culture scene, providing well-balanced opinions. She is one of the founders of the Annual Baltic Sea Region Jānis Baltvilks International Prize in Children’s Literature and Book Art, which since its inception in 2005 has become the highest Latvian award presented to an author, an illustrator, a foreign author from Baltic Sea states, and a translator of children’s and youth books.

Her conceptual book of poems for children *Innies and Outies* (*Iekšīņa un ārīņa*, 2002, 2004) embodies the intention of thinking characteristic of contemporary Latvian children’s poetry in general: feel first, think and understand afterwards. These poems, in which humorous characters and great

philosophy at the same time.

Zandere’s poems are musical and easy to memorise, frequently used as song lyrics. Her collections of fairy tales make the reader experience the involvement of all living beings in the great mystery of nature’s course, and they animate the emotions as well as the intellect. Zandere’s poems, fairy tales, plays, and scripts have inspired the creation of several animation films, theatre plays, and operas for children. Many poems have inspired composers to compose songs. Her short fairy tales about the curious characters called the Shammies—Sockie, Hankie, Mitten, and Pillow—have earned wide recognition and love and have been turned into eight colorful, witty, and musical animation films. Inese Zandere’s writing—considered honest, informed, warm-hearted, and well-rounded—is often awarded important literary prizes.

Dashdondog Jamba

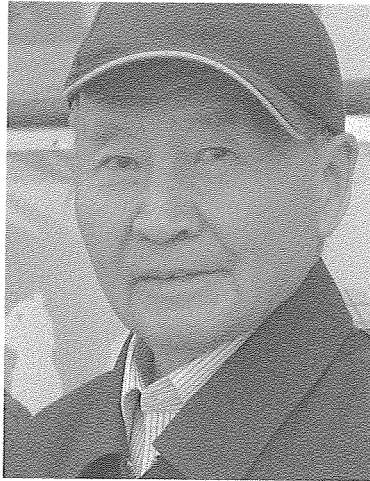
Author – Mongolia

His entire life Dashdondog Jamba was dedicated to writing, translating and telling stories for children. Sadly, he passed away in June 2017. His first book, *Smart Boy*, was published when he was 17 years old (in 1958) and his last book was published in 2016, *A Stone Thrown Up*. During his 60 years devoted life as a children's author, he wrote over 100 children's books, 33 of those published abroad.

As a son of a nomadic family, he showed that in his writing by moving from one style to another, each time seeking a new melody and also a deeper meaning of words throughout his entire life. He wrote in many literature genres including poems, stories, picturebooks and non-fiction and also works for stage and screen. Several dozen of his songs have become popular songs among Mongolian children.

His works present a fullness of intellectual richness, creativity, and fruitful thinking and passion. His poems suggest their meaning in rhythms and melodies that match the words. His poem about a horse, "My Liver Chestnut," for example, makes children cheerful and give off a shine in their eyes as if they had grown up on horseback. Sounds of pouring rain resonate from his poem about rain ("The Rain"). His stories present thoughtful meditations and offer a sweet secret fantasy to children.

Through many of his stories, he has called for humankind to be peaceful and to care and respect each other, to love nature and the environment



while introducing the wisdom and beauty of Mongolian traditional nomadic culture, not only to Mongolian children but also to children around the world. Examples of such stories are *The Stone Legends*; *Ger, A Story of the Mongolian Felt House*; *Ysugchin and The Horsehead Fiddle*; and *The Three Fallow Deer: The Legend of Orion*.

Dashdondog Jamba had a natural talent for making children happy. When holding a microphone on stage in front of them, he becomes a singer or an actor or even an artist, for he some-

times drew pictures illustrating the poems or tales in his performance. When he was asked whether it was difficult to write for children, he often answered: "Why should it be difficult. The writer is not me but a frolicsome boy who is hiding in me." As a visionary and passionate promoter of children's reading, he has traveled with his nomadic library 137,000 km for over 24 years across Mongolia. He brought books and told stories to children from nomadic communities and local schools in every corner of the sparsely populated country. Once, when he was asked at one of his sessions with children: "Why did you become a children's writer? He responded "Why did you become a child?"

Dashdondog Jamba is definitely a writer for children! His books, stories and all works not only make children happy and thoughtful but also contribute to making the world a better place for children and young adults.

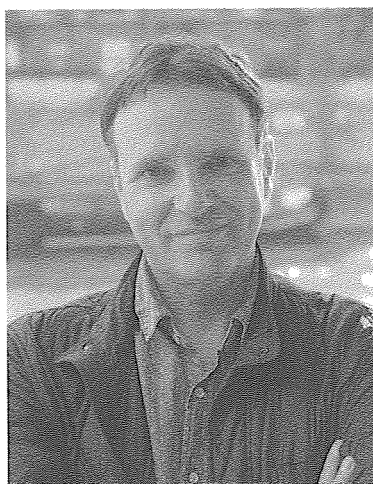
Edward van de Vendel

Author – Netherlands

Edward van de Vendel is a literary jack-of-all trades. Van de Vendel's oeuvre is rich and varied: he writes picturebooks, poetry for children and (young) adults, songs, novels, and non-fiction books about various topics—such as soccer, his favorite sport. Next to this, he is also the initiator of numerous literary projects for young adults. Finally, he also translates children's books from English into Dutch.

Van de Vendel's work can in general be characterized by its sparkling cheerfulness and at the same time by its capability to discuss serious topics in an appealing way. Examples of these distinct characteristics can be found, on the one hand, in his happy and playful poetry for small children about Superguppie, in which Van de Vendel plays with rhyme and syntax. On the other hand, Van de Vendel writes about concealing a homosexual relationship in a soccer team in *De dagen van de bluegrassliefde* (The Days of Bluegrass Love) by structuring the book itself as a soccer match (first half, halftime, second half). In this book, he also uses flashbacks to reflect on what happens.

Another example of Van de Vendel's versatile work can be found in his captivating fairy tale adaptations, such as *Rood rood Roodkapje* (illustrated by Isabelle Vandenebeele) based on Little Red Riding Hood. The main character loves the color red because it makes her laugh. Her days, however, are grey because of her grey grandmother who complains all



day. One day, Little Red Red Riding Hood meets a black beast in the woods, which she sends to eat her grandmother. After this event, the girl kills the wolf, which frees her from her grey existence. Little Red Red Riding Hood can start her own life now.

Next to writing diverse books for children of all ages, Van de Vendel is the initiator of the young adult series *Slash*. In this series, a famous author teams up with a remarkable young adult to write a book about his or her life experiences. Topics of these true

books range from homelessness and running away from home to imprisonment and escaping prison in a foreign country. Van de Vendel wrote the first novel in the series, *De gelukvinder* (*The Founder of Happiness*), in 2008; it tells the story of an Afghan refugee boy, Hamayun, who flees to the Netherlands with his family because they have been threatened by the Taliban.

Van de Vendel is a translator of children's books from English, Swedish, Norwegian, Italian, German, or Danish into Dutch. He says he enjoys translating various books a lot. He translated, for example, Andy Griffiths and Terry Denton's treehouse series, titled *The 52-Storey Treehouse* (2014) from English into Dutch in 2015. But he also translated the picturebook *Quel oeu!* by Sally Grindley and Pascal Lemaitre from French into Dutch in 2016.

Joy Cowley

Author – New Zealand

Joy Cowley was born, eldest of five children to parents with challenging health issues, in the small township of Levin, New Zealand August 7, 1936. Although she had an active imagination telling bedtime stories to her siblings, reading was challenging. When one of her sons struggled to read, Joy wrote stories that appealed to him, which were soon shared with local school teachers. In 1978 the New Zealand Department of Education invited Joy Cowley to a workshop where she and illustrator Robyn Belton began to work on their first *Greedy Cat* story. *Greedy Cat* exemplifies Joy's consummate skill as a writer for emergent readers. In Cowley's own words:



Children learning to read need to see themselves as successful long before they are in fact fluent readers. They need a real story that is interesting, entertaining, educationally and emotionally supportive, a story that is child-centred.

Meanwhile, Joy Cowley collaborated with Sunshine Books publisher, Wendy Pye, to publish Mrs *Wishy-Washy* as a Sunshine Book Story Box reader that Wendy sold into the American market at the Bologna Book Fair. First published in the United States in 1981, it has sold millions of copies throughout the world. Despite the international success of her own stories, Joy Cowley is adamant that children need stories that reflect their own communities. Consequently, she has worked with indigenous communities around the world, supporting them writing their own stories for children. In addition to support-

ing children's literature communities in New Zealand and the USA, Joy Cowley's expertise has been sought internationally for conferences, workshops, and as a consultant in Brunei, Hong Kong, Korea and Singapore. She has an astonishing breadth of trade publications: picturebooks to young adult novels. *The Duck in the Gun*, an anti-war picturebook first published in 1969 in response to the Vietnam War, is still relevant to today's readers. With *Red-Eyed Tree Frog*, Joy Cowley's captivating text matches the astounding photo-

graphs by Nic Bishop. *Snake and Lizard's* genesis was when Joy was taking workshops in the American desert. She has described these stories as "all about friendship and how that comes about when we make an effort to understand and respect our differences."

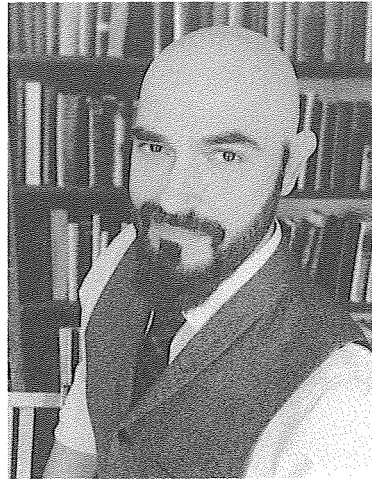
Twists and turns of relationships feature in much of Joy Cowley's writing as does her love of the New Zealand countryside, particularly her beloved Marlborough Sounds; both feature in *Dunger* where Cowley explores family relationships with wit, warm humor and wisdom. Cowley's enormous contribution to children's literature has been recognised with some of New Zealand's highest honours: Order of the British Empire (OBE) 1992 for services to children's literature, Distinguished Companion to the New Zealand Order of Merit (DCNZM) 2005, New Zealand Prime Minister's Award for Literary Achievement in Fiction, 2010 and the 1993 Storylines Margaret Mahy Medal. She is the Patron of Storylines Children's Literature Charitable Trust of New Zealand which, in 2002, established the Joy Cowley Award for a picturebook manuscript.

Marcin Szczygielski

Author – Poland

Marcin Szczygielski (born 1972), is a Polish writer and graphic designer. Szczygielski is an author of theatrical plays as well as of novels for adults and young people. Since December 2012, he has been a member of Stowarzyszenie Pisarzy Polskich (the Polish Writers Association). His debut was *PL-BOY* (published in 2003)—a fictional, humorous account of the editorial department of the Polish Playboy magazine, of which Szczygielski used to be the art director. The novels that followed—*Wiosna PL-BOYa* (2004), *Nasturjeje i cwoki* (2005), *Farfole namietnosci* (2006), *Berek* (2007), *Bierki* (2010), *Sanato* (2014), and *Bingo* (2015)—established him as one of the most widely read authors of popular literature in Poland. Published in 2011, *Poczet Krolowych Polskich* was claimed to be the most mature and most ambitious of Szczygielski's novels. This elaborate, multigenerational family saga that portrays contemporary Polish history through the lives of women from four generations was nominated for the Srebrny Kalamaz Literary Prize. Although Marcin Szczygielski's debut was not in children's literature, his books for young people placed him among the most interesting fiction writers in Poland.

Szczygielski says that his imagination is heavily influenced by the classics of European children's literature, especially British fantasy fiction and the works of Lewis Carroll. Magic and supernatural elements and characters are at the crux of the secondary worlds in his novels, starting with the first one,



Omega (2009). Szczygielski's literary worlds are usually constructed around intensely experienced events. Whether historical (*Rafe and the Ark of Time* and *The Theatre of Invisible Children*), contemporary fantasy (*The Black Mill*), or realistic (*Behind the Blue Door*), they affect the outside world and the protagonists' perception of reality. They are connected with danger, risk, change, and anomaly. They bring about transformations, after which the world can never be the same as before. However, the author is not a pessimistic misanthrope. His

protagonists are never passive; they bravely face the challenge.

Szczygielski draws his child characters' emotional and mental portraits with profound sensibility and accuracy, and he always emphasizes their otherness. Rafe, from *Rafe and the Ark of Time*, and Michal, from *The Theatre of Invisible Children*, are more mature than their age. Lukasz, from *Behind the Blue Door*, experiences things that no adult can understand, while in a coma. Omega shuns the company of her peers and despises her mother's expectations of her, whilst living her life on the Internet. Maya is a witch. But the most representative example of a child perceiving the world in her own unique way is Mela, from *The Black Mill*. Born with a severe disability, which makes her unable to move or talk, she requires constant care. Mute and invisible, she is the only one that can communicate with the energy of the Black Mill and thereby save the world.

Andrey Usachev

Author - Russia

A Renaissance man – this is how one may describe Andrey Usachev, considering all fields of his 30-year-long artistic activity. Born in 1958 in Moscow, he has been working as a poet, prose writer, playwright, educator, writer of songs, musicals and scripts for both the radio and television, and is now one of the most popular personages in the area of children's culture in Russia.

A turning point for his future career was his fourth year at the Moscow Institute of Electronics, when he decided to change his field of study for the Philological Faculty of Tver State University. In his master's thesis he focused on Daniel Harm's poetry for children. He started his own career writing poetry in 1985. In interviews, he states that it is poetry that he considers the most valuable artistic form in Russian children's literature. Usachev's poems focus to a large extent on words – their shape, multiple meanings, the way they function in tradition and culture. Exploiting the "teaching through play" rule, he uses humour to introduce the child reader into the fascinating world of language in his books of poems such as *ABC for Santa Claus* or *The great mighty Russian language*, a collection acquainting the reader with Russian "winged words", the title of which is a quote from Ivan Turgenev, a classic of 19th-century Russian literature.

As a prose writer, Usachev most frequently chooses the convention of fantasy, creating both humorous works, such as tales about the merry Ded Moroz and his adult, serious and principled granddaughter Snegurochka (*All about Dedmorozovka*), as



well as serious, even philosophical stories, such as *Little Ant, Big Thinker* or *Where does the Ocean End?*

His output is prodigious, having created over 300 works for children in Russia, including *Safety Advice for Everyday Life* (for 7-10 year-olds), *Declaration of Human Rights*, *My Geographical Discoveries* and *Learning to Save Energy* (for 9-10 year olds). In addition to his poetry and prose, Usachev has written a great deal of works for stage, mainly for puppet theatres and musical programs. He has written or co-written around

15 plays. His plays have been performed in 50 theatres in Russia as well as in Ukraine and Belarus. At Soyuzmultfilm, Screen, Christmas Films and STV studios. Usachev created 25 animated films based on his stories and poetry, including one full-length film. He wrote scripts to two children's feature films and 40 episodes of *Drakosha & Co* TV-series. He has also spent a lot of time working on television. About a hundred of his children's programs were shown as part of his *Merry Quampany* just around 1995 and 1996.

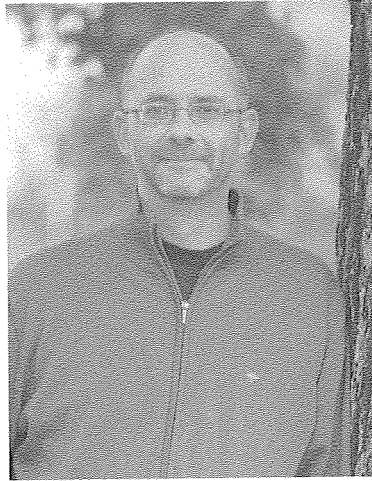
Usachev has won many prizes and awards, including Russian "The Book of the Year" prize in 2005 for the poetry collection *333 cats*. In the same year, he received The Golden Ostap Prize for his songs for children. In 2012, *The great mighty Russian language* was nominated for the IBBY Honour List. Usachev's books have been translated into a number of languages, including French, German, English, Chinese, Hebrew, and Polish.

Peter Svetina

Author – Slovenia

Peter Svetina (born in 1970) is a Slovenian author of short stories, novels, picturebooks, and poetry for children, young adults, and adults. He is an Associate Professor for Slavic Literature at the Institute for Slavic languages, Alpen-Adria University, Klagenfurt, Austria. He translates poetry and children's literature from English, German, Croatian, and Czech and works as an editor for poetry and literature textbooks. Svetina has received many awards for his works (including twice the main Slovenian award for children's literature) and has long been recognized as a significant author by literary critics and the literary field in general.

Svetina's work develops along two distinct paths: towards language play and towards real-life topics; however, both developments reflect his distinctive poetics of combining nonsense and realism, including problem fiction. Svetina's poetry is extremely diverse and represents one of the high points of contemporary Slovenian poetry. Svetina's first book of poetry, *By-World*, shows reality as child-like and playful. Language play is the basis of *Poems from the Washing Machine*; however, his most recent poetry book, *Homework and Prayers from the Stairway*, move away from language play and are predominantly based on the sometimes lonely real world of the modern child. Svetina's storytelling is similar to his



poetry, combining a realistic environment with elements of nonsense and lyricism, comedy with folklore, and linguistic experimentation with a non-intrusive moral evaluation of the character's actions.

Recently, Svetina is most recognized for his unique nonsense stories that feature unusual animals with similarly unusual names: *Hippopotamus Wisdom* or *The Ripening of Porcupines*. In their world, there is no place for the frenzy of human modernity; nonsense wordplay and story ideas are combined with a focus on friendship, and the characters are filled with wonder at everything around them.

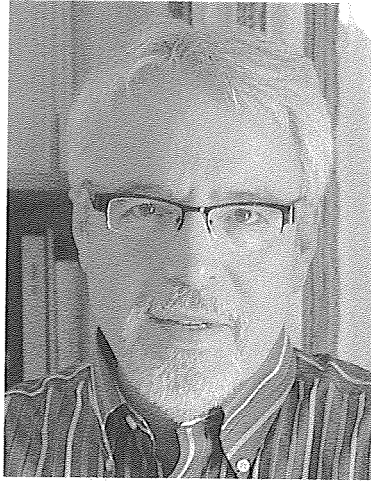
Svetina describes the act of writing with the following words:

I feel like sometimes when I'm writing, that the words are writing themselves. Not everything is thought out in advance, you simply get into a certain mood and things come together. If you're happy with the result, you keep it, if not, you throw it out. ... In a safari zoo by Lake Garda, I once saw two hippos running. I'd never outrun them. I'm sure. But they were extremely likeable. What I wanted to do with the book, then, was to have them talking all the time, for them to have all the time in the world.

Alfredo Gómez Cerdá

Author - Spain

Alfredo Gómez Cerdá was born in a place in Madrid which, like so many other things, no longer exists. Already from a very young age, he felt a powerful attraction towards literature, an attraction that later in life made him take a degree in Spanish Philology, but also, and more importantly, led him to become a writer. When he started writing, he alternated prose fiction with dramatic works. His plays were performed on stage by amateur acting groups, of which Alfredo was also a member. However, it did not take him long to discover children's and young adults' literature, a new path, which enthralled him.



Gómez has published around one hundred and twenty books—from short stories to novels—written for all ages and using a variety of registers, moving with ease between reality and fantasy, between action and social criticism, between humor and tenderness. As a result, and because of the wide range of subjects he addresses, Alfredo Gómez Cerdá is an author who is difficult to pigeonhole. For each new book, he always constructs a new approach, thereby setting himself a fresh challenge.

Gómez formed part of a group of writers who in the 1980s, despite still being very young, contributed to the renewal and consolidation of Spanish children's and young adults' literature.

His writing style is concise, clear, captivating, and powerful. As he likes to say, his work is a combination of two viewpoints: one gazing outward, nourished by the world in which we live, and the

other gazing inward, delving into the complexity of human beings and their feelings. Moreover, he maintains the criteria of constantly asking himself questions, inside and outside his books.

The literary work of Alfredo Gómez Cerdá has been recognized with the most prestigious awards in Spain. He has also won several of the most famous prizes awarded by Spanish publishing houses: Altea, El Barco de Vapor, Gran Angular, Fray Luis de León, and Ala Delta. His work has also merited recognition

abroad with the *Il Paese dei Bambini* in Italy and, on two occasions, been included in the White Ravens catalog in Germany.

Many of his books have had several editions since their publication, some reaching over fifty—such as *Las palabras mágicas* (The Magic Words), his first published work, *Apareció en mi ventana* (He appeared at my Window), *Amalia, Amelia y Emilia* (Amalia, Amelia and Emilia), *La gota de lluvia* (the Raindrop), *Barro de Medellín* (Mud of Medellín), and *El rostro de la sombra* (The Face of Darkness).

His books have been published in France, Italy, Portugal, Germany, Denmark, Korea, Turkey, China, Japan, the United States of America, Canada, and in many Spanish-speaking countries.

Gómez is quite sure that he will stop writing when he reaches the age of one hundred and thirty-seven, as he believes it is not good to write for one's entire life. After that, he has other plans.

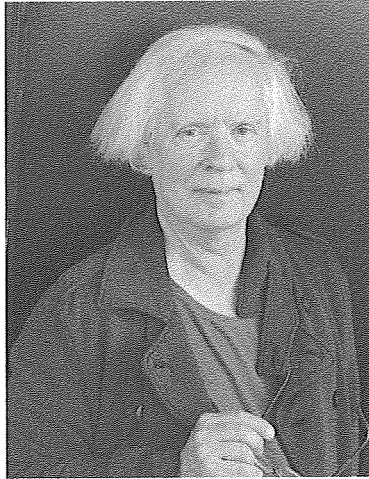
Ulf Stark

Author - Sweden

When the board of Swedish IBBY decided to nominate a writer for the H. C. Andersen Award for the first time after a hiatus, the obvious candidate was Ulf Stark. On June 13 of this year, to our great sorrow, Sweden lost a unique voice in the world of children's literature when Ulf Stark passed away.

Born in Stureby, outside of Stockholm, in 1944, Stark made his breakthrough as a writer with the novel *Dipsticks and Fruitloops* (*Dårfinkar och dōnickar*; 1984). This novel transformed Swedish young adult literature, and it still today feels contemporary with its ahead-of-its-time theme of gender fluidity. We can already find here the theme of inter-generational friendship that permeates Ulf Stark's work, most significantly in *Can You Whistle, Johanna* (1992)—a book beautifully illustrated by Anna Höglund, translated into several languages, and awarded with both the August prize and the Deutsche Jugendliteraturpreis. *Can You Whistle, Johanna* was also made into a television movie, which is so loved by the audience that it has been shown every single year on Christmas Eve since it first aired in 1994.

Ulf Stark has written more than a hundred books for children of all ages, including poetry, picture-books, first-reader books, middle-grade novels, and YA fiction. One of his last books, *Animals No One Has*



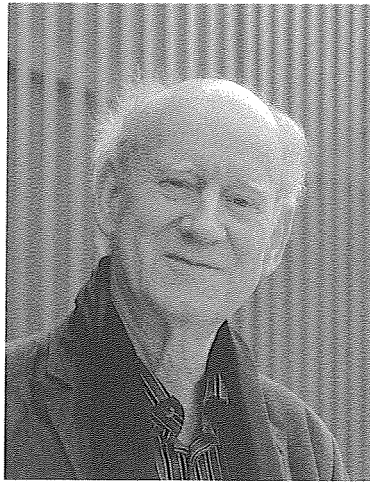
Seen Except Us (*Djur som ingen sett utom vi*, 2016), is an animalium with poems in which we meet animals we may not have seen before, yet they are strangely familiar—probably because they all live within ourselves. The book, illustrated by Linda Bondestam, was nominated for the August award, is nominated for the Nordic Council Children and Young People's Literature Prize (winner announced November 1), and has already received Snöbollen (the award for best Picture book of the year).

Stark was a writer who showed us the grandness of the world in tender depictions of everyday life, as well as the magic of reaching out to other people beyond the immediate family. He was also a writer who could talk about the power and importance of children's literature, beyond his own work. He was deeply involved in working for children's literature's fundamental right to be literature first and foremost, not simply a tool for learning to read or similar didactic purposes. He said himself he did not want to write "cocktail books," books you meet for a short time and casually enjoy in the brief moment. He always set out to write books that stayed with the reader. We in the board of IBBY Sweden definitely feel he succeeded.

Franz Hohler

Author – Switzerland

The extensive oeuvre of Franz Hohler stands alone in contemporary German-language children's literature. Since the appearance of his first book—*Tschippo*—in 1978, the Zurich-based author has published poems and stories for children and, with his readings, encourages entire young audiences to try their own hand at versifying. Franz Hohler's trademark is his fantastic-realist narrative style. He typically begins with a real-life situation, to which he adds the most varied palette of peculiar and surreal elements, distorting reality and rendering it strange enough to make his readers view their surroundings for a moment through entirely new eyes. Time and again, Hohler's texts thus shore up a principle of appropriation of the world that belongs profoundly to the child's experience. Playful, enigmatic, poetic, humorous, humane, radical—these are just a few of the ways Hohler's work might be described, attributes that make his oeuvre unmistakably his own.



stories in the style of Wilhelm Busch, which, he recounts, he gave his parents as Christmas gifts. While still at high school, he wrote feature pieces and reviews for a daily newspaper, performed in school theatrical presentations and his first variety program, and took up playing the cello (the instrument would later play a central role in his cabaret performances). In 1963, he began studies in German and Romance languages at the University of Zurich, but the power of stories and his urge to “tell” them to an

Franz Hohler is not an ordinary storyteller but one who is as polyvalent as he is at home in all media: he tells his stories in the form of songs, poems, narratives, micro-stories, novels, plays, and a wide range of hybrids; and he presents them to his audience—both adults and children—as books, cabaret programs, radio and television shows, readings, and even films. Telling stories just seems to be his vocation, a calling that manifest itself already early on in his life: Before he had even entered school, reading was a central occupation, and Hohler was inspired by what was read to him and what he read himself to create his own stories. As a seven-year-old, Hohler wrote

audience were stronger. Following a first and highly successful solo variety show, Hohler left the university to concentrate entirely on storytelling—as an author and cabaret performer. It was 1965. Since then, in addition to writing and performing a total of fourteen solo variety programs, Hohler has published an impressive number of books (mainly short and micro-stories, some of which have also appeared as audiobooks), plays (produced in various theaters in Switzerland and Germany), and much more besides. In 1973, Hohler also began producing shows on Swiss television together with a colleague (Rene Quillet) under the title “Franz und Rene”—the start of a series of forty-seven shows, an explicit relationship with children as an audience, and the definitive birth of Franz Hohler as an author for children and young people.

The unmistakable quality of Franz Hohler's texts has its origins both in their fictional approach and in their linguistic execution: both are marked by a profound confidence in human fantasy in general, and in that of children in particular.

Mavisel Yener

Author – Turkey

Born in 1962 in Ankara, Mavisel Yener studied dentistry in Ege University. However, since her teens, writing was her calling. She achieved her goal at the age of sixteen. Her debut novel, *The Blue Apple*, a tale which she first told to her two daughters after their visit to the Insuyu Cave, was published by a local publishing house in Izmir in 1998. Since then, Yener has become one of the most renowned contemporary Turkish authors with over one hundred children's, young adult, and adult books. She addresses children and

young adults in many genres: novels, poems, short stories, fairy tales, radio plays, and theater plays. She writes for adults as well, but her primary audiences are children and young adults; she has devoted her life to children's and young adult literature.

The essence of Yener's literary style lies in her uninhibited imagination. Her works ignite wonder, excitement, and desire and call the reader to join the journey; they encourage the children to let their imagination roam free and dream alongside the characters. She assumes the role of a guide through the inner world of the reader. She lets the child be a child and not a being that should be fed information, directed, molded, and shaped. Her mantra is that literature should not be didactic. When she is asked why she writes for children, she says that they are not only our hope for the future but they are the only ones who can have limitless hopes and dreams. She does not believe in obstacles when it comes to



children's right to enjoy literature. A special play she penned for hearing-impaired children, *Red Umbrella*, was staged by Ankara State Theatre and Istanbul State Theatre, respectively. She also regularly goes into recording sections and contributes to create braille books for visually impaired children.

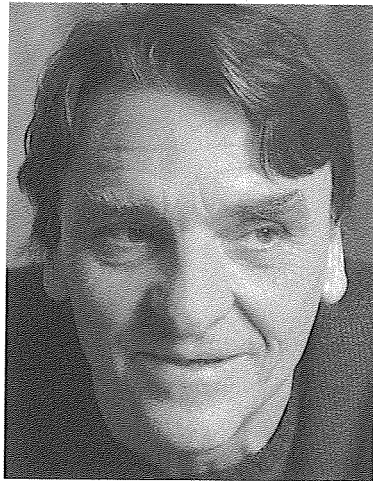
Yener has become a credible authority in children's and young adult literature. She manages the children's section of the literature supplement of Cumhuriyet newspaper with co-author and colleague Aytül Akal. She also produced and hosted two radio programs titled *Sounds in our Hearts* and *Book Worm*. She also represents Turkish literature at international events.

In 2015, the novel *Skeleton of the Lost Library*, which she co-authored with Akal, was selected as one of the titles for the *Found in Translation* anthology—an anthology that honors the world's best children's literature works. Yener's works were duly translated into several languages. She has won a large number of honors and awards for her novels, poems, short stories, and radio plays—among which are the Children's Humorous Stories Award, the Samim Kocagöz Short Story Award, the Ömer Seyfî Short Story Award, Kosovo 2013's Best Children's Author Award, and Last 15 Years Best Children's Poetry Book Award by ÇGYD.

Melvin Burgess

Author – UK

There are few authors who can claim to have changed the shape of publishing in their country. When Melvin Burgess was given a lifetime achievement award by The Bookseller's Young Adult Book Prize in 2016, this marked not only the twentieth anniversary of the publication of his most celebrated title, *Junk*, but also a recognition that the book had given birth to a new genre of writing and publishing for older teenagers. Burgess is best known now for books which have tested the boundaries of teenage fiction.



since his childhood and which he completed with *Bloodsong* (2005).

The books that followed continued to combine social criticism with literary experimentation, to give a voice to society's outsiders, and to attract controversy. *Lady: My Life as a Bitch* (2001) imagined a sexually active seventeen-year-old transformed into a dog. *Doing It* (2003) looked at the sexual attitudes of teenage boys and included an exploitative sexual relationship with a teacher. Burgess has described his most recent works, *Nicholas Dane* (2010) and *Killing*

Before *Junk*, Burgess wrote a number of novels for children, beginning with *The Cry of the Wolf* (1990), which were critically well received and which—whether about the natural or the human world, written as mythic fantasy or social realism—showed a sympathy for outsiders and an ability to create gripping stories from lives that are socially isolated, misunderstood, and often victims of psychological and physical violence.

It was at the suggestion of Klaus Flugge, his publisher, that Burgess wrote *Junk* (1996), a book based on Burgess's own experiences in the 1980s. Allowing each of its characters to tell their own stories, the book followed the lives of a group of friends living in a squat and dealt frankly with their sexual relationships and drug taking. It was a critical and popular sensation, attracting controversy mainly for its refusal to explicitly condemn its characters' behavior. Burgess followed this success with *Bloodtide* (1999), creating a dystopian fantasy of rare visceral power from the Volsunga Saga, which had fascinated him

All Enemies (2011), as "Found Fiction," since both are based on the experience of young people as revealed in interviews with them.

An outspoken critic of the censorship of books and other media for teenagers, Burgess has consistently supported the right of young people to have access to material that deals realistically but responsibly with the pressures and choices in their lives and listens to what they have to say. He regards his work as providing "imaginative structures" to help teenagers "get to grips with an ever more complex and rapidly changing world," when they themselves are "changing so much [and] risk taking so actively." He says,

The most moving and enthusiastic, as well as the most common emails and letters I've had from teenagers, speak of the sheer relief and joy they've had at finding something that seems to actually reflect what's going on in their own heads in an honest and authentic fashion.

Pam Muñoz Ryan

Author – USA

As a child, Pam Muñoz Ryan grew up hearing stories from her Mexican grandmother about life in Mexico before the family immigrated to the United States. These stories would later form the core of her novel, *Esperanza Rising*, a fictionalized rendering of her family's riches-to-rags experience. Through the eyes of Esperanza, readers see what life was like for migrant farm workers in the United States during the Great Depression. The importance of persistence, hope, and family support during trying times is a major theme in the novel.



In *The Dreamer*, a fictionalized biography of Pablo Neruda, Muñoz Ryan imagines the childhood of the world-renowned Chilean poet who was born Neftalí Reyes. She writes of his love of words, his fear of his domineering father, and his vivid imaginative life. His determination to write shapes his life and provides insight into the mind of a supremely creative individual. Ryan adds many creative touches of her own that inspire readers to value imagination.

Although Muñoz Ryan has done much to celebrate and promote cultural understanding of the Latino community, she also writes convincingly across cultures and ethnicities. In *Echo*, a structurally innovative fairy tale/historical fiction hybrid, one of the major plot strands focuses on Mexican Americans in California during World War II. But the novel also tells the stories of Japanese Americans in California, Irish orphans in Pennsylvania, and German children in Germany. All these characters possess a deep love of music as well as an enchanted harmonica that encourages determination and optimism despite

difficult situations.

Love of music is also the driving force in the life of Marian Anderson, the subject of Muñoz Ryan's award-winning picturebook biography *When Marian Sang*. Blessed with an extraordinary singing voice and a supportive family, African American Marian Anderson was able to overcome the roadblocks put in her path by segregation laws and customs in pre-Civil Rights America. Like the characters in *Esperanza Rising*, *The Dreamer*, and *Echo*, hope, determination, and optimism play important roles in Anderson's success. Muñoz Ryan steps outside her own cultural identity to write about an African American, but the admiration and respect with which she conveys Anderson's story make it possible for readers of all ethnicities to understand the difficulties with which Marian struggled, empathize with her desire to sing, and applaud when she achieves great success.

Muñoz Ryan is the author of nearly forty books, many of which have received prestigious book awards. She is regarded as a leading author of Latin heritage as well as one of the best children's writers in the whole of the United States. Her graceful writing, consistently fluid and compelling, is characterized by vivid descriptions and aptly-suited figurative language. The diversity within her body of work shines through as she writes in a wide array of genres and formats about a broad range of intriguing, masterfully drawn, racially and ethnically diverse characters and interesting, engaging, important topics. She is planting seeds of understanding around the globe.

Pablo Bernasconi

Illustrator – Argentina

Pablo Bernasconi was born in Buenos Aires, Argentina on August 6, 1973. He is a graphic designer graduated from Buenos Aires University, where he was professor of Design for five years. He began his career as an illustrator at the newspaper *Clarín* in 1998, preparing covers for more than three hundred and fifty supplement editions. His illustrations have been published in newspapers and magazines all around the world, including *The New York Times*, *The Wall Street Journal*, *The Saturday Evening Post*, *Telegraph*, and *The Times*. Besides his work with publishers and media, Bernasconi is permanently collaborating with the Abuelas de Plaza de Mayo (Grandmothers of Plaza de Mayo) on their graphic work.



Paper Design (SND) 2012 and the Banco del Libro of Venezuela for *The Dairy of Captain Arsenio*, selected in the Secretary of Public Education of Mexico (SEP), and selected to represent Argentina at the Bologna International Children's Book Fair.

The specialist Norberto Chaves stated about Bernasconi,

Pablo Bernasconi creates a nonlinear world, with its image score, composed as an incomplete message, with snippets of speech full of winks and implications.

The reader, his accomplice, completes and reorganizes the photograph with what is not there, with that which the illustrator has hidden neatly.

Bernasconi is the author for the text and illustrations of sixteen books, and he has collaborated on another twenty with his illustrations. Moreover, he has participated in several individual and group exhibitions in Argentina, Chile, Brazil, Bolivia, Italy, Slovenia, Colombia, the United States, and United Kingdom. His most important books are *Lies and Brushes*, *The Wizard*, *the Ugly and the Book of Shame*, *The Real Explanation*, *The Diary of Captain Arsenio*, and *Excesses and Exaggerations*, among many others. He has been awarded numerous prizes and awards: he was selected for "Illustration Now" TASCHEN 2014, received the Gold Medal in the Society of

Bernasconi says about his relationship with child readers, "my intention is always tangential, to take another way. In this sense, rhetoric and metaphor work well, they are kind enough to be a helping hand without pulling apart." In his public speeches, Pablo delights children and adults: "Poetry (visual or written) makes us feel closer to the human aspect of things: it is inherent to the brightness of truth." And about the technique, he emphasizes, "I use a lot of collage, because it is the most efficient way of transferring what I think. The metaphor that the collage represents is more direct and less noisy."

Jeannie Baker

Illustrator – Australia

Jeannie Baker is the author and illustrator of thirteen critically acclaimed picturebooks. Her characteristic use of mixed media to create detailed and elaborate “relief collages” is stunningly original. Born in Croydon, London, England on November 2, 1950, she studied at the Croydon College of Art (1967–69) and attended Brighton College of Art (1969–72) in Sussex, where she gained an Honours Degree in Art and Design. She worked as a commissioned artist before illustrating her first book, *Polar* (1975) by Elaine Moss, and then published *Grandfather* (1977), which she had created at art college.

Baker emigrated to Australia in 1975 and lived first in Tasmania, where she created a sequel to *Grandfather* titled *Grandmother* (1978). She then moved to Sydney, where she now lives. *Millicent* (1980) and *One Hungry Spider* (1982) were her next publications. She then spent part of 1980 and 1983 in the Visual Arts Board’s New York studio, researching and then exhibiting *Home in the Sky* (1984).

*Soon after I first arrived in Australia,
I became conscious that this strange new land,
its strong clear light, unfamiliar smells and sounds
was deeply affecting my senses, my outlook, my
use of and feeling for colour ... the greys, browns
and subdued tones of my English work changed to
more vivid hues, echoing the luxuriant colours in
the landscape here.*



Her inventive, intricate, and tactile collages utilize found objects and employ a complex process for preparing, coloring, mounting, and preserving them. Her intense focus on the environment and her ardent conservation message have caused her to be “described as a gentle activist, but she is nothing but uncompromising and steely in the integrity of her environmental statements.” Her several “wordless” visual texts include *Window* (1991) and *Belonging* (2004), companion books in which changes to the environment are viewed

through a window as time passes. Baker has also consistently exhibited, filmed, and toured her work and is truly a multimedia artist.

Her themes include urban sprawl, land degradation, introduced pests, and destruction of natural habitats via development; they promote global cooperation and understanding. *Circle* (2016) traces the threatened godwit’s incredible cyclical journey around the world. Above all, Baker’s work exudes empathy with the landscape, with the flora and fauna it nourishes, and with the people who inhabit it. But this empathy is never sentimental. It is founded on the belief that living a life entails responsibility and that we are all partners in the local and global communities in which we live: “If people’s feelings are affected, they might then be motivated to try and change things.”

Jeannie Baker is one of Australia’s most internationally recognized and influential picturebook artists.

Linda Wolfsgruber

Illustrator – Austria

Linda Wolfsgruber was born in 1961 in Bruneck in South Tyrol. Besides attending the art college in St. Ulrich in Gröden (Italy), she studied typesetting and graphic design. Since 1996, she has been a lecturer at the Scuola d'illustrazione di Sarned. During her thirty years as an illustrator and author, she created over sixty books in which she experimented with a variety of genres, narrative concepts, and painting techniques.

Critics emphasize the evolution of style that characterizes her output. At the same time, they point out several constant elements, one of which is humor based on anarchy against the fixed order (e.g., *Princess Snotty-Nose* or *King and Fool*) while another one is a metaphysical reflection on the world. Particularly in the recent years, Wolfsgruber has been exploring religious and mythical motifs. In the picturebook *Ark*, she outlined an expressionist vision of Noah's ark, a gloomy shape filled with countless pairs of glowing eyes. In the story *How Was It in the Beginning*, she used abstract illustrations to render the chaotic time of the world's birth, searching for answers about man's



identity. The motif of identity was also explored in *A Daisy is a Daisy—Except When It's a Girl's Name*, where Wolfsgruber created fantastic portraits of half-girls, half-flowers, inspired by the custom (common to many cultures) of assigning floral names to girls.

Linda Wolfsgruber has been awarded many prizes, both in Austria and abroad, including the Golden Apple of the Biennale of Illustration in Bratislava in 1997. She has won some awards multiple times—for example, the Austrian

Children's and Juvenile Book Award (eight times, most recently in 2014 for *Ark*), and the Children's and Juvenile Book Award of the City of Vienna (nine times, most recently in 2010 for the illustrations for *How Was It in the Beginning*). Wolfsgruber's works have been presented at more than forty exhibitions, including seven individual ones. Her books have been translated into seventeen languages.

Carll Cneut

Illustrator - Belgium

A pastry chef, an architect, a circus artist—Carll Cneut had big dreams when growing up in a small village in the western outskirts of Belgium. Later on, he studied graphic design at the Sint-Lucas Institute in Ghent, and merely by accident, he became an illustrator.

While an unerring sense of color was already present in his very early work, Cneut soon proved to be a master at creating eccentric and extremely effective compositions. Later on, his characters' body language became an integral component of the story, as shown in *O Monster eet me niet op* (Monster don't eat me, 2006). This illustrator also has a fine eye and ear for the rhythm of the story. Sometimes he supports and emphasizes the rhythm, but when the narrative calls for it, he goes against it, creating an interesting and sometimes unsettling friction that forces the reader to reflect and contemplate the story more deeply.

When asked about the main influences on his artistic work, Cneut often refers to Belgian expressionist painters Van de Woestyne, Ensor, and Tytgat, but he is also influenced by earlier artists. The stunning way Cneut's fabric falls and folds reminds the reader of Flemish Primitives like Van Eyck, and *Dulle Griet* (Mad Meg, 2005) is a tribute to Pieter Brueghel the Elder.

With his typical, unmistakable painting style, Carll Cneut has become well known in the last twenty years, both at home and abroad. His ability to present universal emotions and themes, sup-



ported by a rich artistic palette and impressive narrative skills, might very well lie at the heart of his international appeal. His books have been translated into more than thirty languages and have received many prestigious prizes. At first glance, however, this success does not seem inevitable. Cneut's characters are not the cuddly types, for example, the spoiled princess in *De Gouden Kooi* (The Golden Cage, 2014). His often abstract style demands an attentive viewer, with imagination and empathy, and stimulates

one's creativity.

In 2014–2015, the inspiring exhibition *In My Head* took place in Ghent, Cneut's hometown. The exhibition offered people an insight into his world, his oeuvre, and his daily life from childhood up to today. For six months, the illustrator set up a copy of his atelier in St. Peter's Abbey, as a part of the exhibition, where he worked in public. The exhibition was an overwhelming success: 50,000 people visited the exposition and dropped by in his atelier to see how Cneut works, have a chat, and get their books signed.

Cneut is a craftsman with a passion for the book as an object and an obsession for drawing and painting. Thanks to his natural ability to interpret a story, Carll Cneut taps into the deepest narrative layers with seeming ease and even playfulness. This talent allows him to address a very diverse audience on many levels without ever losing his artistic integrity.

Ciça Fittipaldi

Illustrator - Brazil

Maria Cecília Fittipaldi Vessani—Ciça Fittipaldi—was born in São Paulo in 1952. She studied classical ballet between 1958 and 1971, and she danced with the São Paulo Municipal Theatre Company (from 1966 to 1970). Then, at the University of Brasília, she worked with contemporary body expression and studied Architecture and Fine Arts. She accomplished her MA in Arts and Visual Culture (2005), at the National University of Goiás, researching the indigenous feather art and its presence and influence in contemporary Brazilian art from the 1980s until now. In 1975, she started to work with the Brazilian Indigenous theme when she lived among the Nambiquara people. Since then, she has kept contact with professionals and entities working with this matter and with Brazilian Indigenous communities.

Between 1980 and 1983, while living in Goiânia, in the center-west of Brazil, Fittipaldi illustrated for the *O Popular* newspaper and worked at TV Anhanguera, telling stories for children. Having moved back to São Paulo in 1984, she published her first text for children, *João Lampião* (Paulinas Publishing House)—in which she points out traditions from the state of Goiás, which was, up to this moment, unknown in the rest of Brazil. Since then, she has created texts and illustrations for children's books besides creating plastic arts, painting, and drawing; working as a designer; and making institutional campaigns, visual identities, and posters for enterprises. Currently, Ciça Fittipaldi lives in Goiânia and teaches drawing,



illustration and book design at the National University of Goiás.

Ciça Fittipaldi believes in art as something to be lived:

I think that books, literature, and visual images for children allow me the aesthetic dimension, as something to be experienced in the coming and going between my creative work, the book as a proposition, and the readers and their multiple readings.

Her illustrating process is based on empathy, as she tries to connect worlds and to create a dialog between text and image. All of her works are notorious for being well-researched, with methods learnt with anthropologists and Fittipaldi's experience as a professor. For her illustrations in books that retell stories of African people, she collects as many iconographic materials as she can, a real immersion in their realities. About this work, she says,

African sculptures were my formal basis, but the drawings are very choreographic. The absence of depth is replaced, in the composition, by a scenic arrangement of the elements and a body language from the characters that ties them to the dance universe. This work, that has transported me to such a rhythmic, musical, and dancing world, allowed me to see and to make conscious and intentional relations between dance and drawing that worked in my gestures, in my persona, and in my aesthetic action since childhood.

Isabelle Arsenault

Illustrator - Canada

Isabelle Arsenault is a well-loved and well-respected illustrator, both with her readers and among reviewers from Canada and around the world. She was born in 1978 in Sept-Îles, Québec. After studies in fine arts and graphic design at the Université du Québec à Montréal, she specialized in illustration. Quickly, she gained recognition from the industry and her peers, receiving awards from major international illustration contests including Communication Arts and American Illustration and Applied Arts. Arsenault also won the Grand Prix for illustration (Magazines du Québec) for six years running. She lives in Montréal with her family.



With fifteen illustrated books now to her name, Arsenault has won many awards and earned many distinctions, including being a three-time winner of the prestigious Canadian Governor General's Literary Award (*Le cœur de monsieur Gauguin*, 2004; *Virginia Woolf*, 2012; and *Jane, le renard & moi*, 2012). Both *Migrant* (2011) and *Jane, the Fox & Me* (2013), the English translation of *Jane, le renard & moi*, were on The New York Times "Ten Best Illustrated Books" for their respective years. *Jane, le renard & moi* and its English-language counterpart have also won many comic and graphic novel awards for their artistry. Arsenault's illustrations for *My Letter to the World and Other Poems* (2008), *Spork* (2011), *Once Upon a Northern Light* (2013), *Alpha* (2014), and *Cloth Lullaby* (2016), among others, have been enthusiastically received.

Arsenault is greatly admired for her ability to tackle and humanize tough and complex subject matter with a distinctive and evocative style. In an

interview for *The Walrus* (2012), she says,

I create illustrations based on how each story inspires me. I like bringing the text to another level through its visuals. It's a way to create images that can be appreciated by the eyes, but also the brain."

Her diverse output is a direct result of her creative process, which she describes in a blog for *Picturebook Makers* (2015):

I approach each of my books in a different way. Each text invokes a particular universe, and I endeavor to grasp it by adapting my techniques, my renderings and my graphical approach to each project.

Her flexibility as an illustrator of diverse publications from an alphabet book to a graphic novel to both fictional and non-fictional picturebooks has garnered Arsenault a wide-ranging audience. Her illustrations, while immediately accessible, leave a lasting impression achieved only through their subtle undercurrents. She has that uncanny ability to tap into her childhood dreams and imaginings and into the minds of her subjects, from artists living on the edge of society—such as Emily Dickinson, Paul Gauguin, Virginia Woolf, and Louise Bourgeois—to displaced children like Hélène and Jane Eyre, the Mexican migrant Anna, and the hybrid Spork. She then renders her characters' inner landscapes with the skills of a consummate artist so that they elicit a strong empathic response from young and old alike.

Arsenault has made an exceptional contribution to the literary and artistic heritage of children's literature in Canada and around the world.

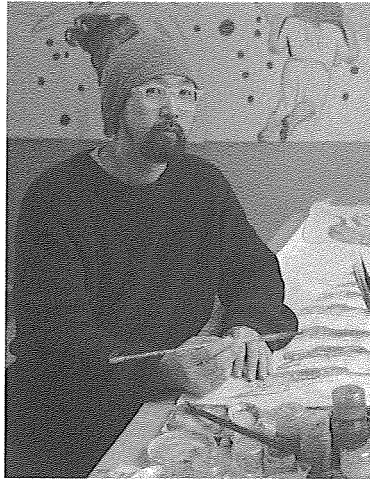
Xiong Liang

Illustrator - China

The pioneering Chinese illustrator Xiong Liang was born in a small city by the water in southern China, where from a very young age he began his study of traditional Chinese ink and brush painting. His creations span a diverse variety of genres—including novels, children’s books, plays, modern ink brush painting, and works of illustration for adults.

Xiong Liang’s artistic journey began at the age of ten. From the beginning, he was completely self-taught, allowing him to cast aside the fetters of formal artistic education. Each night in his small studio in the attic of his home, he read classic works of art and literature from China and the rest of the world. He came to know these great artists as one might an old friend, and though he was still just a young child, he began to plan how he might join them with the serious sober mindset of an adult.

Xiong Liang was brought up in a household of diverse religious backgrounds. Because of this, even though the main thread running through his work has always been Chinese illustration, his art incor-



porates a variety of cultures and visual styles, and he has always been able to work in a wealth of unconventional, interesting “oddball” influences. His singular personality and upbringing have gifted him with an unconventional imagination and made possible his unflagging creation of one captivating work of illustration after another, at a time when the genre had yet to win recognition in the Chinese market.

Even though he has slowly emerged as a pioneer and leader in his field, he remains an artist

capable of surprising and exciting, constantly experimenting with new forms of narrative and imagery in each new work.

Xiong Liang himself has said that writing and illustration are the work of a lifetime—and a work of unsurpassed beauty! Both are always fresh, always brimming with imagination. It is never held back by convention, always ready to listen and to exchange ideas. It builds understanding between all people, between all groups and cultures, and even between all the living creatures on our planet.

Claudia Rueda

Illustrator – Colombia

Claudia Rueda is a Colombian writer and illustrator of over twenty picturebooks for children. Her work has been described as an ingenious graphic exploration of superb refinement. Rueda's books have been published in Mexico, Colombia, Spain, and the United States and have been translated into ten different languages around Asia and Europe. Her work has received several awards and honors—including Italy's *Nati per Leggere* Prize, the selection for the New York Society of Illustrators, and the IBBY Honour List. She is also a New York Times Bestseller illustrator and a New York Public Library selection.

Claudia Rueda's work has always played around the rich contrast between visual and verbal narratives. Before becoming a picturebook author, she developed an interest in political cartooning while attending law and art school in her hometown. Claudia Rueda's cartoons were published in the main Colombian newspapers during the times of the drug



and guerilla wars. Her law school graduation thesis was a graphic history of Roman law. After publishing some educational graphic books on environmental and political issues, Claudia Rueda and her husband moved to San Francisco, California, to learn about computer graphics and animation. By serendipity, she found a course on children's books illustration at the University of Berkeley. Rueda's final class project developed into her first published picturebook after a visit to the Bologna Book Fair while living in Madrid, Spain.

She also holds a MFA in Creative Writing from Lesley University at Cambridge, Massachusetts.

Claudia Rueda was born in Colombia and grew up among three siblings and a book-eating dog. She currently lives at 2620 meters above sea level in the big city of Bogotá with her husband and her two daughters.

Andrea Petrlik Huseinović

Illustrator – Croatia

Andrea Petrlik Huseinović—illustrator, writer, and editor—was born in 1966 in Zagreb, Croatia. After finishing the School of Applied Arts in 1990, she graduated from the prestigious Academy of Fine Arts in Zagreb. Readers and critics, both in Croatia and worldwide, lauded each of her published books. In the last decade, she has been awarded many prestigious awards and commendations: the Grigor Vitez Award (Croatia, 2002), the BIB Plaque (Bratislava, Slovakia, 2003), Grand Prix OBI 04 (Oita Biennial of Illustrations, Japan, 2004), literary/art award Sheep in a Box (Croatia, 2007), and the literary award Kiklop (Croatia, 2014). Her books are among the most frequently read in the International Children’s Digital Library (ICDL). In 2004, the prestigious Chihiro Art Museum in Japan purchased for its international collection the original illustrations from two of her picturebooks. In 2012, her picturebook *Maleni* was included among the “Top 10 Foreign Books” within the framework of the Russian Award Book of the Year – Children’s Choice 2012. Several of Andrea’s books have been included on the White Ravens List.



houses; she talks about a small nest on the roof of someone’s home. She does not tell stories of humans; she tells humane stories about little beings around us and how our appreciation of them makes us human. Changing the perspective of the world, seeing it through the eyes of the little ones, is what makes her a profound storyteller of childhoods, all around the world.

Imagine a world in which art is non-existent. A world with no paintings, no books,

no music, no dance; a world with no museums, no theatres, no cinemas, no libraries, and no statues in parks that stand as a tribute to those who have done great deeds and left a legacy. In such a world, we would never be able to feel warmth and joy after having read something nice, or after having seen, touched, heard, felt or created. That would be a world without any trace of us left in the past, present or future. I can’t imagine such a world.

I was created to breathe in the love I feel around me, and to send this love back to the world through my paintings and words. I am the happiest when a child or adult reads what I have written and sees what I have drawn, and feels this love, and then shares it with someone that will share this love too.

And that is a world with a past, a present and a future; a world in which we have left a trace and in which we are leaving a trace – with our drawings, words, paintings, sculptures, voices, movements and melodies.

Andrea Petrlik Huseinović is a storyteller with a specific and recognizable style of writing and illustrating, which became her sociolect—a language that children throughout the world easily recognize and understand as their own, children’s language. The protagonists of her stories are always those who are small, sometimes even invisible to the eyes of adults. Breathing life and giving voice to that which is small and ephemeral is something H. C. Andersen himself knew so well. Huseinović does not tell stories about

Lilian Brøgger

Illustrator - Denmark

Lilian Brøgger was born on January 27, 1950, on Fanø, an island off the west coast of Jutland. The light of sea and sky pervades her pictures. She always knew she would draw. She studied at the Copenhagen School of Arts and Crafts (now the School of Design) from 1967 to 1972. At that time, it was mostly a school for graphic designers and advertisers. Lilian Brøgger was the first to graduate as an illustrator; she practically invented her own degree.

Being the deeply aware person she is, Lilian Brøgger—like all good artists—registers changes in society perhaps even before society itself does. As an illustrator, she has been part of and an influence on contemporary trends. In her debut years in the seventies, she worked in a consciously crude and awkward social-realist style. She contributed to the more poetic and fairytale-like imagery of the eighties, and she has held her own in the postmodern and deconstructionist bickering that has characterized the nineties and the turn of the century.

Lilian Brøgger is always where things are happening. She has wholeheartedly adopted the new media and the digital revolution. This is apparent when one tracks the course of her illustrations to Louis Jensen's 1001 Square Stories—from fine black and white lines over power of colors to groundbreaking graphic and collage.

Lilian Brøgger has exerted a strong influence on the development of the visual language of children (and that of their parents) for more than thirty years. She is hugely popular, and her popularity can be attributed to her two main qualities: curiosity and



open-mindedness. She has made a valuable contribution to her field as a teacher at the School of Design in Kolding. Here, along with other committed teachers, she has encouraged the new groups of illustrators that have taken Danish illustrated books far into the twenty-first century. We call them “The Young Wild Ones from Kolding.” She is an outstanding, inspiring teacher.

Lilian Brøgger has also taken time to promote the visibility and recognition of her profession—the art of illustration. She has held several representative posts, including one in the Danish Writers Association's group of illustrators and on the board of IBBY Denmark. Furthermore, she has been a juror at several exhibitions—for instance, the Bratislava Biennale, the Bologna Book Fair, and the Triennial in Tallinn. And she has conducted workshops around the world, from La Paz to Nami Island. At this moment of reading, she might be conducting a workshop somewhere in the world.

Lilian Brøgger's curiosity has led her to work in almost all techniques and visual forms. She is not satisfied until she can paint on silk or etch on copper. As an illustrator, she is a loyal collaborator and acts as a perfect foil for the author. She is always well-versed in her material, whether illustrating the Danish Stone age or H.C. Andersen's childhood home in Odense—but that is not to say she draws it as it actually looked.

Lilian Brøgger lives in Christianshavn in Copenhagen, among the boats on the canals and the eighteenth century houses. It is almost like being back home on the island of Fanø.

Helmi El-Touni

Illustrator - Egypt

In October 2014, the Graphic Design Major of the American University in Cairo (AUC) held an exhibition titled “El-Touni: A Design Retrospective,” celebrating over fifty years of El-Touni’s truly inspiring and visionary art. A major part of this exhibition was a vast array of his illustrations of children’s books, whether authored by him or by others.

It is safe, and indeed only fair, to say that his role in the literature of young people in the region has served to instill a sense of identity and cultural pride whilst encouraging the exploration of other cultures and realities. Whether he pulls the viewer into his stories with his colorful visuals or with his words, often embellished with hand-crafted Arabic calligraphy, El-Touni’s books and illustrations are always concerned with identity and the preservation of Egypt’s heritage. In his iconic Ken Zaman series of coloring books, for instance, El-Touni encourages children and adults to get a hands-on experience with his artwork. His books also fought for Egypt’s remembrance of its own past, its rituals, and its disappearing heritage.

Moreover, his corpus of children’s stories and books developed for the Egyptian publishing house Dar El-Shorouk tackled a variety of issues and topics—including the environment in *Hikayet Baladi*, traditional folkloric stories in *Agmal al-Hikayat al-Shabiyya*, introducing children to Arabic musical instruments in *Qatqouta Tughani Taqtouqa*, and teaching little girls about accepting their own identity while embracing other cultures in *Arrouset Hanan*. El-Touni is thus not just a storyteller and illustrator of children’s



books, he is a cultural giant and an Egyptian icon of design that we hope will remain as a reference and a lighthouse of knowledge for future generations.

Ever since he was a university student, Helmi El-Touni has been illustrating books and magazines for children. His first work was illustrations in the government-owned children’s magazine *Sarnie*. From the beginning, it was clear to the editor-in-chief that his was no ordinary talent. The authenticity of his style and the child-appeal of his drawings im-

mediately signaled a life-long career in this field. His early work in this magazine provided him with the opportunity to create his own characters and to be in direct contact with his readers.

His first character, Hamada, was testimony to his success. El-Touni’s work involving this wise, observant Egyptian boy who was often critical of the behavior of adults was drawn from the perspective of an eight-year-old. Its success brought hundreds of readers to the publishing house, demanding to meet Hamada!

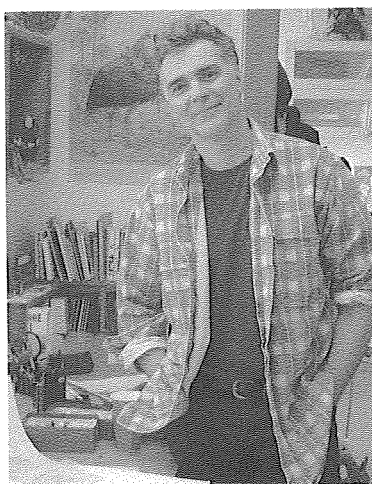
Ever since that early success, El-Touni became intent on observing and maintaining Arabic and especially Egyptian authenticity in both style and techniques. Perhaps it is this authenticity and reluctance to emulate Western styles that has elevated him to his present position. His contribution to literature for young people in Egypt and the Arab-countries cannot be overstated.

François Place

Illustrator - France

Born on April 26, 1957, in Ezanville (France), François Place studied at L'École des Arts et Industries Graphiques Estienne, a school of art design, then worked as an illustrator for advertisement companies before moving on to illustrating children books. In 1983, he illustrated his first children's books, novels of La Comtesse de Ségur. But his talent revealed itself in 1986, when he illustrated non-fiction books like *Le Livre de la découverte du monde* by Bernard Planche, published by Gallimard jeunesse.

François Place started to write his own books that he illustrated himself and, in 1992, created *Les Derniers géants* (The Last Giants), published by Casterman. The book was a huge success, won several prizes, and changed the way book professionals consider illustrated books for children and young adults. The three volumes of *L'Atlas des géographes d'Orbae* (A Voyage of Discovery), an atlas of twenty-six imaginary countries based on the letters of the alphabet, were published between 1996 and 2000 and tackled the frontier between fiction and non-fiction books. In 2010, François Place published his first novel, *La Douane volante*, thus adding a new dimension to his work. His work speaks of travels to faraway lands, discoveries, encounters... François Place's imagination and creativity are nourished by



all the books he reads, and most of his travels are imaginary ones.

Since 1985, François Place has been creating a large body of work as an illustrator and author, work which is special and unique. He has been nicknamed the “bedroom traveler” or sometimes “the architect of the imagination”; through his books, he has created a map of the imaginary that transports the reader to faraway places, real and dreamed of, exploring the differences of human society through time and space. And yet as he often

admits, he has not traveled widely. It is with books, maps, atlases, and engravings from all periods that he feeds his abundant imagination and cultivates his knowledge to produce works that have a power—with meticulous drawings and an impeccable writing.

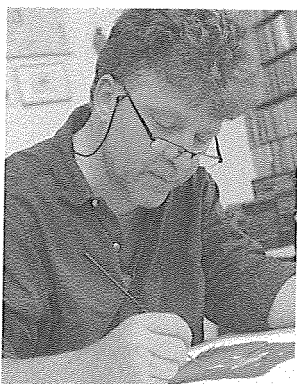
François Place does not allow himself to be limited by categorization, which is what gives him much of his power and makes his work. His work is characterized by a movement between documentary and fiction, offering the reader a fascinating view of historical and geographical realities and imaginary worlds. Taking a delight in crossing boundaries, he moves constantly from fantasy to reality. The encyclopaedic approach gives way to a fiction of worlds invented and reinvented.

Nikolaus Heidelberg

Illustrator - Germany

Nikolaus Heidelberg, born 1955 in Lahnstein, Germany, lives as a free-lance author and illustrator in Cologne. He is considered one of the most recognized yet unconventional artists in Germany. Heidelberg came into contact with art at an early age. He, however, never attended an art school but studied German philology, art history, and theater in Cologne and Berlin from 1976 to 1983. In 1980, he published his first book for adults, *Bilderbogen* (Pictorial Broadsheet). His first picturebook, *Das Elefantentreffen oder 5 dicke Angeber* (The Meeting of the Elephants or 5 fat Braggarts), appeared in 1982. Since then, he has published over fifty illustrated books for children and adults. In addition to picturebooks with his own texts, he has illustrated children's books (e. g., *Der neue Pinocchio* [The new Pinocchio] by Christine Nöstlinger), poems (e. g., by Josef Guggenmos), stories and fairy tales by the Grimm Brothers and H. C. Andersen, and has drawn about three hundred cover illustrations. His books have been awarded numerous prizes, and in 2000, he received the German Children's Literature Special Award for his complete work.

Nikolaus Heidelberg is known as a provocateur in the world of German picturebooks. As Dr. Maria Linsmann has put it in her portrait for Heidelberg's nomination for the Hans Christian Andersen Award, he is "an artist who does not offer easy reading matter to the readers of his books. His work evades being fit into classical categories and he has a clear preference for addressing themes that are considered taboo for children's and youth literature"—such as sexuality, death, or negative feelings like jealousy, aggression, loneliness, or fear. For Heidelberg, tackling even those topics means taking children seriously.



In his work, he succeeds in an unforgettable way in depicting children's feelings and sensibilities. According to the jury statement for the German Children's Literature Special Award, one senses in all Heidelberg's picturebook stories "a great respect for a child's individuality and autonomy. Always at the center of his artistic work are individuals, who he portrays with psychological empathy and sympathy for their weaknesses."

For the artist, taking children seriously also means drawing for children and for adults without any qualitative differentiation. Heidelberg said, "That would be something new to me—a picture that a child gives up on." In his work, he has developed his own visual language and inimitable style, which Dr. Maria Linsmann describes as follows:

He offers children complex, subtle imagery—pictures that continue the narrative where the text ends, interpreting it, and expanding on it by adding new perspectives.... He enjoys toying with the stylistic devices of comicality and multilayer meaning. He exaggerates, he supplements, he expands the portrayals even into the surreal... His images are full of allusions and references [to the old masters, the surrealists, and the great illustrators, such as Sempé, Ungerer, Loriot, and Edward Gorey].

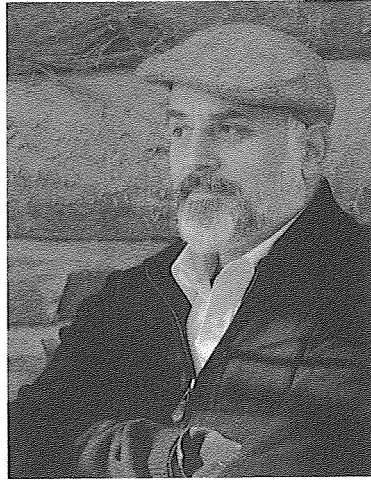
Furthermore, Heidelberg is a precise observer, which enables him (in Linsmann's words) to create "[p]ictures that hold a striking nearness to the child's world, but in which, at the same time, a further essential element is added: the power of imagination!"

Christos Dimos

Illustrator – Greece

Christos Dimos grew up in a small village in the area of Ioannina, Greece. From a young age, he liked to sketch and draw. Later on, this love for sketching brought him to Athens, where he studied illustration, drawing, caricature, and comic at Ornerakis School of Applied Arts. During this period, he was also introduced to animation design. For ten years, he worked as an animator in advertising and video productions. Christos worked in London in Stardust Pictures Studio of Warner Brothers for the animation movie *Space Jam* and other European and American animation productions. However, his biggest dream was to illustrate children's books. So, he returned to Greece and devoted himself to illustration. He has been working in this field for the last twenty years.

He has illustrated 118 books, and in 2005, he published the first book that was written and illustrated by himself: *Ntomatas Patatias* (Mr Tomato Potato), which also became a theater play in schools. Christos's best works include *Mia fora ki enan kero itan tris magi sofi ke vasiliades* (Once upon a time, there were three magicians and kings, 2006) by Myrat, which has been shortlisted for the Greek National Awards; *O akrobatis me ti xartini kardia* (The acrobat with the paper heart, 2006) by Bizi; *Paramithenio, paramithi ke tou revithiou revitthi* (The Fairy of Fairies) by Pateraki; *Ta Apithana Molivia* (The amazing pencils), a school



book under the auspices of the Greek Pedagogical Institute; *Ke I babades xeroun paramithia* (Dads too can tell stories) by Sabatakou Kantzola; *I magiki kolokitha* (The magic pumpkin) by Zamanopoulos; and *O Agisilaos sti dimotiki vivliothiki* (Agesilaos in the library) by Diakomanolis. Christos's work has been featured in many exhibitions nationally and internationally, including the Biennale of Illustration Bratislava.

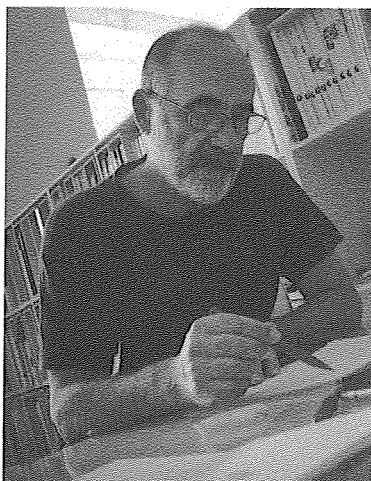
Christos enjoys mixing watercolors, Ecoline colors, gouaches, and color pencils. More recently, he has used ink outlines, creating in this way a sketch effect. Dr. Areti Adamopoulou, Associate Professor of Art History, School of Fine Arts, from the University of Ioannina, notes,

Christos is a meticulous researcher of the work of European book illustrators of all ages. He particularly likes the 1930s, when artists used strong, black contours and painstakingly took care of every little detail. It is from them that Christos holds the detailing in his pictures and the black lines that "build" the figures without imprisoning movement.... Christos's main contribution to his professional field is that by observing with a sensitive eye the past, he produces images to enlighten present eyes about the future.

Guido Scarabottolo

Illustrator – Italy

Guido Scarabottolo was born in Sesto San Giovanni in 1947. In addition to being an architect, he is active as an illustrator and graphic designer. Above all, Guido Scarabottolo is an extraordinary designer who has been illustrating book covers for years, as well as being an art director. His contributions range from the book covers of the publishing company Guanda to the Sunday cultural supplements of *Sole24Ore*, *The New Yorker*, and *the New York Times*, as well as the visual contributions to the social communication of projects for humanitarian organizations.



feature of the illustrations.

For the Milan-based publishing company Topipittori, which he has contributed to since its creation, Scarabottolo has created books which address the relationships between siblings and the relationships between children and adults through the interlacing of reality and fantasy. One in particular is the encounter between his illustrations and the words by Giovanna Zoboli. Combining both, he created the beautiful project called PIPPO, “Piccola Pinacoteca PORTatile” (The Small

Portable Picture Gallery). It is a project for children and teens which aims to familiarize them with the world of art. It is an opportunity to address beauty as a necessary part of the life of a child, both ethically and aesthetically.

Guido Scarabottolo reminds us that drawing is a strange discipline. It has little to do with control, apart from that of the hand, but it has instead a lot to do with the practice of listening and observation. First, you draw to understand, and after, you can draw to explain or tell. Scarabottolo draws to better understand children, he draws to offer them the opportunity of awe and wonder, and he draws to give voice to their emotions. A narrator with discrete images of profound depth far from the unnecessary clamor of the stage—what he offers is that, together, children and adults can browse the pages where images open up to the world, to relationships, and to meetings that are touched with lightness, set with simplicity, and full of desired kindness.

For children, through the publishing house Vanvere, which produces only illustrated children’s books, Scarabottolo has invented characters and scenarios that emphasize subtle irony and gentle humor. His illustrations speak directly to his readers, capture their attention, and direct them to each distinctive

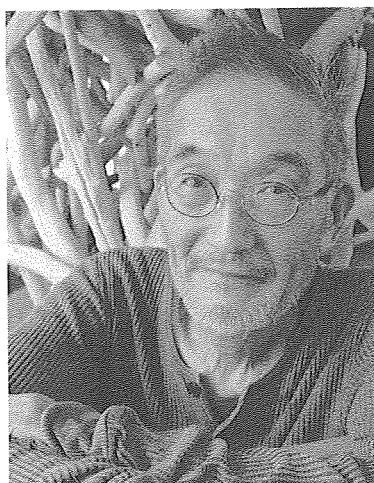
Seizo Tashima

Illustrator - Japan

Seizo Tashima (born in 1940) has been active at the front lines of the picturebook genre since the 1960s—a golden age of Japanese picturebooks—and even at the age of seventy-six, he continues to produce powerful, passionate, and ceaselessly innovative works. He has published some 150 picturebooks of tremendous variety, some funny and fun, others serious stories of war, as well as folktales and books for babies.

Running through all his works, we can sense a consistent spirit; the wellspring of his art is the vigor and vitality of life and the slow-burning anger at war, destruction of the environment, discrimination, and the logic of the strong that threatens life. His *Boku no koe ga kikoemasu ka* (Can You Hear My Voice?)—one of the titles in the joint project *Picture Books for Peace from China, Japan, and Korea*—he says, “is an appeal not only to children but adults to transcend differences of nation and ethnicity in protest of the cruelty of war.”

Tashima is a determined innovator in the picturebook genre, with the success of his works prompting him to immediately put aside the laurels and resolve to open up something completely new. The bold and primitive-looking technique of his 1967 work *Chikara Taro*, done in opaque earth paints, set the style for his depictions of character and life force through the various eras of his career. While his medium has branched out to lithographs and even nuts and berries gathered in the forest, invariably, it is audacious and diverse page compositions that riv-



et the reader and drive the stories forward.

Always an activist artist, around 1970, Tashima was at the center of the picturebook artists who opposed the Vietnam War. In the 1980s, even before the *Art Brut* movement came to Japan, Tashima had seen its value and begun exchanges with the members of the Shigaraki Seinenryo home for people with learning disabilities. In the 1990s, he threw himself into a residents' movement opposing construction of a waste dis-

posal facility in their vicinity. Today, he is a regular participant in art and installation projects all around Japan. In all cases, his activities are extensions of the style of expression of his picturebooks.

Tashima received international recognition from an early stage in his career—receiving the Golden Apple Award at the 2nd Biennial of Illustration Bratislava (BIB) in 1969—but he has been considered somewhat of an outsider in Japan because of his rebellious stance and constantly innovative endeavors as an artist. Yet he has had a definitive influence on younger picturebook artists, not only in Japan but other parts of the world. Tashima has gone on shifting techniques and forms of expression with each new endeavor he undertakes, his work continuously challenging the boundaries between picturebooks and fine art. In 2009, he created a “walk-in picturebook” that opened in an abandoned school in Niigata prefecture.

Gundega Muzikante

Illustrator – Latvia

Gundega Muzikante is a Latvian artist, a much-loved book illustrator, and an active member of IBBY Latvia. She has been contributing to graphic art exhibitions and illustrating children's books for thirty years. She was born in Riga, Latvia, in 1964. She graduated from the Department of Ceramics of the Riga School of Applied Arts and the Department of Graphic Art of the Latvian Academy of Art, obtaining her master's degree in 2009. She made her debut as an exhibiting artist while still a student at the Latvian Academy of Art, showing at group exhibitions in Latvia, Germany, Finland, and Sweden. It was in 1990 that she won her first award—the Indriis Zeberis Prize—as a children's book illustrator. Since then, Muzikante has been illustrating or designing at least one unique book every year. She has also worked for the children's periodicals, created the design of textbooks, and made a successful debut in animation.

Diversity of intentions and expressive styles are characteristic of Muzikante's imagination. She has always emphasised that, while the text is an important conceptual impulse behind the visual narrative, it is not interesting to depict things that have already been written. Muzikante has created illustrations to very diverse texts, from light and rhythmic poems to serious philosophical narratives.

The artist says that it is easier to work if the



author has not provided specific visual descriptions. She says,

When dealing with the opposite, you start to feel a somewhat spiteful inclination to create a parody of the description—to make it more intense, to show the character from a different angle. I am even slightly scared of the writers' reaction: after all, everybody takes their own work very seriously. And yet I do not feel inclined to follow the descriptions to the letter in my pictures; really, those times have passed—the image does not follow the text as closely as in a children's reading primer.

Muzikante feels a text as a personality, and her mission and task is understanding it: "You have to delve deep into each of them, you have to make friends with each of them—and then carefully dress into the kind of clothes that will fit this 'being' best." Sometimes this dressing of a text develops into an exciting carnival where anything goes.

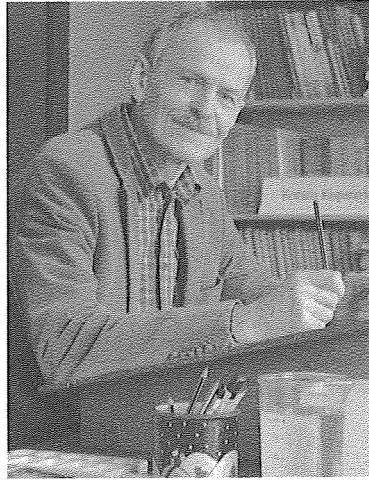
Gundega Muzikante has been regularly nominated and has frequently won awards at the national and international book art competitions. In 2014, the Annual Baltic Sea Region Jānis Baltvilks International Prize in Children's Literature and Book Art went to her. *A Book for Gundega* (Grāmata Gundegai, 2015) by author Pēteris Brūveris, featuring Muzikante's illustrations, was included in the IBBY Honour List 2016.

Kęstutis Kasparavičius

Illustrator - Lithuania

Kęstutis Kasparavičius (born 1954) ranks among Lithuania's leading contemporary artists. His illustrations for children's books are published not only in Lithuania but also in various European, Asian, North American, and South American countries. In Lithuania, the first books illustrated by Kasparavičius came out in 1984, and since 1989, the artist has been actively cooperating with publishing houses abroad (including Germany, the USA, Greece, Spain, Slovenia, Croatia, Ukraine, Latvia, Mexico, China, Taiwan, and Korea). Presently, the artist has fifty-eight illustrated books to his name (for some of them, he wrote the text himself), published in twenty-six languages (such as German, English, French, Russian, Danish, Greek, Spanish, Portuguese, Dutch, Chinese, Japanese, and Korean, to name a few). The artist has participated in numerous exhibitions, and his work has been awarded many honorable prizes.

Kasparavičius has illustrated many books of classical children's literature—by H. C. Andersen, Carlo Collodí, E.T.A. Hoffmann, A. Bürger, Edward Lear, and Oskar Milosz. Kasparavičius has also illustrated children's books by contemporary Lithuanian writers and foreign authors. Over the past few years, the artist has often created and illustrated texts himself. These include picturebooks such as *Braški diena* (Strawberry Day), *Florentius, the Gardener* (2007), *Mažoji*



žiema (The Little Winter), *Kaimyn už kampo* (The Neighbour around the Corner), and many others.

Being a gifted animalist, Kasparavičius portrays the appearance, movements, and facial expressions of animals in a lively and true-to-life manner. The artist humanizes not only animals but other objects of the environment as well. By wild force of the author's imagination, eggs turn into whatever they like—clocks, cactuses, balloons, kettles, etc. Such metamorphoses excite children's imagination, teaching

them to discern similar forms in the diverse reality.

The artist carries on the best traditions of illustrating picturebooks. In Kasparavičius' works, a clear form, readily perceived by the child, is well reconciled with artistry, flight of fancy, and play of nonsense. The hand of Kasparavičius is easily recognizable: his light drawings with dabs of intense watercolor always uplift one's mood. In his illustrations for picturebooks, Kasparavičius creates a charming and ingenious world of childhood that children of different nations can relate to. Kasparavičius is a highly prolific artist, with a distinctive style and an exclusive, lifetime dedication to this creative field. His individual artistic style can handle a variety of themes and genres and perfectly bring out the gist of each illustrated text.

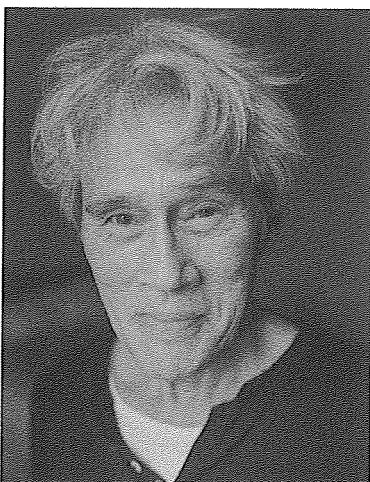
The Tjong-Khing

Illustrator - Netherlands

The Tjong-Khing was born on August 4, 1933, in Purworedjo in Indonesia to a Chinese-Indonesian family. As a child, he was a fan of the Tarzan comic strips of Edgar Rice Burroughs. The Tjong-Khing went to the Seni Rupa (arts) institute in Bandung and came to the Netherlands to continue his studies in 1956. In the Netherlands, he started to work as a draftsman at Toonder Studio's, where he drew comic strips. He also contributed to various children's magazines. Between 1967 and 1968, The Tjong-Khing drew the science-fiction strip *Iris*, with Lo Hartog writing the texts; they also created the cartoon strip *Arman and Ilsa* for various provincial newspapers.

In 1970, The Tjong-Khing illustrated his first children's book, *Total loss, weet je wel* (Total loss, you know), written by Miep Diekmann. Ever since, he has been a well-known and much sought-after illustrator of children's books. He worked with famous Dutch children's book authors such as Guus Kuijer, Els Pelgrom, Sylvia Vanden Heede, and Dolf Verroen. Apart from working as a cartoonist and book illustrator, The Tjong-Khing taught at the Rietveld Academy. In 1971, he was awarded for his work at the Belgian science-fiction convention.

The Tjong-Khing has illustrated some 150 children's books. To the question "Do you still find it a



challenge and where do you get your ideas from?" he replied,

It depends a lot on the story you're illustrating, of course. Sometimes you can only draw what's there, which isn't too inspiring. Some texts can be far more suggestive. If I have to draw a child, for instance, then I use pictures of what I see around me, but many early memories as well. I've retained all of them. It's like this, when you're an actor you've only got one part, but as an illustrator, you actually direct all of the parts. That's very appealing.

The work of The Tjong-Khing occupies a special place in the Dutch art of illustration. Right from his arrival in the Netherlands in 1956, The Tjong-Khing worked as a cartoon artist. In 1966, he designed the cover and the illustrations for *Micky en de vreemde rovers* (Micky and the strange robbers) by Thea Beckman, and then he gradually turned from being a cartoon artist into a children's book illustrator—sometimes clinging strongly to other drawing styles, like a chameleon, and other times flirting with them, whereby the work, despite this or because of this, always comes across as recognizably The Tjong-Khing in its totality.

Iwona Chmielewska

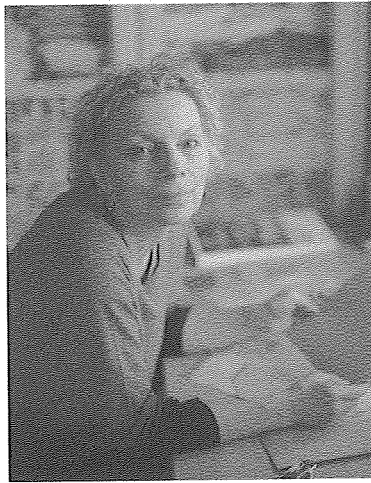
Illustrator – Poland

Iwona Chmielewska was born in 1960 in Pabianice, Poland. She studied at the Faculty of Fine Arts of the Nicolaus Copernicus University in Torun and graduated from the Printmaking Department in 1984. She lives and works in Torun—the city of Nicolaus Copernicus, the protagonist of one of her books, *Cztery strony czasu* (Four Directions of Time).

Chmielewska stepped onto the path of book illustration at the beginning of the 1990s. At the time, she was dealing with a more “classical” approach to book graphic design while preparing illustrations to world-known youth literature—two editions of *A Little Princess* and *The Secret Garden* by Frances Hodgson Burnett; *Anne of Green Gables* by L. M. Montgomery; and collections of verses by famous Polish poets M. Pawlikowska Jasnorzewska, Halina Potwiatowska, J. Czechowicz, K. Iflakowiczowna, and K. I. Galczynski—for the Polish publishing house, Algo from Torun. In these works, her illustrations provide visual counterpoints to the long prose texts of novels and the rich poetry of the verse collections.

Chmielewska weaves her own stories, even if they are based on someone else’s texts, using delicate contours and subtle colors. Her original way of perceiving a book as a unibody of images and text, a perfect container for sequences of pictures and sets of verses, continues to surprise readers with every new work coming out.

Chmielewska frequently leaves a lot of emp-



ty space in her illustrations. Her favorite color seems to be blue, lending a spiritual and melancholic character to many of the books she has been engaged in. She uses subtle patterns, sometimes almost pale, barely visible, and thus directing our attention to tiny details that may become the visual keys to a whole story. It could be a letter knife and a slit in a sheet of paper, as in *Czarownica* (Witch), a red berry in a bird’s beak from the book *Girl’s Kingdom*, or a brown cotton thread from *O tych, którzy sic rozwijali* (About

Those Who Unwound).

Chmielewska is inspired by North European painting, drawing and graphic art from the turn of the Middle Ages, and also nineteenth-century printmaking and Biedermeier aesthetics.

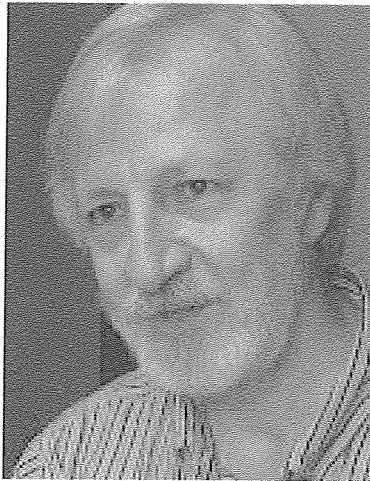
Iwona Chmielewska’s books are mainly about people and relations between them. The emotions, feelings, and experiences are so ordinary and so unique, just like our existence is always one of a kind as it is ours. Therefore, they are both universal and individual as we are the ones to interpret these simple yet eternal stories introduced to us by Chmielewska in her books. With these tales, she orders the surrounding world. Like letters, which are arranged in an alphabet, our lives are arranged within the web of cardinal directions, time charts, interpersonal relations, cultural orders, names, cases, and exceptions. Sometimes it is enough to stop and think over the situations which happen to us. Chmielewska’s books offer such an interval in our everyday lives.

Igor Oleynikov

Illustrator - Russia

Igor Oleynikov was born January 4, 1953 in Lubertsy, a satellite town of Moscow. He started drawing since childhood but never got an art education. As an artist, Oleynikov started with cartoons, worked as an art director of animated movies, and then started making books for children. More than eighty books for children and teenagers have been published with his illustrations. His first important step, professionally, was at the Sojuzmultfilm animations studio, first as an assistant artist and then as an artist for Sojuzmultfilm until 1991. His main artworks there were *The Mystery of the Third Planet*, *The Khalif Stork*, *A Tale about the Silly Husband*, and *The Shoemaker and the Mermaid*. He has also worked for the Christmas Film studio and there made such animated films as *The Magic Flute*, *Iona*, *The Magic Brush*, and *Persephone*. Since 1986, Oleynikov has been working for book and magazine publishers in Moscow. Meanwhile, he continues to draw cartoons and cannot really say what he likes more, cartoons or books. He is married and has children, a granddaughter, and a grandson that he loves very much.

Oleynikov is one of the most appreciated con-



temporary Russian illustrators. He has illustrated so many and such diverse books that they could easily span multiple professional careers. He works much and he works fast. The worlds that he creates spellbind both children and adults. His eye is unique, his space is vast, and his characters are unusual. Oleynikov's experience while working in animation gives him a specificity—his illustrations are very dynamic, sometimes they look like cinematic shots. Oleynikov's interpretation of classical and traditional pieces

of literature is always surprising; it is never what you expect.

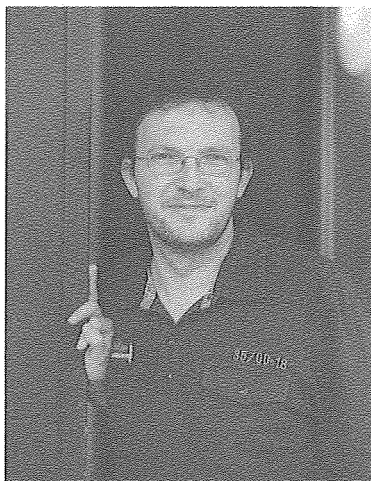
Oleynikov strives to make fantasy real, to use his art to suspend disbelief. He says, characteristically, "I'm interested in making fantasy real by means of illustration, to assure the reader that events described in the book had really happened."

Peter Škerl

Illustrator – Slovenia

Peter Škerl (born in 1973) is one of the most remarkable representatives of the Slovenian younger generation of illustrators, with an oeuvre that is already very impressive. He graduated in Illustration and Visual Communications Design at the Academy of Fine Arts, University of Ljubljana, Slovenia. His artistic expression soon focused on illustration for children; he has illustrated about forty children's books (fiction and non-fiction) and many articles in Slovenian children's magazines.

Peter Škerl is an old-school master, absolutely dedicated to the task that he determines for himself. His illustrations for *Marshlanders* by Barbara Simoniti have become a milestone in Slovenian illustration—particularly in terms of execution. His painting methods are extremely complex. Each phase of painting is executed meticulously, down to the last detail. Each character is a separate “model” with unambiguous character traits and a clear role that they play throughout the story. Character traits are supported by body language, as are the interpersonal dynamics between story protagonists. Scenery is detailed, as well as unusual, dramatic, and made extremely convincing, even



spectacular, by Škerl's skillful use of light and shadow. In final illustrations, the heroes, events, and settings come together in powerful compositions, both in terms of image and in terms of narrative. It is obvious that Škerl enjoys these “scene plays”: everything is always complex, but most importantly, everything betrays Škerl's knowledge of “play mechanics,” as he had spent years as a member of an amateur theater company. All Škerl's books unfold with deliberate rhythm and mood changes. The same goes for the colors he

uses. These are not colors “straight out of the tube” but rather meticulous studies of emotions guided by the story.

However, while everything is designed, composed, and thoroughly directed, the images turn out effortless, and our experience of the illustrations does not reflect their construction. Everything is soft and light, coincidental and natural, and last but not least, emotional. What makes his works magical is invisible to the rational mind—he uses this *je ne sais quoi* masterfully, and we recognize it in Škerl's works as the powerful, original, personal mark that we call his style.

Elena Odriozola

Illustrator - Spain

Elena Odriozola was born in San Sebastián in 1967 and went on to study Art and Decoration. After working in an advertising agency for eight years, in 1997 she began working as a full-time illustrator. Since then, she has illustrated over a hundred books (as well as posters and covers, among other things)—mainly published in Spain but also in France, the United Kingdom, Mexico, and Taiwan.

Odriozola's books have been published in Basque, Spanish, Galician, Catalan, English, French, Portuguese, Chinese, Japanese, Korean, German, Italian, Brazilian Portuguese, Dutch, Polish, and Turkish, and her work has been recognized with numerous awards. Her book *Atxiki sekretua* (Keep the Secret) was included in the IBBY Honour List in 2016, and she received the Second Prize for Best Children's and Young Adults' Illustrations from the Ministry of Culture in 2006 for her work in the book *La princesa que bostezaba a todas horas* (The Princess Who Yawned at All Hours). Elena was selected at the Biennial of Illustration Bratislava in 2003, 2013, and 2015, and she has won the Basque Award for Illustration twice—once in 2009 for her work in the book *Aplastamiento de las gotas* (The



Smashing of the Raindrops) by Julio Cortázar and again in 2013 for *Tropecista* (Tumbler) by Jorge Gonzalvo. She was selected for the Bologna Book Fair exhibition in 2010 and in the same year won the CJ Picture Book Award in the New Publications category for the book *Oda a una estrella* (Ode to a Star) by Pablo Neruda. She was also invited to the 28th International Fair of Illustrations for Children "Le immagini della fantasia" (The Images of Fantasy) in Sarnede, Italy, to which she returned in 2012 for its 30th edition.

Elena Odriozola won the Junceda International Award 2014 for her original work in Mary Shelley's *Frankenstein*, which also earned her the BIB Golden Apple Award in 2015. In the same year, she won the National Award for Illustration in acknowledgement of her capacity for renewal while following a unique and coherent line as well as for the narrative potential of her work.

Elena Odriozola's illustrations offer a personal interpretation of each literary work. With delicate, intimate lines, her drawing is efficient both technically and conceptually, resolving a sequence of situations in which subtlety and refinement stand out as the dominant traits of this excellent artistic talent.

Eva Lindström

Illustrator – Sweden

With watercolor, gouache, and graphite on paper, Eva Lindström has created simple but enticing visual spaces in which to tell stories about connection: the forging of new friendships, the loss of old ones, and the fluid relations between people, animals, and nature. Lindström composes hybrid scenes and characters that are both familiar and unfamiliar, abstract in their flattened perspective and yet accented by recognizable details. In her world, translucent landscapes and floating objects without shadows add another interpretive dimension to the written words.

Lindström was born in 1952 in Västerås. There she studied for a year at the recently founded art school, in 1968, before moving to the academy in Stockholm (Konstfack), where she specialized in painting. Finding her creative niche took some time, but she had been inspired by the comics of Oskar “OA” Andersson and soon produced her own comics, enjoying the interplay between words and images. Her first book, *Cat Hat*, was published in 1988 and drew heavily on this influence, using strong colors and bold black outlines. Lindström’s visual



style would eventually change, becoming more free and painterly through her use of different materials.

Establishing a strong setting or environment where the story will take place is important for Lindström’s process. It provides the foundation from which she begins to write and sketch. Like her prose, the rooms and landscapes she represents are often sparse, and it is this sense of space that invites readers to find a special spot for themselves on the page. This can be experienced, for example,

in the opening scenes from *Olli and Mo* (2012), where Mo has decided to take Olli on a Sunday excursion. As they prepare to leave, an empty sofa set marks the living room, and again, two empty chairs are on the deck outside the house. Should we take a seat? Olli does not want to go out, and perhaps we do not either? Similarly, in *The Monkey and I* (2011), when “I” sits alone at the table after having made a special banana meal for his lost friend, the second plate faces us. Should we have taken Monkey’s place?

In one way or another, there is always space for the reader.

Albertine

Illustrator – Switzerland

Albertine was born in 1967 in a village in the Geneva area. She studied at the École des Arts Décoratifs and the École Supérieure d'Art Visuel of Geneva. She obtained her diploma in 1990 and opened a screen-printing workshop in the same year. She became a press illustrator and started to collaborate with many publications in Switzerland and in France. She met writer Germano Zullo in 1993. They later married, and their relationship soon developed into one of great artistic affinity. Their first common works were published in 1996, and their many publications for children were soon receiving several awards—including the Golden Apple of Bratislava, 1999; the New York Times Book Review Best Illustrated Book, 2012; the Crescer Prize from Sao Paulo, 2014; and the Bologna Ragazzi Award/Fiction, 2016. Albertine simultaneously pursued a prolific artistic career. She has exhibited her drawings, screen prints, lithographic works, wood engravings, objects, and notebooks in Geneva, Paris, Bologna, Rome, Valencia, and Tokyo, to name a few. From 1996 to 2014, Albertine also taught screen-printing and illustration at the Haute École d'Art et de Design of Geneva.

For twenty years, Albertine has been developing her own instantly recognizable personal style. Albertine draws instinctively. Her stroke, which she first developed in childhood as a departure from a point, has remained her signature ever since. When comparing her first book, *Le Petit Fantôme* (The Little Ghost, 1996), with one of her latest work, *Mon tout petit* (My Little One, 2015), one notices that her stroke is continually evolving, espousing her current



subject. While each new drawing never resembles an old one, traces of all the works she has ever imagined are apparent in the new ones. Albertine's natural spontaneity appears throughout her works but with a sense of detail, an infinite precision, and a relevance, as well as a sense of humor. She gives every image different layers, which, in turn, offer the reader several levels of interpretation. She may be first an illustrator, but Albertine is also a full-fledged author.

In the stories created by the creative couple, the relationship between the text and the image is perfectly controlled and the articulation between the two crafts is seamless. The poetry present in one is echoed in the other, and the humor which emerges out of Albertine's stroke springs up in Germano's texts. The reading rhythm makes room for moments of silence. This mastery of the art of illustration takes the readers elsewhere; a place where they can indulge in a plethora of emotions and feelings that are exacerbated by inspired narration.

Each of Albertine's book complies to her hand's movements—endlessly unraveling like the *Rumeur de Venise* (The Venice Rumor) leprello, rising along a vertiginous vertical line in *Les Gratte-Ciel* (Sky High), marrying a horizontal perspective in *Ligne 135* (Line 135), or unwinding into an endless embrace in the flipbook *Mon tout petit* (My Little One).

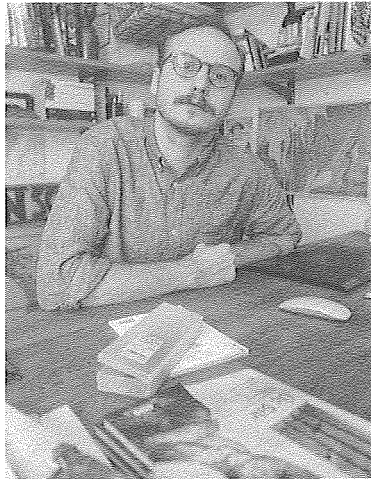
Albertine has illustrated more than forty children's books. Many of them have been translated into many languages. Thus, her poetic universe has been able to enchant an audience well beyond the European borders.

Sedat Girgin

Illustrator – Turkey

A young artist, Sedat Girgin has been a very welcomed new name in the field of book illustration in Turkey since his first published work, *Where Did the Baby Bear Lose His Sleep?* (2006). He has developed a unique style of his own at an early stage of his career. Born in Istanbul in 1985, Sedat Girgin graduated from Mimar Sinan Fine Arts University, Department of Industrial Design. So far, he has illustrated more than eighty books for many publishing houses, and he has worked as a freelance illustrator for several magazines and digital agencies. Girgin opened his first solo exhibition, *Hayretler Sirki* (Circus of Wonders), in 2013. He has also been making the cover illustrations for *The Guide Istanbul* since 2014.

In 2007, the book Girgin illustrated in collaboration with author Suna Dölek, titled *Karıncanın Kardeşi* (Ant's Brother), received the third prize at Tudem's Book-Making Competition, and it was translated into German. His design "Hot Vespa" received the first place award at the Art Vespa Competition in 2010. The book he illustrated in collaboration with author Tülin Koziko lu, titled *Tembel Balık Sefa* (Sefa, The Lazy Fish), has recently been selected for the 2015 White Ravens Catalog by Internationale Jugendbibliothek. Moreover, Girgin's distinctive children's books illustrations have been exhibited at The Biennial of Illustration Bratislava (BIB). He has participated in many national and international group exhibitions, organized workshops,



attended seminars, and been invited to selection committees.

Although Girgin illustrates books and magazines for all ages, he is known mostly for his children's book illustrations. It is no exaggeration to say that Sedat Girgin's illustrations have added a new dimension to children's books in Turkey. They have added an extra area for the child to expand his or her imagination—the very aspect that is essential in children's literature. Along with many books by prominent Turkish authors, Sedat Girgin has

illustrated books by various world-wide known authors (i.e., Goethe, Carlo Collodi, G. Rodari, Susanna Tamaro, and Ted Hughes).

Girgin describes what he wants to achieve with his work in the following way:

At first, I read the book. The book describes such a world that I refrain from drawing. It's obvious that what I visualize would not be the same with another reader's visualization. So, I'm trying to add on something to the story. I'd like to illustrate in a way that won't give the child a clear understanding. They should pick a detail from my illustrations which will support their imaginary world. Illustrators mostly tend to depict the story directly in their drawings, and I think it is not the correct way. Showing a detail will both support their imagination and set them free in visualizing.

Jane Ray

Illustrator - UK

Jane Ray specialized in ceramics at university, but she always wanted to be a book illustrator. Since her first picturebook in 1989, she has illustrated over sixty books for children. She has been particularly attracted by folk tales, myths, legends, and Bible stories. *The Story of Creation*, with words that were adapted from the Bible, won a Smarties Award in 1992. She has illustrated two books with adult texts for the prestigious Folio Society and has illustrated an original picturebook text from the award-winning novelist



Jeanette Winterson. Further, she has illustrated two picturebooks with texts by the UK Poet Laureate Carol Ann Duffy, most recently *The Lost Happy Endings* (2008). Beginning in 2002, Ray has written and illustrated several of her own stories as picturebooks, including *Ahmed and the Feather Girl* (2010).

tions—including *The Little Mermaid and other Fishy Tails* 2014—Ray has used a scraper board technique to produce images in monochrome or two colors, recalling woodcuts and the folk tradition of illustration. The diversity of Ray’s inspiration has been married to a commitment to gender equality, social diversity, and inclusion. Sometimes, this has meant challenging the expectations of her readers, particularly in regard to the ethnic identity of characters in traditional stories. She says,

Her distinctive illustrations draw their inspiration from the art and architecture of other times and places: in her early work, this was particularly the Near East, whose ancient civilizations Ray first encountered as a student in the British Museum. Her later work showed more diverse influences. For instance, a notebook in which she recorded her visit to the Ospedale in Venice was the starting point for both the story and illustrations of *Heartsong* (2015), written with Kevin Crossley Holland.

The look of her early work is perhaps best seen in her illustrations for *Fairy Tales* (2000), Berlie Doherty’s adaptations of traditional tales. These are richly decorated, atmospheric, and intricate, with a close attention to design, color and texture—drawing on the history of fairy tale illustration, including the use of silhouette. More recently, in three collec-

From the beginning of my career, I have included characters of different ethnicities and I have particularly enjoyed bringing those differences to the traditional ‘flaxen haired’ European traditions of Grimm, Perrault, and Andersen.

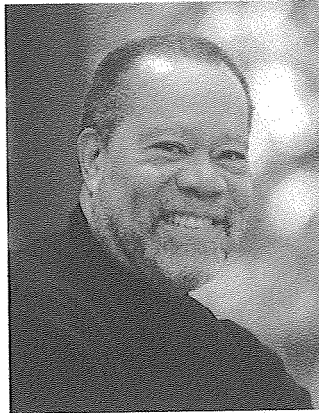
Jane Ray has an active life outside her studio. She works with schools and literature festivals and has collaborated with theater groups and The Royal Opera House. She has worked with organizations to encourage the representation of disabled children in picturebooks and to improve the environment in services for mental health patients, and she is presently part of a project working with refugees and asylum seekers in London. She feels it is important for all children to see themselves in her illustrations and for those illustrations to be a springboard for children’s own imagination and creativity:

To enable a child to see themselves in a book, to see an aspect of their story being told, is a powerful and liberating gift. And to get those children writing and illustrating, becoming the authors and illustrators of tomorrow, is the way forward.

Jerry Pinkney

Illustrator – USA

Jerry Pinkney was born in 1939 in Philadelphia, Pennsylvania. As a child, he struggled to read but compensated for this challenge with his ability to draw. He sustained this passion throughout elementary and secondary school and was awarded a full-tuition scholarship to study graphic design at the Philadelphia Museum College of Art, although he was not expected or encouraged to apply. He settled in Boston, Massachusetts, with his family after leaving art school and enjoyed some success as a commercial artist while there.



As an African American, Pinkney was actively engaged at a local level in the civil rights movement sweeping the United States during the 1960s. He believed that art served as one of the many expressive voices in the fight for social justice, and he was invited to work on significant projects that promoted African-American culture and heritage. While he enjoyed the many artistic challenges that came his way, he became increasingly drawn to narrative storytelling and its potential to convey the stories of his childhood to which he was deeply connected. By extension, his books served as a mirror for children who did not often see themselves in the pages of a book.

In 1964, Pinkney illustrated his first book, entitled *The Adventures of Spider*, and went on to illustrate more than one hundred more books over the course of fifty-three years. His body of work encompasses fairytales, folktales, fables, legends, historical and contemporary fiction, informational books, biographies, and poetry. Though he focuses on capturing and conveying the African-American experience, he has embraced the opportunity to illustrate works that

represent a variety of other cultures. Each book he illustrates is filled with superbly drawn watercolor masterpieces, all intricately detailed and finely textured, that vividly portray the emotions and nuances of human and animal characters in a ways that speak directly to the minds and hearts of children.

His books have received every major US award and accolade for children's books, and he has been honored with several lifetime achievement awards for his substantial and significant contributions to children's literature. He was nominated for the Hans Christian Andersen Award in 1998 and the Astrid Lindgren Memorial Award in 2011.

Pinkney continues to be actively involved in teaching and mentoring young illustrators in his capacity as a faculty member or visiting professor at various universities. He also serves as an advocate and a source of inspiration for children with dyslexia, having not received a diagnosis until he was in his forties. Pinkney travels extensively to deliver talks, conduct workshops, and connect with his young audience in schools and libraries throughout the United States and the world. He frequently exhibits his work at prestigious museums and art galleries, but he remains committed to his love of storytelling through picturebooks.

Jerry Pinkney's illustrious career and distinctive style—honed from observation, conceptualism, personification, and realism—has transcended the inequities in the US publishing industry to afford generations of child readers of all races and dispositions a glimpse into true dedication and artistry.



Bookbird 60 years

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BOOKBIRD 11/57 No. 1

INTERNATIONAL CHILDREN'S BOOK BULLETIN

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International Youth Library 17a Kaulbachstr. Munich Germany

EDITORIAL

This generation is witnessing some of the most breathtaking changes in World history. The International Children's Book Bulletin—small yet, but with all the possibilities of growing wings—is going out to carry news and information to many countries. The International Youth Library, Munich, an Associated Project of Unesco, has been highly successful in its efforts to further international understanding through children's books in post-war Europe and other continents. It will, with the help of the Rockefeller Foundation, expand its services to literature and libraries in Africa, Asia and Latin America.

This includes assistance in the compilation of book lists for publication, translation or adaptation—training and exchanges of librarians—sending out of Exhibitions and Book Treasure Chests—formation of small International Children's Reading Centres and Information Centres—publication of this three monthly Bulletin. Those responsible are well aware that this programme can only succeed in a spirit of sincere goodwill and co-operation. Nations with the inheritance of a great historical and cultural past will work side by side with nations representing the ideals and techniques of the modern world. Such exchanges of ideas, experiences and practical means will be fascinating for all of them. It will be a great chance for their young generations on whom the fate of the World of Tomorrow depends.

JELLA LEPMAN

I

The Founder: Jella Lepman

Valerie Coghlan,
Bookbird editor 2005-2009



It is not improbable that if Jella Lepman had not conceived the idea for an organization to foster international understanding through children's books, someone else would have thought of it. It is, however, less probable that any other one individual would have envisioned all of the other associated organizations and activities brought to fruition by Lepman in the years immediately following World War Two. It was not her intention to return to Germany following the War to help with the work of restoring that war-devastated country; in fact, she took some persuading to do so. But within ten years of her arrival, the International Youth Library, the International Board on Books for Young People (IBBY), *Bookbird*, and other resulting activities were all up-and-running and have grown in strength and impact ever since.

Jella Lepman was born into a Jewish family in Stuttgart on May 15, 1891. Her father was a wealthy and influential businessman in the city, and Jella and her two sisters had a comfortable childhood. She was educated in Germany and Switzerland, and from a young age enjoyed writing stories.

She married young and had a son and a daughter. Her German/American husband, Gustav Horace Lepman, had been an officer in the German army during World War One. He was much older than his wife, and he died in 1922. Newly widowed, Jella Lepman resumed her interest in writing and journalism. She became the first woman editor of the liberal Stuttgart newspaper, *Neues Tagblatt*, and in the 1920s, wrote two publications for children: *Der verschlafene Sonntag* (1927) and a play, *Der singende Pfennig* (1929). She was closely involved with the German Democratic Party and stood (unsuccessfully) as a candidate for election to the Reichstag in 1929.

Aware of the likely consequences for her and her children if they stayed in Germany following the inexorable rise of Nazism, Lepman left for England in 1936, where again she worked in journalism. When working for the United States Embassy in London on a magazine for women throughout Europe, *Frau und Welt*, she was asked to take up a post in the American zone in post-war Germany as an advisor on the cultural and educational needs of women and children. Her own



children were then adult, and she was free to go, but remembering the country she had left behind, Lepman hesitated. When she thought of the children whose lives were devastated by a war not of their making, she decided she should do what she could. When she reached Germany, this decision was reinforced by the plight of children—many of them orphaned by the war, scabbling for food and shelter in the wreckage of German cities.

Lepman was billeted in the American Headquarters in Bad Homburg. Her rank of major in the United States Army obliged her to wear an army uniform, and subsequently, she found the status this gave her, especially as a woman, very useful in getting what she wanted for her mission to improve the life of children deprived of books. Despite counter arguments about the need to provide food and shelter before considering literature, Lepman fought for books, as well as more basic necessities. She also argued down German publishers who wanted to publish translations of British and American classics, such as *Robinson Crusoe*, in an effort to show their solidarity with the occupying powers.

Instead, she argued for making more recent children's books from other countries available to German children. This, she posited, would best be done through a traveling exhibition. Inevitably, questions of finance were raised, and unable to wait for the unlikely possibility of funds from Washington, Lepman spent her evenings writing to publishers and others throughout Europe, explaining her project and asking for donations of books.

The first country to respond was France. Other letters of support arrived, too, and of the twenty countries approached, nineteen initially answered in the affirmative. On receiving a second letter from Lepman, pointing out that informing German children through literature from abroad was the way of helping to prevent further invasions and conflict, the twentieth country sent what was one of the finest collections in the exhibition. Settling on the *Haus der Kunst* in Munich as a suitable location, Lepman then set to work to secure this venue for the exhibition. Invited to a press conference to meet Eleanor Roosevelt (who was paying her first post-war visit to Germany), Lepman explained her ideas to her, and from then, she received ongoing support from the wife of the former U.S. president.

Once secured, the exhibition space—a former

Nazi stronghold now used by the U.S. troops—was cleaned and painted to eradicate all traces of its former occupiers. On July 3, 1946, the International Exhibition of Children's Books opened. During the three months in which the exhibition was in Munich, circa one million children and adults (including many public figures) poured through the doors to view the 6,000 books and paintings by children on display. The books were arranged so that they were accessible to young readers, and Lepman recalled that one of the most striking reactions was that of the young visitors whose lives had been devoid of color or beauty to the bright colors of the books on display.

The exhibition was the first international event held in postwar Germany, and from Munich, the exhibition moved to other German cities, including Berlin. There, wondering how to provide a Christmas gift for the malnourished children living in the ruins of the snow-covered city, Lepman hit on the idea of persuading one of Berlin's newspaper publishers to run-off on cheap newsprint paper copies of Munro Leaf and Robert Lawson's tale of *Ferdinand the Bull*—who did not want to fight in the bullring but to live peacefully under a cork tree in the countryside. Lepman translated the story in a night, and the next day 30,000 copies of *Ferdinand der Stier* were printed and distributed. Subsequently, another 50,000 copies were produced. When asked later about the copyright on the story, Lepman (who "forgot" about this legal nicety) responded that Leaf and Lawson should have received the Nobel Peace Prize for their work.

Recently appointed as managing editor of *Heute*, the American newspaper for Germans, Lepman persuaded the paper to publish a translation by Erich Kästner of Clement Clark Moore's poem "The Night Before Christmas." She also wrote successfully to Walt Disney requesting that the legal difficulties surrounding the showing of his film *Snow White and the Seven Dwarfs* be lifted for the Christmas period to enable public showings to the children of Germany.

Jella Lepman accomplished this and much else through her enormous force of will and commitment to children. In the collection of reminiscences about her—*Mrs. Lepman*—many of those who worked with her spoke of her determination, which could at times cause her to be abrasive, but which was tem-

INTERNATIONALE JUGENDBUCH-AUSSTELLUNG

Ferdinand der Stier



Liebe Jungen und Mädchen!

Dies ist die Geschichte von Ferdinand dem Stier, erzählt von Murray Leese und gemalt von Howard Chaffetz. Das berühmteste amerikanische Kinderbuch. Ferdinand ist in unserer Ausstellung nicht nur vorstellbar, sondern auch lebendig mit seiner Mutter. Nebenbei können wir auch noch diese Geschichte mit dem spanischen Original anschauen, zum Lesen und zur Nachzählung.

Es lebte einmal in Spanien ein junger Stier, der hieß Ferdinand.

Alle die andern jungen Stiere, mit denen er aufwuchs, liefen und sprangen den ganzen Tag umher und pufften sich gegenseitig mit den Köpfen.

Aber nicht Ferdinand.

Er saß am liebsten ganz ruhig da und roch an den Blumen. Seinen Lieblingsplatz hatte er draußen auf der Wiese unter einer Eiche. Das war ein besonders schöner Baum. In seinem Schatten saß er den lieben langen Tag und roch an den Blumen.

Seine Mutter, die eine Kuh war, machte sich manchmal Sorgen um ihn. Sie dachte, der Arme fühlt sich einsam.

„Warum läufst du nicht umher und spielst mit den andern jungen Stieren und puffst dich mit ihnen herum?“ fragte sie.

Ferdinand schüttelte nur den Kopf. „Ich sitze viel lieber hier und rieche an den Blumen.“

Seine Mutter sah ein, daß er nicht einsam war, und da sie eine verständige Mutter war, obgleich sie nur eine Kuh war, so ließ sie ihn gewähren und auf seine Art glücklich sein.

Mit den Jahren wuchs Ferdinand heran und wurde immer größer und stärker, bis er ganz groß und stark war.

Alle die andern Stiere, die mit ihm auf derselben Weide aufgewachsen waren, kämpften miteinander tagaus, tagein.

pered by charm and charisma. Whether in military uniform or in civilian clothes, it seems she was always well-turned out and was known for her taste in striking hats. She was tall, had piercing brown eyes, and a powerful voice, which a number of commentators recount could easily penetrate the walls of the International Youth Library. She insisted on being called Mrs. Lepman rather than Frau Lepman, and her doubts about the ability of Germans to run the International Youth Library have been recorded. However, she countered suggestions from American supporters that the Library should be established elsewhere in Europe, insisting that Germany needed it more than any other country.

Following the demand for books demonstrated by the traveling exhibition, the next venture was to establish a library to house an international col-

lection of children's books. This was an ambitious scheme, even by Lepman's standards, but she found allies, as well as funding possibilities, when she paid her first visit to New York. This was a lecture tour funded by the Rockefeller Foundation, which also provided the initial capital for the International Youth Library. In the United States, Lepman spoke to many professional groups—including the American Library Association, which was to become an enthusiastic sponsor for the Library. Following her lecture at the University of Chicago, a support committee was formed; and during a visit to the Pentagon, a strategy for the development of the new Library was drawn up. Books for the Library were promised, and following a dinner at Eleanor Roosevelt's house, further public support was forthcoming.

A library needs a physical home, and in an old mansion on Kaulbachstraße, Jella Lepman found just what she wanted. The building was owned by the Bavarian Ministry of Culture, and after some stormy meetings, eventually permission to use the premises for the International Youth Library was granted. A Society of Friends of the Library was formed, and a professional librarian was sent by the American Library Association. On September 14, 1949, the International Youth Library officially opened its doors. Naturally, children were center stage, giving readings from favorite books, singing, and playing music.

Jella Lepman did not always agree with the order imposed by librarians, believing that the Library and its attendant activities were first of all for the children, and their interaction with the books was paramount. That this was the first international collection of children's books appears to have imposed some cataloguing difficulties also. Various commentators remarked on the rows that could blow up on Kaulbachstraße, but despite this, those that worked with Jella Lepman, even if they did not always agree with her, speak of her example and her ability to bring out the best in her team. When the time came for her to retire, the appointment of her successor was a problem—no one, in Lepman's view, could run the Library with the same focus on children rather than on collections or research, which she regarded as secondary. In retirement, she continued to visit the Library and to take an advisory role in its running.

In 1951, Jella Lepman organized a meeting in Munich of The International Board of Trustees for the Youth Book, aimed at fostering "International Understanding Through Children's Books." The second meeting of this group—attended by 200 people from fourteen nations, including a representative from UNESCO—was held in Zurich in October 1953; the result was the foundation of IBBY—The International Board on Books for Young People. The establishment of the Hans Christian Andersen Award also came out of this meeting, and the biennial meetings soon became congresses, attended by delegates from all IBBY sections.

Bookbird was conceived as a quarterly bulletin in 1957 (a full account of its development can be found in the following article in this issue), and like many of Jella Lepman's projects, it has grown in

size and scope. This was the year of Jella Lepman's official retirement from the International Youth Library and her move to an apartment in Zurich. She continued energetically to write letters soliciting support for her various projects, keep in contact with IBBY (which had its headquarters in Zurich), and write her memoir of her work with children's books in postwar Germany.

In 1969, Lepman was awarded the Goethe Plaque by the Hessian Minister of Culture in Frankfurt. She was to have been awarded an honorary doctorate by Helsinki University to celebrate her eightieth birthday, but she died unexpectedly in October, 1970. Leena Maissen—former Executive Director of IBBY, who was then a young volunteer with IBBY—recounts that in the August of that year Lepman was still promoting her ideas at an IBBY Executive Committee meeting in Zurich; Maissen adds that she was always known as "The Founder."

Despite her public persona, Jella Lepman was a private person, and she died alone in her apartment, perhaps as she would have wanted. Despite her ability to garner public attention and to put on a show, it was always for children and not for herself. Leena Maissen's father, Niilo Visapää, who was President of IBBY at the time, gave the funeral oration. Jella Lepman is buried in Zurich; her gravestone carried the epitaph "*Geht uns Bücher—gebt uns Flügel*" (Give us books—give us wings).

Material for this article is based on Jella Lepman's memoir, *A Bridge of Children's Books; Mrs. Lepman*, edited by Lioba Betten; and the archives of the International Youth Library in Munich. To the Director, Dr Christiane Raabe, and Reading Room staff, I am grateful for assistance in accessing the Lepman Archive.

Bookbird 1957-1962 — The Beginnings of the First International Journal for Children’s Literature

by Christiane Raabe



Fall 1956: A member of the board of directors of the Rockefeller Foundation came to visit Jella Lepman in Munich. He told the sixty-five-year-old founder of the International Youth Library and of the International Board of Books for Young People about a world-wide project for developing countries, initiated and financed by UNESCO, the Rockefeller Foundation, and other American foundations. The aim was to support the developing countries in Africa, Asia, and Latin America in their modernization and industrialization efforts in the areas of economics, politics, and culture. Could Jella Lepman have imagined participating in this project and incorporating children’s literature? Lepman did not hesitate. The temptation to spread the word about the power of children’s literature to promote

international understanding and peace further around the world was far too great. In her autobiography, *A Bridge of Children’s Books*, Lepman remembers: “This would be a unique opportunity to spread the idea of international understanding through children’s books to countries that were just coming into their own. Once more, fate was knocking at my door.” Back then, no one would have guessed that this memorable meeting would mark the beginning of the journal *Bookbird*.

Fate had knocked at Jella Lepman’s door before, in 1945, when the US military administration asked the German-Jewish émigré and journalist to leave her British exile and to return to Germany as Special Adviser for Women’s and Youth Affairs. Lepman, born in Stuttgart in 1891 and raised in an upper middle-class family with a manufacturing

business, had been active as a journalist and politician for many years in her home town. In 1936, she was forced to flee the Nazis and subsequently settled in London and only reluctantly returned to Germany a few months after the war had ended in Europe. Following a tour of the destroyed country, she came to the conclusion that children's books from around the world should be collected and dispatched as "peace ambassadors" to a world exhausted by war. Children's books were to build a bridge between peoples and transmit values such as tolerance, respect of the other, and curiosity for the unknown. It is this visionary conviction that inspired the many projects which Jella Lepman successfully completed with admirable determination over the subsequent years.

In the spring of 1946, Munich hosted its first international post-war exhibition, organized by Lepman and featuring four thousand children's books from fourteen countries. In September 1949, the International Youth Library opened its doors to a young public hungry for books and soon became a center for the collection and promotion of children's literature from around the world—a place for exchange, encounter, and discussion. Jella Lepman, founder and director of this institution, organized a meeting in November 1951 under the title "International Understanding through Children's Books," bringing together more than two hundred scholars, educators, authors, publishers, journalists, booksellers, and librarians from many countries. This international meeting was also a pioneering event. Despite clashes of opinion, it publically demonstrated for the first time the power of international cooperation for the promotion of children's literature within the utopian context of world peace. It also brought together like-minded people who, under the leadership of Jella Lepman, decided to found an international curatorial board for children's books, which was officially founded in 1953 in Zurich as the International Board on Books for Young People (IBBY).

Within a few years, Lepman initiated projects and initiatives that paved the way for the internationalization, social valorization, and modernization of children's literature. Since her term as director of the International Youth Library came to an end in 1957, the invitation of the Rockefeller Foundation to set up a special program for the promotion of

children's literature in Asia, Africa, and Latin America was very welcome. Lepman was eager to put her personal connections and her long experience in international networking to use in this new project and to spread her vision of the uniting power of children's literature to countries beyond her former reach.

Lepman was entrusted with the organization of the project, which began April 1, 1957, under the roof of the International Youth Library; financed by the Rockefeller Foundation; and supported by UNESCO, the American Library Association, and IBBY. The aim of the special program was to provide the targeted countries with ideas for promoting literacy and supporting the work of librarians. Lists of recommended titles were published and boxes with book donations dispatched. Lepman wanted to establish libraries and reading centers for children in these countries and to convince universities to offer courses for the education of children's librarians and teachers involved with literacy. Professional exchange through travel and the distribution of a bulletin were to be the two pillars of this development aid policy.

While preparing a trip to the Middle East in the summer of 1957, Jella Lepman and her collaborators were working intensively on the first edition of the bulletin. The planned title was "Wings: International Children's Book Bulletin." The title "Wings" alludes to the then popular book *Les livres, les enfants et les hommes* (1949) by the French essay writer Paul Hazard, who advocated an autonomous children's literature free from didactic concerns and stories full of visionary potential. His belief in a "world republic of children" and his words "Give us books, say the children, give us wings" became Lepman's life's maxim. They appear on the proofs for the cover of the new bulletin, which was never printed. Lepman decided to change the title shortly before the publication of the first issue, calling it *Bookbird*. Why she changed her mind—whether it was a spontaneous idea or based on longer reflection—is a mystery.

The purpose of the bulletin was to "breathe the spirit of the grand international idea." Announcements and reports of international conferences, events, and exhibitions were made to inform readers about international activities in the field of children's literature. Lepman put special emphasis on book recommendations and reviews as well as an

overview of selected scholarly publications and journals. There was a news section specifically aimed at the countries in the special program in Africa, Asia, and Latin America. The “International Children’s Book Bulletin” also listed awards and scholarships. What was remarkable about this concept was that it reached far beyond the countries of the special program. It was, in fact, designed to be a bulletin for the whole international community of children’s literature.

Lepman was able to recruit Professor Karl Hans Walter, director of the class of graphic design at the Academy of Fine Arts in Nuremberg. Together with his students, he was responsible for the modern, distinct, and sober design of the first issues of *Bookbird*. He convinced Lepman to abandon the typewriter font she had proposed and opt for the British “Bembo Type,” the most beautiful of all typefaces in his opinion, and he printed the contents on colored paper. Artist Gerhard Marcks, disqualified during the Nazi era as a member of the “degenerate” Bauhaus movement, created the image of the bookbird that adorned the covers of the first *Bookbird* issues.

November 1957 saw the publication of issue 1, comprising twelve pages. The back cover features Paul Hazard’s quote “Give us books, say the children, give us wings” as a tribute to the visionary of a “world republic of children.” Hazard is, moreover, presented in a full-page portrait inside the issue. The rubric “Topical News” presents the special program. It reports on book donations to Pakistan, scholarships, international book exhibitions, children’s book weeks, important government funding programs for children’s libraries, the activities of the Austrian Youth Book Club, the establishment of international children’s reading centers, and professional exchange programs for children’s librarians. One page documents the activities of IBBY, followed by reviews of award-winning books for children and young adults as well as by a list of important reference books and periodicals. The slim, well-designed bulletin received a warm welcome.

Richard Bamberger (1911–2007), co-founder of IBBY and father of the Austrian Youth Book Club, may have read the issue with keen interest and some irritation since the IBBY board had commissioned him in 1953 to publish an international journal addressing questions of literature for children

and young adults. In October 1953, he had sent Lepman an exposé for his planned journal, asking her for her comments. She applauded the basic concept but openly criticized the pedagogical and theoretical framework and thought the project “too ambitious.” She added, “For multiple reasons, I myself would want to collaborate because this journal would include the bulletin of the International Youth Library, which has been in planning for many years.” But Lepman was not invited to collaborate, so no further mention was made of the project.

In February 1957, Bamberger and his Swiss IBBY board colleague Fritz Brunner (1899–1991) made a second attempt after having been assigned the publication of “International Information about children’s literature” at the IBBY conference in Stockholm in the fall of 1956. In a circular addressed to the already active IBBY national sections, they asked for submission of annotated lists of award-winning books, reports on innovative work in literacy programs, and information about government funding for children’s book centers and libraries. In July 1957, the first issue of the “New Bulletin of the International Board on Books for Young People—Mitteilungen des Internationalen Kuratoriums für das Jugendbuch” was published in a low print run. Every national section received twenty-five copies.

It was a simple publication, Xeroxed typewriter script in English and German, with reports of varying lengths from Germany, Great Britain, Yugoslavia, Norway, Austria, Sweden, Switzerland, and the USA. All of their award-winning children’s books were listed, and there was a piece about the ceremony of the first Hans Christian Andersen Award 1956 in Stockholm and others about initiatives by children’s books librarians and exhibitions. Jella Lepman’s special program for Africa, Asia, and Latin America was mentioned in a prominent place.

But the bulletin lacked unity—partly because the national sections did not supply the editorial team in Vienna and Zurich with enough information. In a letter to Eva Ledig, Jepman’s closest collaborator in Munich, Bamberger complained about the lack of support in the fall of 1957 and said he was considering changing the concept and would write his own national reports based on information found in journals and library newsletters. He asked the International Youth Library to join him in this effort.

At the time, the first edition of *Bookbird* was

international childrens book bulletin

GIVE US
BOOKS
SAY THE
CHILDREN
GIVE US
WINGS

• paul hazard •


12
1957

international youth library munich

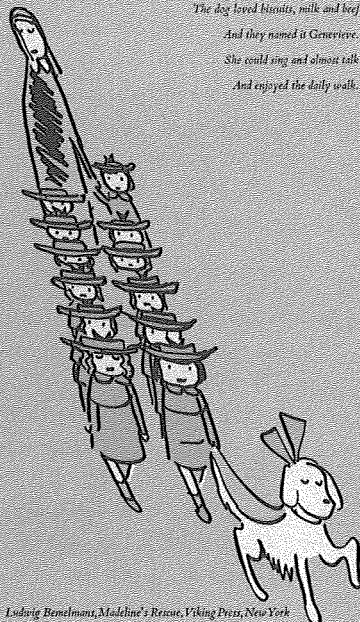
International Children's Book Bulletin

BOOKBIRD

International Youth Library Munich



10-57 No. 1



*The dog loved biscuits, milk and beef
And they named it Genevieve.
She could sing and almost talk
And enjoyed the daily walk.*

Ludwig Bemelmans, Madeline's Rescue, Viking Press, New York

BOOKBIRD 3/58 No. 2

INTERNATIONAL CHILDREN'S BOOK BULLETIN

*Published Quarterly by the Special Programme
International Youth Library 11a Kaulbachstr., Munich Germany*

EDITORIAL

WINNING FRIENDS FOR CHILDREN'S BOOKS IN TURKEY,
LEBANON AND IRAN

This first journey which I was privileged to make in the Middle East to create and further children's literature and libraries was a very heartening experience from many aspects: I was able to make friends for our cause, among them a number of outstanding personalities - to witness the unfolding of a new spirit of independence among the nations of this fascinating part of the world and to share with them their ardent interest in the field of children's literature.

TURKEY

I shall never forget the BAYEZIT UMUMI KÜTÜPHANESİ CHILDREN'S LIBRARY in Istanbul. Established in the attractive setting of an old mosque near the University, it is directed by Mr. Mustafa Gökman, with the capable and enthusiastic library staff under the leadership of Professor Ali Osman Atak. The library equipment is completely modern and the book stock of approximately 1000 volumes comprises Arabic, English, French, German, Italian, Persian and Russian languages. It is not surprising that more children than can be enrolled as members are flocking into this library.

The LIBRARY SCHOOL OF ANKARA UNIVERSITY, sponsored by the Ford Foundation, is another excellent institution. The new director of the Library School, Dr. Lewis Stieg, an eminent American professor,

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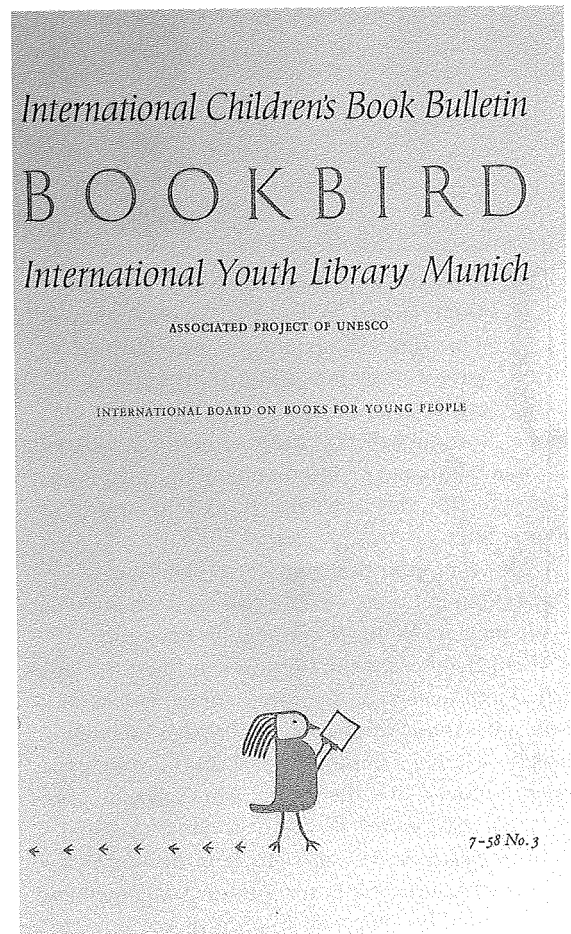
already in the works and appeared shortly after with extensive international reporting. Bamberger came to Munich and talked things over with Lepman. Shortly after his return to Vienna, he wrote down the results of the conversation. The “New Bulletin of the International Board on Books for Young People” was to merge with *Bookbird*. He and Brunner were to join Lepman on the editorial team. They had even considered setting up a larger international board of editors. In any case, it seemed wise to divide the labor by defining different tasks. They were going to inform the Executive committee of IBBY and ask for permission. A later note by Lepman confirms that it was Bamberger who proposed the merger. Early 1958, the Executive Meeting of IBBY unanimously accepted the proposal. At the IBBY congress in Florence in May 1958, a larger group of board members was to decide over the details of bringing the publications together.

Meanwhile, a second issue of *Bookbird* came out—this time with a beautiful front flap featuring an illustration of the US-American children’s book bestseller *Madeline* by Ludwig Bemelman. Beginning with the third issue, published in July 1958 and reporting in detail about the conference in Florence, the name of IBBY appeared on the cover. That did not mean, however, that *Bookbird* had become the official publication of IBBY. The International Youth Library remained sole editor of the quarterly, and Lepman signed the editorial as editor-in-chief. There was no mention of Richard Bamberger or Fritz Brunner, perhaps because *Bookbird* was still financed by the Rockefeller Foundation for the special program “Promotion of Children’s Literature and Children’s Libraries in Africa, Asia and Latin America.” This funding came to an end at the beginning of 1959. In the meantime, two more issues of *Bookbird* appeared, but in much cheaper Rotaprint editions because the high production costs were no longer affordable.

After the publication of Issue 5 of *Bookbird* in March 1959, the project was suspended. New financing and a stable base of subscribers had to be established. In the beginning of 1963, the bulletin was back: a twelve-page issue with the new title *Bookbird: News Bulletin of the International Board on Books for Young People*. *Bookbird* had become the official news bulletin of IBBY, with Richard Bamberger as sole editor. The bookbird that decorated the cover

of the first issues had disappeared. But what remained unchanged between the previous and the subsequent issues, apart from the name “Bookbird,” was the conviction to promote children’s literature in the developing countries and to foster international understanding through children’s literature. This had been Jella Lepman’s vision for IBBY and *Bookbird*, and this spirit continues to live on to this day in the activities of IBBY and in the pages of *Bookbird*.

Translated by Nikola von Merfeldt



How Bookbird Spread Its Wings—a Short History of the Periodical 1962-1993

by Lucia Binder



Just as the periodical serves as a common forum, it also grew out of the common work. The somewhat poetical name—*Bookbird*—was given by Jella Lepman to the little mimeographed information sheet that was published at irregular intervals following her foundation of the International Youth Library. Unfortunately, this first little “Book-Bird” was to die shortly after.

However, after the congress in Hamburg in 1962 extended the sphere of IBBY’s work and made increased mutual information necessary. Richard Bamberger, the President at that time, published information on the International Board on Books for Young People—an eight-page brochure which included a minimal report on the congress, the resolutions, and the further work program. This brochure was printed first only in mimeographed form. Experience with this brochure showed that regular exchange of information was welcomed and that it would be necessary to print this material in a

larger edition. So Dr. Bamberger decided to make an attempt at an international information leaflet. As Austria’s contribution to the international work, he had received financial support from the Austrian Government, which made it possible for him to take these first steps.

Jella Lepman, who warmly supported this plan, then acted as “godmother.” The new booklet, at first consisting of eight pages, was named *Bookbird* in her honor. It became a regular distributed quarterly from 1962. However, the little leaflet was soon to spread its wings, and take its first plunge from the nest.

The eight pages had limited the periodical’s contents to the most important news and reports concerning IBBY. This soon proved to be too little, since for such a quickly growing organization, an exchange of experiences among the various countries had to take place more often than merely every two years, when the reports of the National Sections were delivered at the congresses. It became even

more important as so many new sections joined IBBY, and the President's circular letters could only report briefly on the most important events. With the expansion to sixteen then thirty-two—later sixty-four—pages, it was finally possible to organize the contents of the periodical in such a way that the original intention was approached: *Bookbird* was to mirror international children's book work.

The general planning for *Bookbird* included the following areas:

- Information on the work of the International Board on Books for Young People,
- General essays on the reading of children and on problems of literary education,
- Surveys of the international development of children's literature and of activities in the field,
- Introduction of writers and illustrators of books for young illustrators,
- Presentation of the children's books work of one specific country,
- Topical contributions: short reports and suggestions and international news. (These contributions provide a glimpse of juvenile book work in many countries.),
- Professional literature on children's books: reviews of technical writings on children's books—including books, current children's book reviewing media, and articles in various periodicals,
- Annotated lists of prize-winning books and outstanding children's books from all parts of the world, and special recommendations for translations,
- International forum, focusing on particular problems or especially interesting books, such as books on a certain theme or different editions or translations of one book.

In 1969, *Bookbird* was once again expanded, now to eighty pages, which permitted the extension of the contents to also include detailed information on illustration of children's books. Working together with the BIB (Biennale of Illustrations in Bratislava) and its General Secretary, Dušan Roll, made it possible to print more illustrations than before.

The editorial offices were in Vienna at the International Institute for Children's Literature, where I was entrusted with the main editorial work. Richard Bamberger and Jella Lepman officially represented IBBY. After their retirement, the current IBBY presidents took over this responsibility. In or-

der to guarantee the active participation of the individual national sections in the publication, *Bookbird* correspondents were appointed.

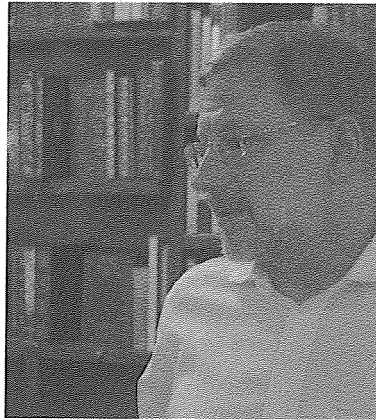
Aiming at not losing sight of the primary principle of *Bookbird*—promotion of co-operation—regular attempts have been made at learning the wishes of *Bookbird* readers. In 1970, a questionnaire sent out to all subscribers of the quarterly was met with a lively echo. It turned out that *Bookbird* was known among all professional groups which dealt with children's literature and that, in some cases, a single copy was read by two hundred readers (as a sort of "obligatory reading" in library schools, etc.).

The other side of the coin was that *Bookbird's* growth was continually connected with problems, as subscribers in numerous countries had difficulties to submit subscription fees to other countries due to national and political restrictions for money orders. Several publishers, first in Austria then in Germany and Denmark, tried to print and administer the logistics for the periodical until, in 1993, the US section of IBBY started to take care of *Bookbird*.

This was also the year I retired from the International Institute for Children's Literature in Vienna. Jeff Garrett, who had already shown his competence as co-editor of the journal, was appointed editor of *Bookbird*. That I retired did not mean, however, that I lost in my deep interest for *Bookbird*—I just changed my role and became one of its most eager readers. I wish to thank all those who contribute to it today.

Bookbird Crosses the Pond

by Jeff Garrett, *Bookbird* editor 1993–95



The editorial and publishing headquarters for IBBY's journal *Bookbird* had moved several times in its first forty years—Munich, Spain, Vienna, Denmark—but had never left the continent of Europe. In 1990, IBBY elected Ronald Jobe of Canada as its first president from North America, and his agenda was to internationalize IBBY and with it IBBY's flagship publication. I had known Ron for several years already—he had visited Munich's International Youth Library in the 1980s when I was head of the English Language Section—so I guess it should have come as no surprise (though it did) when Ron asked me to consider the co-editorship of *Bookbird*, joining Lucia Binder, director of Vienna's Institut für Jugendliteratur and successor to the great Richard Bamberger (1911–2007) in both capacities. I was delighted and honored to be tapped, and Lucia and I hit it off well from the start, in part no doubt because we could communicate in German. So I supplied and edited an article or two for the first several issues, Lucia would then put the issues together and send them to *Bookbird's* pro bono printer/publisher/distributor in Aabenraa, Denmark, Jakob Gormsen.

Yet this was not enough for Ron Jobe and other friends in North America, among them Blouke and Marianne Carus (the creators of *Cricket Magazine*), who urged me to take a more major role with *Bookbird*, saying that it had become stodgy and dull. So I began work on a proposal to both modernize *Bookbird* in appearance and content but also to consolidate editorial, printing/publishing, and distribution at Purdue University, where I was a young and ambitious assistant professor and also the librarian for foreign languages and literatures. Developing this proposal was an enormous undertaking, but I received valuable advice and support from friends and colleagues—among them David Sanders, the head of Purdue University Press, along with David's wife, Chiquita Babb, who, as it turned out, was a very gifted graphic artist and designer. The proposal was completed over the winter of 1992–93 and presented to the IBBY Executive Committee in March 1993. It was accepted, with only one opposing vote, though leaving behind some hurt feelings in Austria and elsewhere in Old Europe.

Spring and summer 1993 became then one of the most stressful periods of my life, setting up an editorial and publishing infrastructure from

scratch as well as creating “Bookbird, Inc.” as a legal non-profit entity in the state of Indiana, where I lived. The thematic and editorial revamping of the publication was also important, of course, being the change most visible to the outside world. To emphasize the new journal’s hoped-for popular appeal, I changed the name of the journal to *Bookbird: World of Children’s Books*. Each issue would be theme based, with the first issues devoted to “Violence in Books for Children,” “International Journals,” and “Sex in Books for Children and Young Adults.” Chiquita gave the entire journal a fabulous design facelift, creating the *Bookbird* logo (with a blackbird sitting on the letter “i”) used to this day. We also decided to commit resources to a color cover—another measure intended to appeal to a more general public. I leveraged contacts around the world, as well as *Bookbird*’s forty or so associate editors, to get quality contributions, which were divided into two groups: major contributions (about 3000 words each) to be featured in the “To the Point” half of each issue, and then smaller field notes (approx. 500 words) grouped two or three to a page in the “Other Voices” section. Among other innovations was an enhanced section on new publications in the field of children’s literature research from around the world—based on information received from the national sections. And IBBY Executive Director Leena Maissen, when she was not busy worrying about *Bookbird* being taken away from IBBY by its new, aggressive editor, made the “Focus IBBY” section both lively and informative. None of this would have been possible without the Internet, which was just coming into its own in the early 1990s, not to mention access to the resources of a major university: I was given an editorial office for myself and staff in Stanley Coulter Hall, courtesy of the Purdue’s Department of Foreign Languages and Literatures, and I had the resources of a major university library at my disposal. Purdue also excused me from some of my administrative duties, though for that IBBY had to reimburse the university for a percentage of my time.

With the help of the Caruses and another American friend, Ken Brown, of *Highlights* magazine, we also made a major publicity push to get new subscribers. The number of subscribers had been languishing at around 1100 for several years. We were able to push that number up to over 2000 by 1994, but alas, it sank back down to around 1300 by 1995. Major subscriber nations during these

years were the United States, Japan, and Sweden. Following all the stress to create and distribute the first issue in September 1993, which featured articles from France, Brazil, and the United States, the next big effort came with the Andersen Award issue of 1994—which, with the help of the Nissan Foundation, we were able to print in full color, inside and out. Leena and I argued about the cover image, which she ultimately chose: an illustration by Andersen Award winner Jörg Müller of Switzerland from his famous book, with text by Jörg Steiner, *Aufstand der Tiere oder Die neuen Stadtmusikanten*. Preparation of this issue was aided by the fact that I had just served on the Andersen jury for the second time, and so I had the benefit of all my jury notes—not to mention direct access to all the submitted books and candidate dossiers!—to base the bio-bibliographic articles on. This issue, presented at the IBBY Congress in Seville, Spain, I felt to be the high water mark of my editorship.

In July 1995, I became the Humanities Bibliographer at Northwestern University in Chicago, an exciting new professional position for me, which, however, also meant that I would have to step down as editor of *Bookbird*. I had served only two years, though two years in which very much had changed with the publication. Assistant editor Rita Rudd and my Purdue colleague Jill May leapt in to fill the breach, and I was left to put the final touches on the Fall 1995 issue, which was a double issue, combining a look at several of the world’s great children’s book collections with a look at bestseller and arguably trashy books for children in a section provocatively entitled “Bad Books, Good Reading.” Then I passed the helm on to Meena Khorana, a scholar mainly of African children’s literature at Morgan State University in Maryland, whom Blouke and Marianne Carus had recruited to succeed me.

I remained on *Bookbird*’s board for several years—and was delighted when asked several years later to guest-edit an issue of *Bookbird* devoted to a topic near and dear to my heart—“Fathers & Sons”—to which I also contributed an article (co-written with Charlotte Cabbage) on the figure of the father as well as the father-daughter relationship in Christine Nöstlinger’s masterpiece, *Wir pfeifen auf den Gürkenkönig*.

So many years have now passed, but I hope history has smiled on the changes made to *Bookbird*—and on many of the articles we published from around the world—during my tenure as editor.

Editing *Bookbird* 1995–2001

by Meena Khorana



I was delighted to accept the editorship of *Bookbird* in 1995 because I was impressed with the conceptual framework of the journal, which celebrated cultural diversity as well as common human experiences. *Bookbird* provided a forum for authors to interpret their national literatures, to examine aesthetic values based on indigenous traditions, and to stimulate cross-cultural dialogue. I felt that I would be proud to have my name on such a quality publication. Jeffrey Garrett, the then editor, familiarized me with the publication procedure with the combined Fall/Winter 1995 issue, and I was ready to launch my first issue as editor with the Spring 1996 issue on Girls and Women. Although I was on my own, I am grateful to Jeff for his guidance and readiness to answer my many questions during the transition. To this and subsequent issues, I brought my enthusiasm for and expertise as a professor, scholar, and researcher of multicultural and international children's and adolescent literature, especially of South Asia and the African continent.

I retained the design of the journal and the format of the various columns because that is what had

attracted me to *Bookbird* in the first place. However, my goal as editor was to extend the readership to include more professors of children's and adolescent literature by encouraging them to write for, read, and subscribe to *Bookbird*. In order to encourage research and maintain scholarly integrity, I established *Bookbird* as a refereed journal—that is, all the major articles were read by two experts in the area of the article (both regionally and theoretically), who were selected from a pool of scholars, associate editors of the IBBY national sections, librarians, educators, and publishers. I set up an elaborate process of first reading an article myself to see if it met the high standards of *Bookbird* in terms of the theme and analytical approach. If the article needed to be fleshed out, or if it raised questions that needed to be explored, I provided editorial guidance to the author on how the topic could be developed in greater depth. Once satisfied that it was a feasible article to pursue, I sent it to two experts in the field, who would then evaluate the article, suggest changes to the content if necessary, offer their theoretical perspectives, and identify where research was lacking in order to assist the author with the revision. Once

the article was revised and approved by the reviewers, it went through layers of editing by me and the senior copy editor, Susan Y. Clawson. Susan, in particular, looked at the technical and grammatical aspects of each article and ensured that the style, language, and usage were consistent throughout the issue. Working on each article was an exciting journey not only because I was curious about the direction that the article would take but also because of what it would reveal about the development of a specific theme in the children's literature of the country being examined.

This laborious procedure often took more than a year for an article to be published, and I typically worked on three issues of the journal simultaneously: finalizing the current issue and sending it to the printer; organizing the articles for the next issue, consolidating the reviewers' comments, waiting for the authors' revisions, or reading and editing the revised articles as they were submitted; and soliciting articles for yet another issue. I never had the luxury of indulging in the satisfaction of having completed an issue—apart from the initial euphoria of opening the package with the issue—because I had the next and the next issues to focus on!

The themes of the individual issues reflected scholarly interest in topics and sub-genres associated with international children's and adolescent literature, and they outlined the emerging trends regionally and globally, as well as discussed successes and challenges in order to seek solutions. Individual issues also focused on topics that needed greater attention such as Books for Children with Disabilities and Small and Alternative Publishers, or beamed the spotlight on countries whose publishing for young people was not well known such as Bangladesh, Brunei Darussalam, Estonia, Mongolia, and Namibia. The topics were selected to bridge national, cultural, and linguistic boundaries. With my last issue on Fathers and Sons, with Jeff Garrett as guest editor, my editorship came full circle because it addressed the social issues related to and literary representations of male figures instead of the voices of girls and women in books for young people.

As is customary with refereed journals, *Bookbird* no longer paid a fee—albeit only a token amount—to the authors for publishing an article. The “reward” lay in the scholarly recognition by the academic

community and readership. In order to indicate that *Bookbird* was an academic journal, the subtitle was changed from “World of Children's Books” to “An International Journal of Children's Literature.” Publishing the journal was a cooperative effort, and its success depended on the commitment of each member of the team—authors, editor-in-chief, reviewers, copy editor, designer, business manager, subscriptions manager, editorial assistant, and the printing company. Everyone brought hard work and high professional standards to *Bookbird*—especially Susan Clawson and Lesli Lai, the Design and Production Manager—and took personal pride in the success of each issue. In addition to reading and editing the articles, I coordinated also the numerous stages of the process in order to ensure that the issue was published in a timely manner. Over the years, I tried many strategies to make the task of producing the journal less time-consuming and more efficient by assigning some of the columns to specialists in the discipline, so that the journal would benefit from our combined expertise and perspectives.

I enjoyed my nearly six years as editor-in-chief of *Bookbird* (Fall 1995 to Spring 2001), although it was tough to produce four issues a year in addition to holding a full-time teaching/research position. I thank the IBBY Executive Committee, Bookbird Inc., and the English Department of Morgan State University (where the editorial office of the journal was housed) for their continuous support and trust in me. Editing the journal was a unique international and multicultural experience because it gave me the opportunity to explore the development of children's and adolescent literature worldwide, to analyze themes from new cultural and theoretical angles, and to determine the factors that influenced the creativity of award-winning Andersen authors and illustrators.

Birds of Many Feathers: A Multinational Team of Editors 2001-2005

by Evelyn B. Freeman, Barbara A. Lehman,
Lilia Ratcheva-Stratieva and Patricia L. Scharer



Each time *Bookbird* arrives in the mailbox, it evokes memories about the time when we—the multinational foursome—edited the journal from 2000 to 2004. We—Evelyn Freeman, Barbara Lehman, Lilia Ratcheva-Stratieva, and Patricia Scharer—began working together in 2000 so our first issue could be published in 2001. To our knowledge, we were the first multinational editorial team for *Bookbird*. Evelyn, Barbara, and Patricia are from the United States and had previously edited another children's literature journal together; Lilia is from Bulgaria and was living in Vienna during our editorship. Her fluency in several languages proved to be an invaluable resource for our team. We are grateful for this opportunity to reflect on our time together as editors and how the experience forged new friendships, increased our knowledge and understanding, and provided us personal and profes-

sional growth. Lilia reminisced that it was a sunny day in Vienna when she received the first articles for *Bookbird*, and she felt so happy: "this was my world: the world I lived in and wanted to continue to live in—the world of children and books, and me bringing them together and offering children the best books from all over the world."

Working as an International Team

At the beginning of our common endeavor, we met face-to-face in Utrecht, Netherlands, and then several times in Bologna during the Children's Book Fair. We had many experiences together, some quite unforgettable. In Bologna, for instance, Evelyn's bag was stolen in an internet café, and Lilia's purse was stolen on the bus. As the two of us went independently to the Bologna police to lodge a complaint, we could not help laughing in spite of the stress when we met at the police station.

During our time as editors, *Bookbird* was never (and still isn't) a kind of digest. For each issue, we selected a topic and covered it in a large geographic and theoretical context. Work began with selecting topics that included genres, narrative techniques, regions, and special IBBY events. Authors sent us articles that suggested some of the topics. In other cases, we decided a topic ourselves. For example, Barbara proposed the issue *Sense of Place in Children's Literature*; we highlighted some regions whose literature for children was not well known, and Lilia initiated an issue on *Children's Literature in South-Eastern Europe*. Evelyn suggested *Children's Literature in the Technology Age*, while Patricia was interested in *Children's Books as Bestsellers*. Some other themed issues were *Children's Literature and Africa*, *Narrative Changes*, *Nonfiction Books for Children*, and *War and Peace in Children's Literature*.

After we decided the topics, each of us assumed the task of developing a concept, with an accompanying call for manuscripts, proposing authors, and editing roughly one issue per year. At each step, we would discuss problems and proposals together. Then we would contact the authors and send manuscripts submitted out for review to the international editorial board we had established. We succeeded in attracting new names as authors for *Bookbird*—historians, critics, teachers, librarians. We also encouraged submissions in languages other than English. Thankfully, Lilia's talents with multiple languages enabled her to translate some submissions, and we searched for multilingual scholars to translate others.

Work on the two Hans Christian Andersen Award issues during our time as editors was a delight. Based on materials about the nominees sent by the national IBBY sections, we presented their profiles. We felt fortunate to write about these Andersen award winners, finalists or nominees, as all of them were excellent authors and illustrators. During our time as editors, the 50th anniversary of IBBY was celebrated. We devoted an issue to this milestone, with interviews of people who had accompanied IBBY throughout the years.

Using Technology to Facilitate Our Work

As we recall 2000-2004, we note that technology was just beginning to support the kind of work we did as an international team of editors of a global journal. Thanks to early versions of word-process-

ing, computers, and email, we were able to create digital files and send them across the world in seconds. Prospective authors could do the same as they submitted their manuscripts to us for review. Quite often we have discussed what it would have been like to do this work without benefit of email. How would we have sent manuscripts between Lilia and the U.S. team? What delays would there be if we were limited to international mail or fax machines? How could we possibly meet our deadlines? The three of us in Ohio could meet regularly face-to-face, but our in-person contacts with Lilia were limited to meetings in Bologna or at an international conference. So, we were constantly thankful for computers and email as a way for all four of us to stay in touch and send files efficiently.

However, now, over a decade later, we can only imagine what it would have been like with the technological advancements that are currently available. We could have sent text messages to each other with quick questions and schedule editorial meetings via Skype to actually talk with one another rather than relying on emails. We could have worked on manuscripts together as if we were all in the same room instead of oceans apart. Using tools like Adobe Connect, we could all have seen the same manuscript while talking through edits and questions. Think of the joint problem-solving and idea generating we could have done with all four of us connected visually! Or, we could have Face Timed each other to talk about ideas for issues or even work on the same manuscript simultaneously using Google Docs. Who would have thought that such advancements would have been possible in just over a decade? At that time, we were so thankful for email that we did not imagine being able to do even more using technology. During our time as editors, online databases were beginning to gain in popularity, and for the first time, *Bookbird* was included in these. Today, professionals all over the world can download an article of *Bookbird* in an instant through Project Muse.

Appreciating What We Learned as Citizens of the World

For Barbara, reflecting on our term as *Bookbird* editors happens within the context of her childhood with missionary parents with whom she traveled widely around the world and lived in American

Samoa and Tanzania (then Tanganyika). While the missionary part did not take hold for her, those experiences did instill a lifelong love for travel and an international perspective. For all of us, breaking out of natural tendencies toward national insularity was an important goal as editors, and the opportunity to work with *Bookbird* played a crucial role in that development. In short, we wanted to build intercultural bridges, rather than walls, starting with ourselves. These connections happened in at least three specific ways.

First, the opportunity as editors to travel abroad for a different purpose than we had experienced as deeply before—that is, for professional and scholarly endeavors—added deeper meaning to our global encounters. This was a change from the perspective one has as a tourist. We engaged with other professionals from around the world whose views on children’s literature sometimes added to ours and sometimes challenged us. We met in diverse settings that enriched the discussions historically and culturally simply by taking place in these locations, from Bratislava to Cape Town, Havana to Basel. We were immersed in events at these places that complemented the work of IBBY—the Biennial of Illustrations Bratislava, the Cuban IBBY Reading Conference, or the Bologna Children’s Book Fair.

Second, at these gatherings, as well as IBBY’s World Congresses, we gained heightened awareness of language differences, the occasional difficulties of communicating with our colleagues easily, the diverse nuances of languages and interconnections between language and thought, and our own limitations (as three of us are largely monolingual) with language. What a revelation to see how multilingual much of the world is! We also came to appreciate language differences in our work with translations of submitted articles. We often found ourselves asking what the author’s intentions were with particular sentence structures or word choices and gained sensitivity toward language usage in our editorial work.

Finally, the choices of topics and content of articles that writers submitted were often completely different than ones we had considered and not necessarily ones we had encountered before. For example, we learned about various narrative and illustrative styles in children’s literature and differences in what is considered acceptable or controversial in literature for the young. We became acquainted

with new (to us) literary traditions and writers and illustrators from less familiar countries and regions of the world. Thus, we gained as much from our education as editors as we hope we contributed to the global conversation about the value and qualities of books for children.

Enhancing Our Professional Endeavors

Our professional lives have been influenced and enhanced by our work as editors and working together as a team. Our university teaching, scholarship, professional endeavors, and collaborations with international scholars and authors have all been enriched by our experiences editing *Bookbird*.

Evelyn, Barbara, and Patricia taught literacy and children’s literature courses at The Ohio State University. We were able to integrate our increased knowledge of international children’s literature and our new perspectives on language and diversity in our courses for teachers. Barbara developed the first graduate course devoted exclusively to International Children’s Literature at Ohio State. Doctoral students, many of whom are internationals, asked us to serve as their advisors and members of the committees for their master’s degree and doctoral studies based on our international experiences.

Our scholarship benefitted from our work as editors as we pursued research and writing projects. Evelyn and Barbara wrote a professional book, *Global Perspectives in Children’s Literature* (2001), which was followed by a second book co-authored with Patricia, *Reading Globally, K-8* (2010). Lilia established a new journal, *Aeolus*, which focused on Southeast European literature for children. It was published in three languages—English, Bulgarian, and the mother tongue of the articles’ authors, such as Greek, Croatian, Serbian and Turkish. All four of us have written articles for professional journals and chapters for books about international children’s literature and related topics. We have been fortunate to also participate in conferences in venues around the world. The colleagues whom we met through our editorship led to collaborations on many of these publications and presentations.

Lilia has continued her work as a translator and as a specialist with European children’s literature educational projects. She is a recognized authority on Janusz Korczak, the Polish children’s author, doctor, and humanitarian. Her co-editors

are proud of Lilia, who was the first recipient of the International Award of the Polish IBBY Section for Promoting Polish Children's Literature Abroad. Barbara participated in the U.S. sponsored Fulbright Program and spent a year in South Africa, where she collaborated with South African scholars. After her return to the United States, she developed a study abroad program in South Africa for graduate students with a focus on South African children's literature. She also co-edited a book with South African colleagues on South African children's literature, *Creating Books for the Young in the New South Africa* (2014).

Conclusion

Although more than a decade has passed since our tenure as *Bookbird* editors, the experience continues to nurture our personal and professional lives. Jella Lepman's message that books can serve as a bridge to understanding echoes as loudly today as it did when *Bookbird* was first published sixty years ago. We were honored and gratified to have the opportunity to collaborate on editing *Bookbird*.

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Editing Bookbird 2005–2009

by Siobhán Parkinson



When my friend and co-editor Valerie Coghlan, well known in IBBY circles, sent me an advertisement for the position of editor of *Bookbird* back in the early years of the century, she attached a wry note saying, “This sounds like us!” It did sound like us, but she did not actually mean it. She was just being amusing.

The reason it sounded so like us is that we had just come to the end of our stint as editors of *Inis: The Children’s Books Ireland Magazine*. We had had four years on that and enjoyed it very much. We had substantially redesigned (not personally—we did ask a professional to do it) and generally given an editorial shake-up to that magazine and had learned an enormous amount. Like *Bookbird*, *Inis* has gone through various iterations, redesigns, and restructurings in the meantime—we don’t mind, we’re not possessive!—but in our time, we felt we had made a considerable difference in the continuing development of that magazine. We had not intended to make “considerable development in children’s literature magazines” a constant feature of our lives, but

really, how could we resist offering to a fine organization like IBBY and a wonderful institution like *Bookbird* all that we had learnt in our years on *Inis*?

So we applied, and were invited to interview at a USBBY conference in the extraordinary and—to us, mere Irish—barely pronounceable Chautauqua in upstate New York. And so we met the Bookbird, Inc. board, and made some dear friendships with Ellis Vance, Joan Glazer, and Alida Cutts. We do not see Joan and Alida so much anymore, but the warmest meeting of every annual trip to the Bologna Book Fair since then still is with the delightful Ellis.

I have jumped the gun a bit here, but I know you will have worked out that we were honored to be offered the editorship of *Bookbird* after that Chautauqua meeting and that we accepted with great glee. We had the opportunity to meet all four of our immediate predecessors as editorial team, and we were grateful for their invaluable support and advice.

Bookbird is an unusual avian, and this makes it both tricky and stimulating to manage and edit. On the one hand is *Bookbird*’s core of refereed academic

articles on topics related to our central concern of international children's literature. On the other hand, *Bookbird* is also the organ of IBBY. This means it needs to include IBBY news and reports on campaigns and projects, which is a totally different thing from the academic content, and constituted almost a mini magazine-within-a-magazine. And on yet another hand, we were passionately committed to producing a publication that would be accessible and enjoyable for readers well beyond the academic world and that would take into consideration the fact that many of its readers are not native speakers of English. That is a very fine balance to maintain, as academic English tends not to be ... shall we say, all that forgiving? I made it my own personal mission as editor to try to make the language lively and inviting for the general interested reader as well as for educators and scholars.

We were keen to have the magazine redesigned and to bring in a new structure. *Bookbird* has always had attractive covers, which makes a potential reader want to open it. Our thinking was that, once the magazine was opened, the interior design should maintain the reader's interest. It was a priority for us to have a consistent layout and structure that readers could quickly become familiar with and easily negotiate. We divided the content, rather whimsically, into "fits," using Lewis Carroll's humorous term for sections in his long narrative poem *The Hunting of the Snark* and naming these "fits" from famous lines in that poem and other nonsense poems. Our designer—Kieran Nolan of Oldtown Design in Dublin, with whom we had worked on *Inis*—did a lovely job of designing the wacky contents page that was used throughout our tenure as editors.

We were delighted to find that we did not have to do it all ourselves. Professor Glenna Sloan of City University New York had been supplying short reviews of children's books for some time to our predecessors, and she very gamely agreed to continue to source books and reviewers for this important function of the magazine. We were very glad also to have the support of the International Youth Library in Munich, who supplied us every quarter with reviews of what we called "books on books"—in other words, academic books for adults professionally involved with children's books.

We decided to keep the "books on books" sec-

tion discrete, as we felt that scholars and librarians would prefer to find those reviews all in one place. But we made the opposite decision in the case of the short reviews of children's books from around the world. Instead of grouping these in a section, we decided to scatter them through the magazine. Our thinking was that readers might be more likely to read a short review if they happened across it as they leafed through *Bookbird* or had just finished reading an article of interest to them. We thought the reviews would be more widely read if people simply found them.

We explained this thinking to Kieran, our designer, and asked him if he could come up with an eye-catching way of presenting the short reviews of children's books. He was mulling this problem over one day when he pulled an old book off a shelf and a postcard fell out. This struck him as just the format we wanted. And that is why we had "postcard" reviews of children's books. Kieran went so far as to place a small image of the book cover in the top right-hand corner of the "postcard," like a postage stamp, and laid out the bibliographical information—essential but not usually all that interesting to look at—as if it were a postal address.

The other major decision we made at the outset was that most issues of the magazine should not be themed but instead should carry varied articles. This decision was made after we talked the magazine's structure over with the outgoing editors. They told us that sourcing articles to fit particular themes could be restrictive. So we went for a freer approach to content and our issues carried varied articles.

There were of course certain issues that still had to be themed: the issue preceding the biennial IBBY congress is always a themed issue, concentrating on the children's literature of the host country. We had great difficulty in sourcing articles for the China-themed issue in 2006 because, at that time, English was not widely used in Chinese universities, nor was children's literature well developed as a subject of study—unlike now. In the end, we did manage to find enough articles to fill a bumper issue, including an article that a Chinese writer of my own acquaintance wrote for me in German (as her German was much better than her English) and I translated it. Roundabout but effective! Kerry Mallan of Queensland University of Technology also

came to our rescue and sourced quite a few articles for that issue. That was a useful experience for us, and we had the good sense, when it came to the next conference-themed issue, to invite Nina Christensen of Copenhagen to guest-edit the Nordic issue.

The biennial Hans Christian Andersen Awards also get themed issues featuring the nominees from IBBY sections. The winning authors and illustrators are featured in the *Bookbird* following the awards—and we extended that to feature shortlisted writers and artists also. Over time, these issues build up to an extensive archive of information on children's literature from around the world.

Sourcing articles was never easy; some of them we commissioned from scholars we knew. Valerie was on the board of the International Research Society for Children's Literature for several years, and her contacts came in very handy. We also received submissions from scholars and students around the world, and it was always a pleasure to find an article that was of sufficient interest to publish for the varied *Bookbird* audience. We ran a series of articles, across several consecutive issues, on the development of children's literature in various countries. We would choose a country and find someone there to write the article for us; sometimes, we would meet someone at a conference or at Bologna who knew a lot about the children's literature of their particular country, and we would invite them to write a country survey article for us. We also ran a series of articles about the study of children's literature in different countries and a series about children's literature awards in various countries, which we sourced in similar ways. We found it difficult to get material from beyond Europe, Australia, New Zealand, and North America—though over time we did carry articles from India, Africa, and Mexico, for example.

The greatest pleasure for me personally during the *Bookbird* years was the interaction with contributors. Most articles went through several iterations before they were published—our commitment to making *Bookbird* articles readable as well as scholarly did mean that there was quite a bit of work in the editorial process. The other great pleasure was of course the annual visit to the Bologna Book Fair, to attend EC meetings—*Bookbird* editors are required to attend these meetings—and also EC meetings at

other international venues, which one or both of us attended at least once a year. Attendance at the book fair and other international venues gave us a great opportunity to travel and also to meet contributors, scholars, and international champions on behalf of children and their books. It truly was a great privilege.

When our three-year contract came to an end, Valerie and I agreed to stay on for an extra year in the *Bookbird* nest, but really, four years was as much as we could manage. It was a wonderful, wonderful experience but also a demanding one, and we did have lives that we had to get back to. Or at least I had. I flew the coop when our final issue of *Bookbird* came out in January 2009, but Valerie was quickly recruited back to the service of *Bookbird* in another capacity—as president of the board of Bookbird, Inc, which manages and oversees the magazine. I still get to meet the Bookbirdies at Bologna every year as I now attend in my capacity as publisher of a children's publishing company in Dublin, Little Island Books. Which is lucky as, otherwise, I might have died of the withdrawal symptoms.

Editing *Bookbird* 2009–2011

by Sylvia Vardell



I am sure every person who serves in the editorial role for *Bookbird* feels immensely privileged to shepherd this special journal for a few years. I know I did! It gave my co-editor Cathy Kurkjian and me the opportunity to work with writers, illustrators, scholars, teachers, and publishers from around the world. It took us to IBBY Executive meetings and Congresses in fascinating places—as well as to the Bologna Children’s Book Fair, a lifelong dream of mine. I learned so much! And we tried a variety of new things as all editors do. My favorite? I loved featuring a poem for young readers on the final page of each issue. Poetry is a special love of mine, so showcasing a poem in *Bookbird* was such a pleasure. I sought out poets from a different country for each issue and was so pleased at the variety of award-winning poets who were willing to share their work. We were able to present poems in their original language and in English wherever possible. Additional translations were even available at the IBBY website. These little literary nuggets were a lovely way to close each issue, show the beauty of poetry in many

languages, and leave the reader with something to think about and share with others.

The *Bookbird* poems for our issues included “Just Living” by Hans Christian Andersen (in the special Andersen awards issue), “El casament del llapis i la goma” (“The Wedding of the Pencil and the Rubber”) by Miquel Descot (for the Spain Congress issue), “Chanted Word” by Dorothy Warehoka (New Zealand), “Vsi Naši Otroci” (“All Our Children”) by Tone Pavček (Slovenia), “Morning Relay” by Shuntaro Tanikawa (Japan), “Família Poliglota” (“Multilingual Family”) by Bartolomeu Campos de Queirós (Brazil), “The Dubai Sonnet” (a sonata made of seashells) by Ted van Lieshout and “The Man Who Writes Fairy Stories” by Annie M. G. Schmidt (both from The Netherlands), “Books” by J. Patrick Lewis (United States), “Imagination—An Infringement of Health and Safety Regulations” by Andrew Fusek Peters (United Kingdom), and “Palestine” by Ibtisam Barakat (Palestine/U.S.). You can find all these wonderful poems in previous issues of *Bookbird* available via the digital resource, Project Muse.

Editing Bookbird 2011–2014

by Roxanne Harde



I must first thank Björn for inviting me to muse about my time as editor of *Bookbird*. He has kept me involved with the journal since my tenure, and it has been my pleasure to provide the occasional book or article review. Past and present editors of *Bookbird* seem to serve in a long continuum. When I became editor, I not only had former editors Sylvia Vardell and Cathy Kurkjian help me ease into the job, I had the continuing benefit of working with past editor Valerie Coghlan—who served, and continues to serve, as president of Bookbird, Inc. I am always impressed with the care taken by these many busy academics to keep the journal's standards high, its offerings diverse and relevant, and its connections to the many worldwide communities concerned with children's literature vibrant.

This continuum of care reflects the things I love best about the field of international children's literature, much of which I learned while working as editor of *Bookbird*, and with the board of Bookbird, Inc., the IBBY Executive Committee, and the IBBY Secretariat. When I think of people I know who are true world leaders for the cause of social justice, the

people involved in this field come to mind—authors and illustrators; teachers and scholars; publishers and booksellers; members, staff, and executives of national and international organizations that serve children. Because of *Bookbird*, I have been fortunate enough to work with academics and professionals on articles and columns about texts and occupations that work to teach children to embrace difference, to see the growth of initiatives like IBBY's Silent Books for Lampedusa, and to follow careers like Alice Curry's as she moved from editing *A River of Stories* to founding a press whose mission is to publish picturebooks that facilitate a more global understanding of childhood. This field, its books and organizations, and the people who work in it serve children around the world, and I am grateful to have worked along with them.

East meets West: Literature for children and youth in Greece, Turkey, and Cyprus

Bookbird: A Journal of International Children's Literature seeks contributions for a special issue on literature for children and youth in Greece, Turkey, and Cyprus. The "East meets West" theme of this special issue is reflected in all aspects of life in Turkey, Cyprus, and Greece: from architecture, to politics, pop culture, food, art, music, education, and of course literature. The flows of people, cultures, religions, and languages through this geographical triangle, and their interactions within it, have historically produced both intense cultural richness and tensions. And the current effects of globalization make this richness and tension even more intense. For Arjun Appadurai, the central characteristic of global cultural processes is "the mutual effort of sameness and difference to cannibalize one another." Children's literature plays an active part in the tensions between sameness and difference, the local and the global, the national and the transnational. Comparative approaches could explore the children's literature production, flow, and interaction within the Cyprus-Greece-Turkey triangle in order to analyze relevant literary products, phenomena, and processes. The "East meets West" special issue aspires to include articles that reach for ideas, connections, influences, and comparisons within and across national and continental boundaries, grouping diverse books together, bringing them into a constructive dialogue with each other, exploring their cultural backgrounds and webs of relations, and highlighting the richness of diversity.

- Exploring forms of cultural exchange between literatures, languages, and cultures, in books published for children and youth, in Greece/Cyprus/Turkey
- Looking at retellings, parodies, cross-cultural references, simple and complex forms of interaction between literature from different languages and cultures

- Discussing the development of children's literature in Cyprus/Turkey/Greece
- Investigating the relationship between children's literature and other aesthetic forms (visual arts, dance, music, cinema, the theatre, etc.)
- Analyzing the literary images of other countries, cultures, or ethnic groups in books published for children and youth in Turkey/Greece/Cyprus
- Examining culture-specific poetological questions in one or more of these countries
- Looking at the formation and development of various children's literature genres within and across cultures and linguistic areas
- Looking metacritically at culture-specific aspects of the study of children's literature and the manners in which it is institutionally established in one, two, or all three countries
- Using general theories of children's literature to study comparative aspects of works from Greece/Cyprus/Turkey

Full papers should be submitted to the editor, Björn Sundmark (bjorn.sundmark@mah.se), and guest editor, Petros Panaou (ppanaou@uga.edu) by 1 February. Please see *Bookbird's* website at www.ibby.org/bookbird for full submission details.

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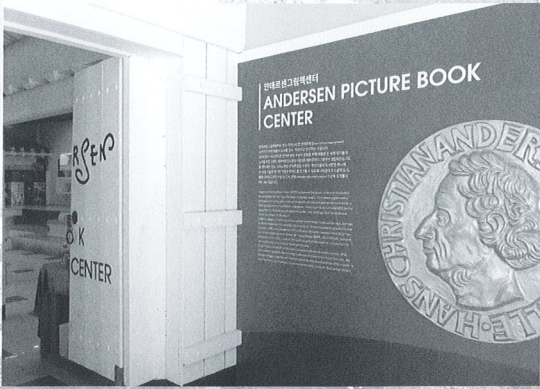
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