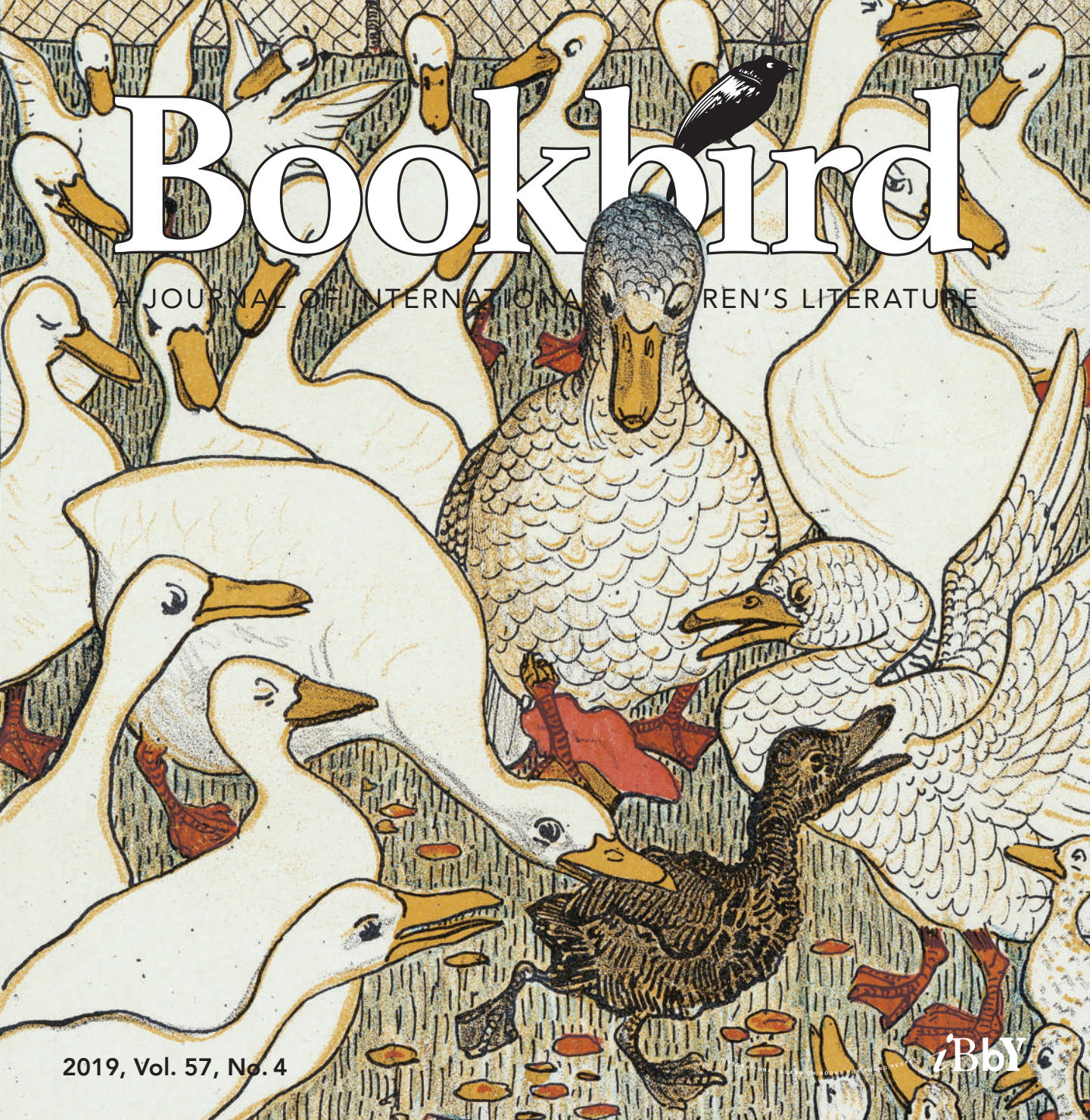


Bookbird

A JOURNAL OF INTERNATIONAL CHILDREN'S LITERATURE



2019, Vol. 57, No. 4

zbbv

**HANS CHRISTIAN
ANDERSEN AWARD
NOMINEES 2020**



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

INDEXED BY SCOPUS

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The front cover illustration is by Theo van Hoytema from an 1893 Dutch language edition of Hans Christian Andersen's *The Ugly Duckling*.

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Presenting the 2020 Hans Christian Andersen Award Nominees

by PETROS PANAOU AND JANELLE MATHIS

In this special, full-color Bookbird issue, we are very pleased to present 34 wonderful authors and 36 amazing illustrators from a total of 39 different countries, who have been nominated for the 2020 Hans Christian Andersen Award.

The Hans Christian Andersen Award (HCAA) is the highest international recognition given to an author and an illustrator of children's books. Given every other year by IBBY, the Hans Christian Andersen Awards recognize lifelong achievement and are presented to an author and an illustrator whose complete works have made an important, lasting contribution to children's literature.

The Author's Award has been given since 1956 and the Illustrator's Award since 1966. The award consists of a gold medal and a diploma, presented at a festive ceremony during the biennial IBBY Congress.

The Andersen Awards are sponsored by Nami Island Inc. Nami Island's support is important and deeply appreciated by IBBY and the community of international children's literature. The Patron of the Awards is Her Majesty Queen Margrethe II of Denmark.

Nominations for the Andersen Award are made by the National Sections of IBBY. The award recipients are selected by a distinguished international jury of children's literature specialists.

The HCAA 2020 Jury, selected by IBBY's Executive Committee from nominations made by its national sections, comprises the following distinguished members from across the globe:

Junko Yokota (Jury President); Mariella Bertelli; Denis Beznosov; Tina Bilban; Yasuko Doi; Nadia El Kholly; Viviane Ezratty; Eva Kaliskami; Robin Morrow; Cecilia Ana Repetti; and Ulla Rhedin.



Former IBBY Vice President Elda Nogueira and IBBY Executive Director Liz Page are ex officio jury members. More information about the HCAA 2020 Jury can be found on page 10.

The selection criteria include the aesthetic and literary qualities of writing and illustrating as well as the ability to see things from the child's point of view and the ability to stretch the child's curiosity and imagination. The complete works of the author and of the illustrator are taken into consideration.

The one-page narrative published here for each author and illustrator is only a brief introduction to

their life and work, which can be used as a springboard to dive deeper into the marvel of their artistic creation. In addition to the narrative, each page includes a highlighted quote, the nominee's portrait photo, a book cover image, and a list of five important books that have been authored and/or illustrated by the nominee. We have put together these nominee presentations by summarizing and synthesizing material found in the dossiers submitted by their national IBBY sections. For purposes of brevity, we do not cite sources or recognize individuals who have contributed to the creation of these dossiers. If you would like to have more information about a dossier's content, sources, and contributors, you may contact the national IBBY section of that country.

As any reader of this special *Bookbird* issue can see, the HCAA 2020 Jury has quite a challenging task in front of them. Each and every one of the illustrators and authors nominated for the award this year has made an invaluable contribution to the world of children's and young adult literature. As you read about their wonderful contributions, we encourage you to think of ways to make their work even more widely known, translated, shared, and enjoyed across national, cultural, and linguistic boundaries.

We also look forward to sharing with you the HCA Winners issue in June 2020, and we definitely invite you to participate in the 37th IBBY World Congress, where the HCA winners will be celebrated (<https://ibbycongress2020.org>).

Petros Panaou is a clinical associate professor at the University of Georgia, Department of Language and Literacy Education, where he teaches children's literature and literacy courses. He chairs the annual Georgia Conference on Children's Literature and has also chaired the academic committee for the 36th IBBY Congress. Petros currently serves on the Newbery Awards committee and has served on USBBY's Outstanding International Books committee. He has authored a book and several articles and book chapters on international children's literature. He has translated two academic volumes and led multiple international grants. His unpublished novel for children and teens *To Kinito (The Cellphone)* was awarded a CYBBY honor in 2017.



Janelle Mathis is a professor of literacy and children's literature at the University of North Texas, where she teaches both graduate and undergraduate courses centered on international children's literature and its applications in research and instruction. She presents regularly at international children's literature conferences, including IBBY Congresses and IRSCL, and has served on award committees, including the Outstanding International Books Award of USBBY. Janelle publishes on children's literature studies, and recently co-edited with Holly Johnson and Kathy Short a book titled *Critical Content Analysis of Children's and Young Adult Literature* (2017).





María Cristina Ramos

Author—Argentina

“Childhood cannot be wholly encompassed, but it can and must be received, welcomed, and nested. If we are to provide an open space for childhood, I can’t think of a cozier place than a nest made of words, poems, stories, pictures, music.”

Ramos was born in San Rafael, Mendoza, in 1952. In 1978, she moved to Neuquén, in the Argentine Patagonia. She completed her teaching degree in literature and won the Leopoldo Marechal first prize in the region of Cuyo, organized by renowned author Antonio Di Benedetto just one year before the beginning of the infamous last dictatorship, when Di Benedetto was detained and later disappeared.

A poetics of the small, the light, the imperceptible, María Cristina’s work holds a secret that is available to all, but especially to children who are not afraid to get their hands dirty with mud, to go into the river, to climb high in trees, or to peep into trunks’ holes, touching bugs or collecting petals and seeds, twigs, feathers, and foam. Ramos’s poetics uses diminutive forms not because she underestimates her readers, but because she knows that in order to make a difference, you need to point to asymmetries, giving children the possibility to utter their own words.

Luis Fernando Crespo Navarro says, “In a world full of falsehood, hastiness and frenzy, María Cristina Ramos’ carefully crafted, ‘slowly-cooked’ texts—enhanced by her commitment to the transformation of human beings and society—are a gift for her readers.”

Ramos has been participating as a trainer in reading programs both nationally and regionally since 1983. Her first book for children was *Un sol para tu sombrero* (*A Sun for Your Hat*) which has been continuously in print.

In 1991, her work *Coronas y galeras* (*Crowns and Top Hats*) won the first prize in the Antoniorrobes Latin American Awards, organized by IBBY México.

In 1997, *De barrio somos* (*Our Neighborhood*) was short-listed for Norma’s Fundalectura award, and in the same year, Norma published *Ruedamares, pirata de la mar bravía* (*Ruedamares, a Pirate of the Raging Sea*). Also in 1997, Ramos’s book *Un bosque en cada esquina* (*A Forest on Every Corner*) won the first prize in the National Contest for Children’s Fantasy Books, sponsored by UNICEF and the Secretariat of Culture,

Sociedad Argentina de Lectura (Argentine Reading Association), and other institutions. Ramos has received several other awards and honors. Three of her books have been translated into Chinese, Korean, and Portuguese. Her work is presently being studied in Argentinian universities.

In 2016, María Cristina Ramos received the Ibero-American SM Award for Children’s and Young Adult Literature. The jury commended “her craftsmanship and her profound respect for her readers, characters, and the reality she recreates” and highlighted “her genuine and independent authorial voice.” The

jury also acknowledged “the subtle incorporation of values and cultural practices of indigenous people.”

Five Books by María Cristina Ramos

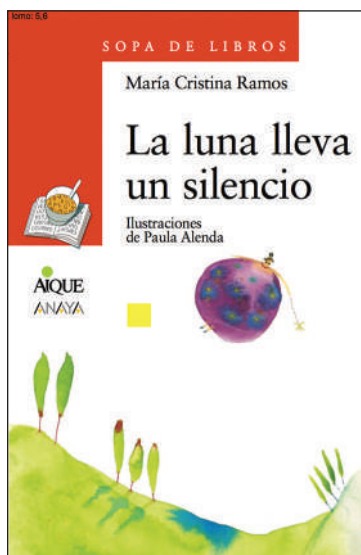
Maíces de silencio (Kernels of silence). SM, 2018.

Azul la cordillera (Blue, the mountain chain). Ruedamares, 2017.

De barrio somos (Our neighborhood). Planeta, 2017.

La luna lleva un silencio (The moon holds silence). Anaya Aique Grupo Editor, 2010.

Mientras duermen las piedras (While the stones sleep). Edelvives, 2009.



Pablo Bernasconi

Illustrator—Argentina

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



Born in Buenos Aires (Argentina) in 1973, he currently lives in the city of Bariloche (Río Negro, Patagonia), where he grew up. The child of scientist parents (his mother is a chemist and his father a nuclear engineer), he grew up in a studious, experimental environment, surrounded by books and mathematical formulas. “The fact that my parents were scientists made me look at things differently,” he said in a 2012 interview in *La Nación* newspaper’s Sunday magazine. “I like to look at things and then look again.”

Bernasconi graduated as a graphic designer from the University of Buenos Aires, where he later taught for five years. He first worked as an illustrator in Argentine press outlets such as the *Clarín* and *La Nación* newspapers, where he continues to publish an illustrated opinion column on Sundays about current affairs. The column, called “Ilustrado,” received a gold medal from the SND (Society of Newspaper Design) in 2012. He has won several awards, including the ALIJA Award, best book overall (text, illustration, and edition) for *El diario del Capitán Arsenio* (*The Newspaper of Capitán Arsenio*). His book *Mentiras y moretones* (*Lies and Bruises*) was selected for ALIJA’s 2018 Readers’ Choice Awards (PFL). In the past, he has been selected to represent Argentina at the Biennial of Illustration Bratislava and at the Bologna International Book Fair. He has published twenty children’s books with texts and illustrations, some of which have been translated into eight languages.

Pablo Bernasconi is an image-and-text artist. A designer, illustrator, and author of outstanding picturebooks, he creates characters by putting together collages with objects that are familiar to children. Using the lid of a rubbish bin, a feather,

and a saw, he manages to portray Don Quixote, and using a vegetable grater, he creates a space rocket. He uses warm colors and writes simple texts that are also quite deep. Roger Mello says that “Pablo Bernasconi is a vibrant voice in the Americas” and that “[h]is work is powerful and full of fantastic realism—a new kind of visual, urban fantastic realism.”

María Teresa Andruetto explains that Bernasconi’s style largely resides in concept, a place the artist achieves by means of using materials of all kinds, myriads of disposable elements and valuable objects, from, for example, a piano to threads, wires, or wood shavings. Trained to analyze, and concerned with narration and the multiple meanings of what he is searching for, Bernasconi pursues an idea rather than a technique. The result is both strange and familiar, “a work by a man who takes over fragments of the world, characters and literary texts, and using scissors, fire, a hammer...—like a great alchemist—transforms them into the unexpected.”

Bernasconi was shortlisted for the Hans Christian Andersen Award in 2018.

Five Books by Pablo Bernasconi

El infinito (The infinite). Sudamericana, 2018.

Retratos 2 (Portraits 2). Edhasa, 2015.

Excesos y exageraciones (Excesses and exaggerations). Sudamericana, 2010.

El diario del Capitán Arsenio (Captain Arsenio: Inventions and [mis]adventures in flight). Sudamericana, 2007.

El brujo, el horrible y el libro rojo de los hechizos (The wizard, the ugly and the Book of shame). Sudamericana, 2006.





Nouneh Sarkissian

Author—Armenia

“The creative process gives me happiness and satisfaction.... I sign my name with the spiral, a symbol for eternity. Life is eternal, and yet we are in this world to do something; to give birth to composition.”

Nouneh Sarkissian was born into an intellectual family in the Republic of Armenia, USSR. Her father was a writer and journalist. Her mother was a teacher of Armenian language and literature. After graduating from a special English-language school, Sarkissian entered the Department of Romano-Germanic Languages at the Yerevan State University. This was followed by her work at the Matenadaran Research Institute of Ancient Manuscripts in Yerevan. Her work there enriched her knowledge about the history and culture of Armenia. Sarkissian, with her husband and their two sons, settled down in London in 1991. In the early 1990s she graduated with an MA in Art History from Goldsmiths College, London University.

She is the author of over sixteen books for children in Armenian, English, Russian, and Ukrainian. Following the advice of her husband, who became the president of Armenia in April 2018, Sarkissian has had several of her books translated into different dialects of the Armenian language and has donated books to regional schools, nurseries, and communities.

Sarkissian retells the stories of traditional characters of Armenian fairy tales such as kings, good and evil noblemen, maidens of outstanding beauty, courageous princes, wizards, gnomes, animals, and dragons, presenting them to children in new ways. Her simple, kind, and bright narratives give birth to genuine emotions and inspire children’s positive relations with nature and other people. Some of her fairy tales have been turned into puppet shows and successfully presented at the Hovhannes Toumanian

Puppet Theatre and the State Marionette Theatre in Yerevan, Armenia.

In 2010, her book *Shoes for Dragon Nessie* was published in Kharkov, Ukraine, in Russian and Ukrainian languages. In 2015, one of Sarkissian’s earlier books, *The Magic Buttons*, was published in the United Kingdom by Quartet Books. In the past few years, Sarkissian’s books have been presented at numerous international book fairs, including in the United Kingdom, Italy, and Armenia.

In a recent interview, Sarkissian said, “Our world is complicated. It is becoming more and more difficult to preserve moral values in such a complex environment for very young minds. It is an extremely important priority for my generation to present to the young generation of our children—and in my case,

grandchildren—values like kindness, love, family, friendship through books and word of mouth. It is important to teach them not to be lazy and to have goals and to have dreams in their lives.” Indeed, her delightful tales nurture values and negotiate moral challenges that are often faced in real life both by children and adults.

Five Books by Nouneh Sarkissian

Tzouk Mzouk (Jerome the gnome). Alchemist Studios, 2016.

The magic buttons. Quartet Books, 2015.

The seeds of pomegranate. Alchemist Studios, 2010.

The king and the dragon. Alchemist Studios, 2010.

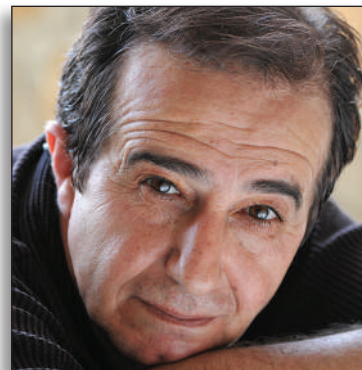
The bald hedgehog. Alchemist Studios, 2010.



Ruben Grigoryan

Illustrator–Armenia

“We had neighbors when I was a child who were artists and I was drawn to their studio by the smell of their paints. Even now, I love that smell.”



Ruben Grigoryan was born in Yerevan in 1954. He studied fine arts and worked as the art director in the Yerevan Youth Theatre. From 2000 to 2012, he worked at the Armenia National Cinematic Center creating animation films. He has participated in numerous national and international exhibitions, as well as biennales in Armenia, Germany, Russia, Cyprus, the United States, Austria, France, Switzerland, Italy, Turkey, the United Kingdom, and elsewhere. He has illustrated twenty-five books for children.

Grigoryan’s involvement in contemporary Armenian animation, graphics, video art, and book illustration genres informs his illustration of children’s books in ways that engage young readers. His experience in animation, for example, helps him achieve dynamic illustrations and book design, as well as humorous representations that children find quite attractive.

Grigoryan’s work aspires to depict both children’s inner worlds and cultural diversity. His awareness of international art and cultures, as well as his local culture and customs, permeates his illustrations for children and young adults. His work is distinctive and fosters children’s imagination and critical reading. He notices and points to things that might otherwise stay unnoticed by the child reader; this helps enhance the text’s meaning and bring about more questions about it. He often does not merely

follow the author’s direction but works in parallel to the text, proposing his own version of the story.

His illustrations for Sarkissian’s *David*, *Hayk and Basiliskus* stand out, as they incorporate pure graphic solutions, characters familiar to us from youth subcultures, and dramatic or even frightening elements that stand in contrast to the classical idyllic family world. The illustrator expresses his point of view, sometimes by breaking stereotypes

and showing that the traditional approach is not the only one, that the visual message may add layers, and that good and bad characters in stories are not exact opposites; this last element motivates children to be more forgiving and kind. In his work, there is a belief that art is not an intellectual tower but an inspiration for people to be more sincere and consid-

erate. And as human moral values develop in early childhood, Grigoryan aims to inspire children to have beautiful goals and dreams.

Five Books by Ruben Grigoryan

David, *Hayk and Basiliskus*. Alchemist Studios, 2012.

Ka-Pigh-Ka. Alchemist Studios, 2011.

The bald hedgehog. Alchemist Studios, 2010.

Three dragons. Alchemist Studios, 2009.

The foolish man and the hunter that lied. Zvartnots polygraphic company, 2000.





Libby Gleeson

Author–Australia

“My main concern in all my books is depicting human relationships and the way they constantly ebb and flow...”

Libby Gleeson, AM (1950–) remembers, “There were six children in the family. I was number three and there wasn’t a lot of money. We didn’t have television and of course there was no such thing as a computer. Books and reading were hugely important. I remember going to the library on a Saturday morning and borrowing five or six books and reading them all by Sunday night.”

After her secondary schooling, Gleeson studied history at the University of Sydney (1969–73). She became involved in “lots of things happening at the University and the city. It was the time of the anti-Vietnam war protests and the rise of the Women’s Movement.” In 1976 she embarked on overseas travel and work for five years. She based herself in Italy, where she taught English, and then in London, where she started writing her first novel, *Eleanor, Elizabeth*. She attended a creative writing group there and developed her skills further. In London she also met her husband, and together they returned to Sydney in 1980 and subsequently had three daughters.

Gleeson taught at the University of NSW initially but has been a full-time writer since 1990. She has written more than thirty books, taught occasional courses in creative writing, and visited many schools throughout Australia to speak about her work. She has played a dedicated advocacy role in her work with the Australian Society of Authors, Copyright Agency, and West Words.

Gleeson is one of Australia’s foremost writers of picturebook texts and has also written sensitive books for younger children and important socially progressive works for young adults. Her body of

work is astoundingly diverse, and she is critically esteemed as one of the very best of Australian writers of literary fiction for young people. On her picturebooks she has collaborated with some of the finest internationally regarded artists, such as Armin Greder (with whom she won the Bologna Ragazzi for *The Great Bear*) and Kate Greenaway Medal winner Freya Blackwood—both on a number of texts—and with Craig Smith, Julie Vivas, and John Winch. Her junior fiction has included two delightful series,

Hannah and *Cleo*, and she has also written award-winning stand-alone titles. She has been vocal about the need for strong female characters and has routinely been interested in social justice issues like the plight of refugees.

Her awards include being appointed a member of the Order of Australia (AM; 2007), as well as receiving the Dromkeen Medal (2011), the Nan Chauncy Award for

contributions to Australian children’s literature (2015), and many book awards, including the 1992 Prime Minister’s Multicultural Award for *Big Dog*, the 2002 CBCA Picture Book of the Year Award for *An Ordinary Day*, and the 2013 Prime Minister’s Literary Award for *Red*.

Five Books by Libby Gleeson

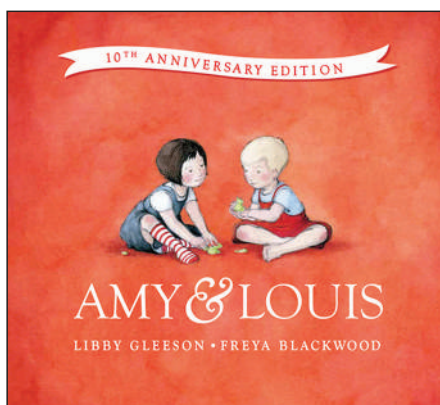
Amy & Louis. Illustrated by Freya Blackwood. Scholastic Press, 2016.

The Great Bear. Illustrated by Armin Greder. Walker Classics, 2010.

Love Me, Love Me Not. Viking Penguin, 1993.

Dodger. Turton & Chambers, 1990.

I Am Susannah. Angus & Robertson, 1987.



Ann James

Illustrator–Australia



“My experience as an art teacher in particular was great for introducing me to art practices of all kinds and started me thinking about art as a conversation, rather than as an end in itself.”

Ann Catherine Stewart James (October 6, 1952–) grew up in Ringwood, Melbourne, Australia. She earned the higher diploma at Melbourne Teachers College and became an art teacher—and this gave her a good foundation to later grow into an illustrator of picturebooks. Her playful approach to making pictures is reflected in the stories she chooses and the way she illustrates them using a variety of materials and techniques.

James is one of Australia’s best loved and most respected picturebook artists. She has, since her debut in the early 1980s, been highly regarded for her joyous and spontaneous artwork and has collaborated with some of Australia’s finest writers. She has co-created some of Australia’s classic series, such as Robin Klein’s *Penny Pollard* series, Christine Harris’s *Audrey of the Outback* series, and Libby Gleeson’s *Hannah* series. She wrote and illustrated the two charming books in the *Bird and Bear* series, which are bound to become enduring classics.

Her first book, *A Pet for Mrs Arbuckle*, written by Gwenda Smyth, was published in 1981 after they had entered it in a competition for unpublished creators. In 1988, James and her partner Ann Haddon established Books Illustrated, a gallery promoting picturebooks and their creators through exhibitions in Australia and overseas. Over thirty years they have collaborated with colleagues from all parts of the children’s book industry and developed close involvement with national and international industry organizations to promote and develop an understanding of visual narrative in picturebooks,

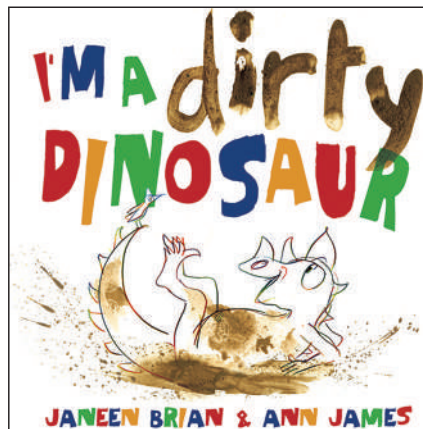
the role of illustrators as authors. James helped establish the Society of Illustrators in 1988 and became a director on the board of the Australian Society of Authors for twenty years from 1996, representing children’s illustrators and authors.

In 2000, James and Haddon were awarded the Pixie O’Harris Award for Distinguished Service to Australian Children’s Literature. In 2003, James received the Dromkeen Medal, awarded annually for work that makes a significant contribution to the appreciation and development of children’s literature. In 2016, James and Haddon were each awarded the Order of Australia, AM, for services to children’s literature. James has published more than eighty books, some of which she has written as well as illustrated. Many have been published internationally. Many have won or been short-listed for the CBCA Book of the Year Awards, including *Bernice Knows Best* by Max

Dann, *Hannah Plus One* by Libby Gleeson, and *The Midnight Gang* by Margaret Wild. James continues to illustrate and write in her studio at Books Illustrated in South Melbourne and in her stone cottage in the central Victorian goldfields. She is widely regarded as a national treasure.

Five Books by Ann James

- I’m a Dirty Dinosaur*. Penguin Group (Australia), 2013.
- The Butterfly: From a Tiny Wingbeat to a Tornado*. Walker Books, 2012.
- Sadie and Ratz*. Walker Books, 2010.
- The Midnight Gang*. Omnibus Books, 1996.
- Dog In, Cat Out*. Omnibus Books, 1991.





Renate Welsh

Author–Austria

“Perhaps writing is actually an attempt with possibly unsuitable means to extend the limits of belonging, to tear down watchtowers set up against the others or to turn them into belvederes, to defuse minefields? It certainly is for me and probably for all those others who are without a roof over their heads, of which there are quite a few by now.”

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 deaths 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 began her studies in English, Spanish, and political science; however, after getting married in 1956, she left her university studies in order to work for the British Council in Vienna.

She began to write when she was hospitalized for an extended period in 1968. This long phase of contemplating while being bedridden triggered her first book, *Der Enkel des Löwenjägers (The Lion Hunter’s Grandson)*, which was on the honor list of the 1970 Austrian State Award. Since 1975, Welsh has worked as a freelance writer.

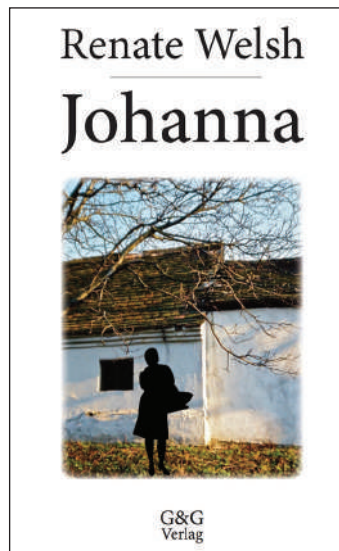
In addition to the author’s narrating style, which is masterly, formally sophisticated, and often innovative, the content makes her books relevant. Welsh focuses on children’s social reality, therefore enabling her young readers to cope with challenges in their lives. Family crises and social injustice, illnesses, social exclusion, violence at home and at school, isolation, and identity conflicts are depicted with remarkable honesty. Her books are highly ethical while avoiding any preaching qualities.

The children’s and teen books by 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, and she won the German Youth Literature Award for *Johanna*, an award only a few Austrian books have received. In 1992, she was awarded the Austrian Recognition Award for Children’s and Juvenile Literature. Welsh’s greatest strength is the literary transformation of authentic experiences. *Johanna* is an excellent example of this. The story is based on conversations

the author had with the real Johanna over a number of years. It is set in 1930s Austria (1931 through 1936), the time between the wars, which was characterized by political instability, poverty, unemployment, and the rise of National Socialism.

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



Five Books by Renate Welsh

- Zeit ist (k)eine Torte* (Time is [no] tart). Obelisk, 2017.
- Sarah spinnt Geschichten* (Sarah telling stories). Obelisk, 2014.
- Das große Buch vom Vamperl* (The big book of Little Vampie). DTV, 2011.
- Dieda oder das fremde Kind* (That girl or The strange child). Obelisk, 2002.
- A Different kind of brother* (Drachen ügel). Andersen Press, 1993.

Linda Wolfsgruber

Illustrator–Austria

“I am kind of a collector of impressions.”



Linda Wolfsgruber was born in Bruneck, South Tyrol, in 1961. She attended the art college in St. Ulrich in Gröden, Italy, from 1975 to 1978. Subsequently, she completed her training in typesetting in Munich and in graphic design in Bruneck from 1978 to 1980. After her professional training, she studied at the Scuola del Libro in Urbino, Italy (1981–1983) and then started to work as a freelance illustrator and graphic designer in Bruneck and Vienna. In addition to illustrating children’s books, she has also been designing books and CDs and publishes illustrations in newspapers and magazines.

She invites children to participate in her creative process at schools and cultural institutions, thus stimulating their own creativity. Wolfsgruber has been teaching at the Scuola d’illustrazione di Sarmede since 1996. She also creates new levels of artistic and social encounters through international work and school projects.

Wolfsgruber’s picture worlds are made possible by creative power, freed from the constraints of the so-called real world. The reader/viewer enters these worlds through “Once upon a time” or “What if” openings and examines or experiences diverse possibilities. This “insisting on the possibilities” applies both to Wolfsgruber’s narrative and form. “I have a particular desire to put something new into each book,” she said once. The varied materials, colors, and forms of her picture worlds demonstrate the multitude of possibilities available to this artist.

The variety of methods and forms in Wolfsgruber’s illustrations stems from the fact that, aside from illustrating, the artist regularly works on free

studies and keeps very much on the move: with her eyes wide open, she travels through literary, culinary, and geographically distant worlds. From the windows of her studio in Vienna, she carefully observes the bustling city square for months on end, painting it over and over again. Or instead, she might go to the swimming pool, where she also keeps her eyes wide open. And while working in Italy or Iran with female artists, students, and children, diverse encounters are instantly translated into free studies, paintings, and drawings. Later on, they turn up in her book illustrations. The process in between involves acquiring new or foreign techniques and imaginary worlds.

Several of her books have won Austrian Children’s and Juvenile Book Awards for Illustration and the Juvenile Book Award of the City of Vienna for Illustration. She has also won the Golden Apple of the Biennale of Illustration in Bratislava, Slovakia; the Austrian Award for the Promotion of Children’s and Juvenile Literature; and the Best Foreign Work Award at the Second International Biennale of Illustration in Croatia. In 2018, she was a candidate for the Astrid Lindgren Memorial Award (ALMA).

Five Books by Linda Wolfsgruber

- Muddy: The raccoon who stole dishes* (Der Tellerdieb). NorthSouth Books, 2019.
- Eissterne im Sommer* (Ice crystals in summer). Kunstanstifter, 2018.
- Als der Elsternkönig sein Weiß verlor* (When the Magpie King lost his white color). Kunstanstifter Verlag, 2017.
- Wir* (We). Tyrolia, 2017.
- Klein Little Piccolo*. Luftschacht, 2016.





Gasham Isabayli

Author–Azerbaijan

“A writer who tries to presents his thought as a sweet cake to children.” —Shafag Nasir

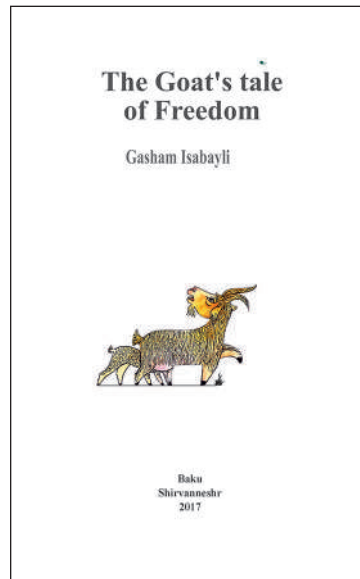
Gasham Isabayli was born on August 14, 1948, in Khalsa village of Kurdamir district, Republic of Azerbaijan. His first book, *Balaja-bapbalaja* (*Little, Very Little*) was published in 1982. Isabayli has published forty books, among them the narratives *Jinn* and *Lesson of Hunger* in English, as well as *Uuu...*, *Lesson of Hunger*, and *Donkey the Son of Donkey* in Russian. Several of his works have been translated into Russian, English, Ukrainian, Belarus, Kirgiz, and Turkish. He was the first Azerbaijani children’s writer whose poetry was published in the famous *Murzilka* magazine in Russia, in 1987.

His poem anthologies, *Little, Very Little* and *Songs about Bread*, have become significant books for the Azerbaijan reader and these books are read with interest today. The reader loves them for their folk nature and originality. A folkloric style characterizes the creativity of the author in all of its components: description, expression, and narration. Many scholars have written approvingly of Isabayli’s innovations in children’s literature. The poet Mammad Namaz wrote: “I think the book *My Granny Is Alone* is one of the best works of recent years.” Alaviyya Babayeva, an outstanding Azerbaijani writer, spoke of Isabayli’s narrative *Uuu...* as follows: “G. Isabayli’s narration is as poetic and improbable as poetry. It is a godsend for children’s literature.” Babayeva further characterizes Isabayli’s creative activity like this: “What is G. Isabayli’s

poems’ essence? First of all the national character. A poet, a prose writer comes from the nation. But he returns to the nation’s soul with difficulty. Everybody has his own way in this returning but pure spring water is not for everybody. G. Isabayli’s poems which resemble spring water gives pleasure both to children and adults.”

Isabayli’s poem “Akil-Bakil” won the Best Children’s Book of the Year award, organized by the Union of Writers and the State Publishing Committee, in 1989. His text “Grandpa, Good Morning” was published in *Bookbird* in 2012, and he was the first among Azerbaijani children’s writers whose name was included in IBBY’s Honor List in 2014.

In 2015, his book of poems, stories, and tales *The Revenge of the Stork* won the Golden Word Award of the Ministry of Culture and Tourism of the Republic of Azerbaijan. In 2011, Aysel Khalilova published a book titled *The Prominent Children’s Writer G. Isabayli*, about the creative activity of the author.



Five Books by Gasham Isabayli

Chor...Choy-rek...Chorek. Shirvanneshr, 2018.

Uuu... Shirvanneshr, 2018.

Elnur, Akil and Their Adventurers. Shirvanneshr, 2016.

The Grandma Is Alone. Shirvanneshr, 2016.

The Revenge of the Stork. Shirvanneshr, 2015.



The 2020 Hans Christian Andersen Award Jury

The following were selected to serve as members of the 2020 Hans Christian Andersen Award Jury under the guidance of Jury President **Junko Yokota** (Evanston, IL, USA):



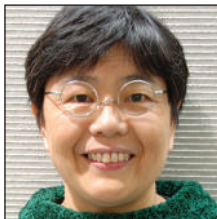
Mariella Bertelli from Canada is a storyteller and former children's librarian.



Denis Beznosov from Russia is Head of the Cultural Project Department of the Russian State Children's Library in Moscow.



Tina Bilban from Slovenia has a doctorate in Literature Studies and works as a freelance literature critic, editor, author, and translator.



Yasuko Doi from Japan is the Director & Senior Researcher at the International Institute for Children's Literature in Osaka.



Nadia El Kholi from Egypt is a professor in the Department of English Language and Literature, Faculty of Arts of Cairo University.



Viviane Ezratty from France is a librarian and Director of the public library "Médiathèque Française Sagan" in Paris.



Eva Kaliskami from Greece is a translator and works for the English Department of a private school in Athens.



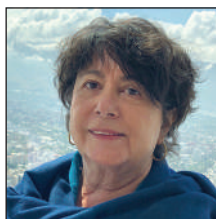
Robin Morrow from Australia founded the first children's bookshop in New South Wales and has taught Children's Literature courses at several Australian universities.



Cecilia Ana Repetti from Argentina is the Children's and Young Adult Literature Director Editor for SM in Argentina.



Ulla Rhedin from Sweden has a doctorate in picturebook theory and is a researcher, lecturer, and critic for children's literature.



Elda Nogueira from Rio de Janeiro, Brazil is a former IBBY Vice President and serves as an ex officio jury member.



Liz Page (Basel, Switzerland) is the IBBY Executive Director and serves as an ex officio jury member.



Bart Moeyaert

Author—Belgium

“In this world, we are too often focused on the grand gestures and the loud voices. Instead, I prefer to consider one small morsel of thought at a time. The thoughts of a child are a splendid microcosm when you examine them under a microscope.”

Bart Boudewijn Peter Moeyaert, the seventh out of seven boys, was born in Bruges on June 9, 1964, and this is where he grew up, in a big house on the outskirts of the town. He was the kind of child that draws a lot, likes to cut and paste and to build tree houses and other kinds of houses. He read a great deal and all sorts of books.

He made his debut in 1983, at the age of nineteen, with his autobiographical *Duet met valse noten* (*Duet out of Tune*). The book was named the best Book of the Year in 1984 by the Belgian Children’s and Young Adult Jury and has been translated into German, Catalan, and Japanese. It turned out to be a best seller that became a classic, entering into its second life as a play as well as a musical. Ever since his *début*, Moeyaert has been extremely popular in Flanders and the Netherlands, and over the past two decades his fame has also grown internationally. Most of Moeyaert’s books have been awarded national prizes and international mentions. Not only is he loved by the critics, his books are also widely read among children, young adults, and adults.

Moeyaert’s characters look at themselves and the world with an open and critical mind. They look around them and try to find their place in the world. His young characters often retreat in little hide-outs to think things over or even to spy on adults. They think, observe, feel and find—but seldom in a straightforward way. You need to look beyond the surface and to read between the lines to fully understand them.

Moeyaert has written screenplays and plays; he

has published Dutch translations of books from German, English, and French and for years he wrote articles about design for *De Standaard Magazine*.

Several of his books, like *De Schepping* (*Creation*), *Het Paradijs* (*Paradise*), and *De Hemel* (*Heaven*), are projects where text, illustrations, and music are combined. Performances and CDs accompany the books. The writer again is the narrator, accompanied by renowned orchestras and performers, such as Janine Janssen, the Brussels Philharmonic, and the Netherlands Wind Ensemble.

In 2003, the unpublished poems that Moeyaert wrote over the course of many years were collected. The broad success of this collection of poems and his ability to bring several arts together brought the City of Antwerp, where Moeyaert lives, to ask him in 2006 to be poet laureate of the city. Since 2001, Moeyaert has been a senior lecturer of creative writing at the Royal Conservatory in Antwerp. In 2014, he was appointed artistic director of the guest of honor program for the Frankfurter

Buchmesse 2016, where the Netherlands and Flanders were joint guests of honor. In 2019, Bart Moeyaert won the Astrid Lindgren Memorial Award (ALMA).

Five Books by Bart Moeyaert

Tegenwoordig heet iedereen Sorry (Everyone’s sorry nowadays). Querido, 2018.

De Melkweg (The milky way). Querido, 2011.

De Schepping (The creation). Querido, 2003.

Broere (Brother). Querido, 2000.

Blote handen (Bare hands). Querido, 1995.



Anne Brouillard

Illustrator–Belgium

“Everything could be real, but everything is imagined!”



Anne Brouillard was born in 1967 in Louvain, in Belgium, to a Belgian father and a Swedish mother. She trained to be an illustrator in Bruxelles, at the Saint-Luc school. She is the author and illustrator of more than forty books, most of them for children. They call upon her sensitive study of nature and of the place humans occupy in it. She highlights the significance of everyday life, which she adorns with poetry and light.

Brouillard is a complete artist who handles both text and illustrations with dexterity. Her poetic writing plays with the musicality of sounds, as well as with the subtle nuances of a sensual language. Her plastic representations are demanding, and in perfect harmony with the strength of her writing. She has a real sense of graphic poetry that allows her to represent the different nuances of light: brightness of the sun in broad daylight or soft lighting of houses at the arrival of night, but also, reflections on water that plunge the reader into aquatic reveries.

She uses a palette of colors tinged with the sweetness of everyday life or sometimes with the strangeness of a world on the edge of the supernatural. The latter even allows her to dare to use black and white to distinguish between dream and reality. Other times she chooses pigments that are inherited from an ancient homemade tradition (for example, colors mixed with egg yolk for “tempera” paintings), which shows how much color permeates her graphic universe. She also combines the art of pen, ink, brush, or pencils to create images that match her characters’ emotions.

The narrative framework of Brouillard’s stories is constructed in a slow process that leads her

characters into a form of intense communion with nature, trying to survive in the middle of urban areas, as in *La famille foulque* (*The Coot Family*), or the wide spaces of northern Europe, as in *De l’autre côté du lac* (*On the Other Side of the Lake*). Verbal and plastic formulation is always tinged with implicitness, which gives the reader, regardless of age, the opportunity to participate in the interpretation of the story.

Another particularity of this author/illustrator is how she plays with space on the page, merging the picturebook and comic book genres. She tirelessly questions our relationship with space and time, and it is for this reason that she stages characters in movement, embarking on journeys that lead to other spatial or symbolic places.

In each of her books, the links between text and image are constantly questioned and sometimes lead to picturebooks that are called “silent” but are still rich in terms of narration.

Anne Brouillard has won several awards and distinctions.

In 2015, she received the Grand prix triennal de littérature de jeunesse de la Fédération Wallonie-Bruxelles (Belgium).

Five Books by Anne Brouillard

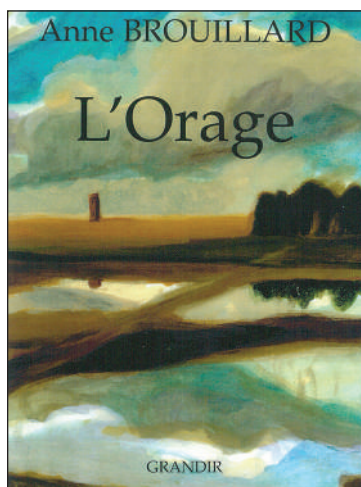
La grande forêt, le pays de Chintiens (The big forest, the land of Chintiens). Pastel – L’école des loisirs, 2016.

Les aventuriers du soir (The evening’s adventurers). Les éditions des éléphants, 2015.

Petit somme (A little nap). Seuil Jeunesse, 2014.

Voyage d’hiver (Winter trip). Esperluète, 2013.

La Famille foulque (The coot family), Seuil Jeunesse, 2007.





Marina Colasanti

Author–Brazil

“I don’t buy the idea that there is a child in me. The child I was is gone...[a] longtime ago! [...] But I take children very seriously, I talk to them with absolute respect.”

Marina Colasanti was born in 1937, in Asmara, what was then Abyssinia (now Eritrea). She lived in Tripoli, Libya, until the beginning of World War II, when her family returned to Italy. Amidst the constant displacements dictated by the progress of the war, literature arrived to overwhelm the little reader, leaving an indelible mark on her. The company of so many characters was a relief, for the girl, from the burden of war. In 1948, the family moved to Rio de Janeiro. This nomadic childhood is described in her recent memoir, *My Foreign War*, highly acclaimed in Brazil, and published in Colombia and Germany as well.

From a family of artists, Colasanti began to study painting as a teenager, and later attended the National School of Fine Arts, specializing in etching. She began to work as a journalist. As a writer and chronicler for 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, *The Blue Idea*. This collection of innovative fairy tales, illustrated by her, was awarded the most important prizes in the field. It became a best seller and was published in France, Spain, and several countries in Latin America. It remains in print and is being used in schools.

Working in many languages, Colasanti has translated multiple important authors. In 1993, having already published more than twenty books, most of them for children, she wrote her first poetry book, for which she received the most important Brazilian award, the Jabuti. She was the Brazilian candidate for the Hans Christian Andersen Award in 1994, 2016, and 2018.

Today, there are more than fifty books published

under Marina Colasanti’s name recognized by critics and award committees and analyzed in numerous academic theses. As a feminist, Colasanti has worked for more than twenty years with gender issues, producing four books that are acknowledged as important for Brazilian women’s awareness. The depth in content and rich poetic language are recognized trademarks of her literary production for children and young people, and of her more than one hundred fairy tales. She says about fairy tales:

“Wonderful tales are not, as so many people still believe, alienating and politically incorrect. On the contrary, they have great social function; either by getting us familiarized with the symbolic language, the only one used by the unconscious, or by taking us out of our narrow reality, which makes us more permeable to diversity and allows empathy.”

What she aims for through the diversity of her creativity is the most sensitive spot of the human being, whether we call it the core, self, or soul. To reach it she has looked for a language that is symbolic, poetic, minimalist,

a language that is open to multiple readings and, still, essential. Maybe that is why her stories are often used in therapy or in motivational gatherings, why they travel around the world, and why they are being told the way folklore is told.

Five Books by Marina Colasanti

Brief story about a little love. FTD, 2013.

The girl weaver. GLOBAL, 2004.

Far like my dear one. ÁTICA, 1997.

Ana Z., where are you going? ÁTICA, 1993.

The blue idea. NÓRDICA, 1979.



Ciça Fittipaldi

Illustrator—Brazil

“Even in their most contemporary versions—that many times include the symbolic representation of the foreign conquerors that violently interfered in the life of the native people—and in the new ways they are narrated nowadays, the myths are words of power from the ancestors, updated and always in use. This is why these are words that resist and persist.”



Ciça Fittipaldi was born in São Paulo in 1952. She studied classical ballet and danced with the São Paulo Municipal Theatre Company. Then, at the University of Brasília, she worked with contemporary body expression and studied architecture and fine arts. She has been working with Brazilian indigenous themes since 1975, when she lived among the Nambiquara people. Since then, she has kept in contact with professionals and entities working with Brazilian indigenous communities. She completed her MA in arts and visual culture at the National University of Goiás, researching the indigenous feather art and its presence in and influence on contemporary Brazilian art.

In 1984 she published her first text for children, *João Lampião*, which highlights traditions from the state of Goiás that had been unknown in the rest of Brazil. Since then, she has created texts and illustrations for children's books while also being a plastic artist, a painter, and a designer. She was a consultant of the Education Ministry in the area of art and communication for indigenous education, working with indigenous teachers. Currently, 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 [access to] 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.” Therefore, her illustrating process is based on empathy, as she tries to connect worlds and to create a dialogue between text and

image. Her works are notorious for the vast research she puts into them, using both methods learned from anthropologists and her 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:

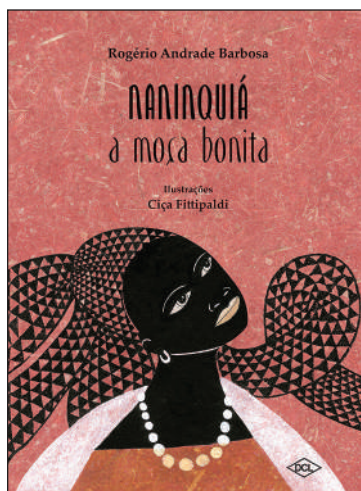
African sculptures were my formal basis, but the drawings are very choreographic. The absence of depth is replaced, in the composition, by a scenic arrangement of the elements and a body language from the characters that ties them to the dance universe.

She was invited to do the catalog cover of IYL's campaign Interculturalidade e Livros Infantojuvenis in 2002. She was nominated for the Hans Christian Andersen Award in 1996, 2016,

and 2018. Her books and illustrations are published in various countries, including Venezuela, Argentina, Mexico, the United States, and Germany.

Five Books by Ciça Fittipaldi

- Danite e o Leão – Um conto das montanhas da Etiópia* (Danite and the lion – A tale from the mountains of Ethiopia). Ed. do Brasil, 2016.
- Naro, o gambá* (Naro, the skunk). Melhoramentos, 2014.
- Naninquá, a moça bonita* (Naninquá, the pretty girl). DCL, 2013.
- Olívia e o os índios* (Olivia and the indigenous people). Scipione, 2014.
- Os gêmeos do tambor* (The twins of the drum). DCL, 2006.





Deborah Ellis

Author–Canada

“The best of children’s literature can help create a Day Before—a Day Before the order is given to toss chemicals in a river. A Day Before the order is given to massacre a village. A Day Before the order is given to manufacture a new batch of guns that will be used to shoot up a school, a church, a gay bar, a country music festival.”

Deborah Ellis is a self-described social justice activist and feminist who writes in various genres, including contemporary realistic fiction, historical fiction, short stories, essays, and nonfiction. Her work has inspired children and adults around the world to empathize with victims of war, disease, land mines, and poverty, often raising money for the world’s most vulnerable. Ellis donates most of her royalties to organizations that benefit the young people about whom she writes.

Ellis has traveled to many war-torn countries and visited with countless refugees. It was an interview with a refugee mother that inspired Ellis to write the first book in the *Breadwinner* series. While perhaps best known for *The Breadwinner*, Ellis first came to popularity and critical acclaim after her 1999 debut novel, *Looking for X*, won the Governor General’s Children’s Literature Award (2000). Set in a low-income Toronto housing project and featuring a protagonist struggling within a dysfunctional family, this novel brought Ellis to the attention of the Canadian children’s literature academic community and young readers, enabling her readers to better understand and empathize with the plight of impoverished and homeless individuals throughout the world.

Since *Looking for X* and *The Breadwinner*, Ellis has continued to raise awareness with such works as *The Heaven Shop*—an examination of HIV/AIDS among a family of orphans—I Am a Taxi, *Sacred Leaf*, and *Lunch with Lenin and Other Stories*, a collection of short stories about children whose lives have been affected by drugs.

Although her fiction is vastly popular, her nonfiction publications have also been well received, becoming invaluable resources for educators and young readers. *The Breadwinner* was released in 2017 as a feature-length animated film, receiving positive critical reviews.

Ellis has received the Jane Addams Children’s Book Award, which is given to a book that advances the causes of peace and social equality. Her opus has won many awards, including the American Library Association’s Notable Books, the Canadian Library Association Book of the Year, USBBY Outstanding International Books selection, the Middle East Book Award, and Sweden’s Peter Pan Prize. Ellis has been named to the Order of Canada.

Ellis’s stances around politics and social movements continue to impress. She concluded her 2018 IBBY Congress keynote with a call to arms: “The more good books we can get to children, authored by more voices from every part of the Earth, the better chance we all have of achieving that great Day Before.” Her literature and activism have paved so many paths to “achieving that great Day Before.”



Her literature and activism have paved so many paths to “achieving that great Day Before.”

Five Books by Deborah Ellis

- Moon at Nine*. Pajama Press, 2014.
- Looks Like Daylight*. Groundwood Books, 2013.
- No Ordinary Day*. Groundwood Books, 2011.
- Parvana’s Journey*. Groundwood Books, 2002.
- The Breadwinner*. Groundwood Books, 2000.

Isabelle Arsenault

Illustrator—Canada

“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 by the brain.”



Isabelle Arsenault is a well-loved and well-respected illustrator both with her readers and among reviewers from Canada and around the world. While studying fine arts and graphic design at the Université du Québec à Montréal, Arsenault discovered her passion for illustration. Her skills were quickly recognized among her peers, and she soon gained an international reputation, as attested by the numerous translations of her books and the books she is illustrating for writers from France and the United States.

Maria Popova declares that Arsenault is “a master of expressive subtlety and one of the most exceptional illustrators of our time.” Popova repeats this praise when listing *Cloth Lullaby* as one of “the best children’s books of 2016”: “Arsenault—whom I have long considered one of the most gifted and unrepeatable artists of our time, the kind whose books will be cherished a century from now—carries the story with her soft yet vibrantly expressive illustrations.” Popova identifies what is most noteworthy about Arsenault’s illustrations: how she tackles and humanizes tough and complex subject matter with a distinctive and evocative style.

Arsenault’s diverse output is a direct result of her creative process: “I approach each of my books in a different way. Each text invokes a particular universe, and I endeavour to grasp it by adapting my techniques, my renderings and my graphical approach to each project.”

She has recently moved into writing with *Colette’s Lost Pet*, although as she said in an interview with Sandra O’Brien, she enjoys being “inspired by the words of others, since they bring me to new places, to worlds other than mine.” 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 Rosalie, Hélène, 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.

With seventeen illustrated books now to her name, Arsenault has won many awards, including being a three-time winner of the prestigious Canadian Governor General’s Award for Children’s Literature. Both *Migrant* and *Jane, the Fox & Me*, the English translation of *Jane, le renard & moi*, were on the *New*

York Times “Ten Best Illustrated Books” list for their respective years. *Jane, le renard & moi* was recommended by the 2018 Hans Christian Andersen Jury as one of fifteen outstanding works that merit translation everywhere. *Cloth Lullaby* won the Bologna Ragazzi Award for art books in 2017.

Five Books by Isabelle Arsenault

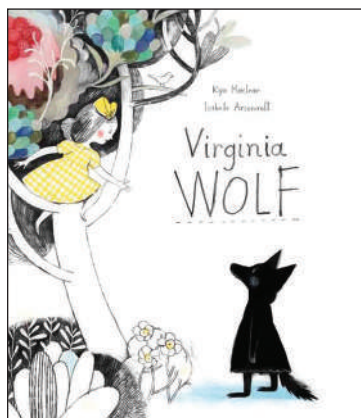
Colette’s lost pet. Tundra Books, 2017.

Cloth lullaby: The woven life of Louise Bourgeois. Abrams Books for Young Readers, 2016.

Jane, le renard & moi (Jane, the fox & me). Éditions de la Pastèque, 2012.

Virginia Wolf. Kids Can Press, 2012.

Migrant. Groundwood Books, 2011.





Huang Beijia

Author—China

“The charm of writing is that every book is a life, a face, and a set of dreams. Once I’ve written a book, I’ve lived vicariously through many of my characters, and I have enjoyed it. My own life has been increasingly enriched through this process.”

Huang Beijia was born in Rugao, an ancient city in China’s Jiangsu Province. She studied Chinese literature at Beijing University, where she began experimenting with her first literary creations. Beijia is one of those rare authors in China who have found success in writing for both children and adults. Her creations in these fields have completely different styles; however, they share the same level of praise and admiration from critics and readers. In the world’s most populous country, her works have reached nearly four hundred million young readers. The sentimental, profound, and talented strokes of her writing have captured the lives of China’s children.

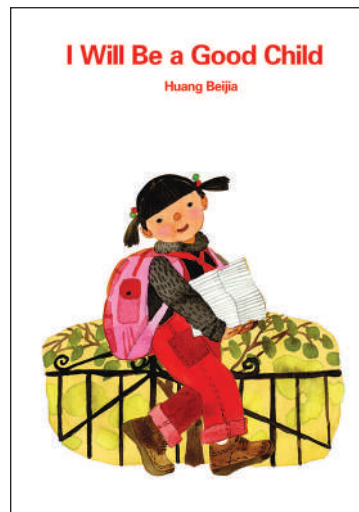
Huang Beijia is a hardworking, prolific writer with more than one hundred publications in multiple editions. Her novel *I Will Be a Good Child* has been reprinted more than three hundred times and has sold over five million copies since its publication in 1996. She has written numerous novels, short stories, picture-books, and fairy tales. She has studied the works of Italo Calvino and conducted thorough research into Chinese fairy tales. Out of the hundreds of stories she found, she selected those with the widest reach and greatest artistic value. In 2004, she compiled them in a collection called *Chinese Fairy Tales*. This book has been recognized as an important literary achievement.

While her children’s books are viewed as an ode to childhood, they are enjoyed by the whole family. Many of her works become instant best sellers but are also praised as perennial favorites. She says about her work: “My own requirement for writing children’s literature is to capture both joy and

sorrow, or rather to capture joy and real thought. If it is not interesting, it won’t work, but neither will it work if it’s only amusing. I want my words and my characters to linger in the children’s mind, to be recalled even many years later.”

For more than thirty years, she has used two communication platforms for writers, the Humanities Campus and the Dandelion Village Reading Program, to reach more than three hundred schools across the country, including migrant children’s schools, special education schools, and primary schools in remote townships.

In terms of international influence, Huang Beijia is one of the most influential Chinese authors, with forty-six of her books being published in other countries, including France, Switzerland, South Korea, and Vietnam. She has won more literary awards than any other children’s author in China. Some of these honors were awarded by readers, while others were given to her by expert panels. The scope of these awards indicates that her works have a large readership while also being recognized by experts.



Five Books by Huang Beijia

Flight of the Bumblebee. Phoenix Juvenile and Children’s Publishing, 2018.

Through the Eyes of a Child. Phoenix Juvenile and Children’s Publishing, 2016.

Christmas Eve (A Story Set in 2009). Jiangsu People’s Publishing, 2010.

A Kiss for Mom. Phoenix Juvenile and Children’s Publishing, 2006.

I Will Be a Good Child. Phoenix Juvenile and Children’s Publishing, 1997.

Zhu Chengliang

Illustrator—China

“I hope that I can bring out the soul of children’s literary works, making children not only understand the stories, but also perceive the humanistic feelings of the works, improving their aesthetic taste as well.”



Zhu Chengliang was born in Shanghai on January 7, 1948. He spent his school days in Suzhou, where the picturesque natural scenery and profound traditional art impressed him deeply. In 1976, he graduated from the Nanjing University of the Arts, and then entered Jiangsu Fine Arts Publishing House as editor and book designer.

Since the end of 1970s, when he started creating children’s illustrations and picturebooks, he has published more than fifty books at home and abroad, winning numerous awards.

Chengliang believes that an excellent picturebook should be the earliest and best artistic enlightenment for children, and that it can have a far-reaching impact on a child’s aesthetic ability in the future. For this reason, he strives to present beautiful pictures to children. He also believes that it is important to accurately and vividly express the story with pictures, so he selects different painting styles for different genres of stories. For the *Story of the Kitchen God*, for example, he used folk New Year–style images, since it is a story about the traditional Chinese festival; for *All in a Day*, he painted the characters like folk clay figurines, so as to show the Chinese characteristics to the full; and for *Flame*, he used watercolor, so that its fluidity could render the moods he needed to convey.

While studying fine arts, he majored in oil painting, so he often uses a variety of materials and Western painting skills such as watercolor, gouache, and oil paintings. He tends to depict enriched, humane details of life with strong, warm colors and clear, delicate strokes.

Zhu Chengliang values both nature and rural

landscapes, as well as traditional Chinese customs. He wants to depict these subjects accurately and to engage his young readers with them. This is why he carries out extended on-site research when he is working on a picturebook.

To draw the pictures for *Grandpa’s Tinder Box*, for example, he drove with a friend to see the seaweed cottages in Shandong in a snow-covered winter, so that he could draw the unique scenery and customs of the Taihang Mountains. In his book *Reunion*, there is a scene in which Maomao accompanies his father to the barbershop for a haircut. Chengliang needed to draw a barber chair of 1940s to 1960s in this barbershop, and while he had seen this kind of chair when he was a child, he couldn’t remember the exact structure. He traveled to two cities to find the chair, and when he finally took a photo of one, he was ecstatic. He hopes that such details of life in his work can enable children to feel that they are presented with living people and scenes, allowing them to experience simple and warm emotions through the plots of his books.



Five Books by Zhu Chengliang

- Don’t Let the Sun Fall*. China Peace Publishing House, 2018.
- Grandpa’s Tinderbox*. China Children’s Press & Publication Group, 2013.
- Mr. and Mrs. Candy’s Trip*. China Children’s Press & Publication Group, 2013.
- A New Year’s Reunion*. Tomorrow Publishing House, 2008.
- Huoyan (Flame)*. The 21st Century Publishing House, 2007.

Hans Christian Andersen Award Winners 1956–2018

Hans Christian Andersen Award for Writing 1956 - 2018

2018 Eiko Kadono (Japan)
2016 Cao Wenxuan (China)
2014 Nahoko Uehashi (Japan)
2012 Maria Teresa Andruetto (Argentina)
2010 David Almond (UK)
2008 Jürg Schubiger (Switzerland)
2006 Margaret Mahy (New Zealand)
2004 Martin Waddell (Ireland)
2002 Aidan Chambers (UK)
2000 Ana Maria Machado (Brazil)
1998 Katherine Paterson (USA)
1996 Uri Orlev (Israel)
1994 Michio Mado (Japan)
1992 Virginia Hamilton (USA)
1990 Tormod Haugen (Norway)
1988 Annie M. G. Schmidt (Netherlands)
1986 Patricia Wrightson (Australia)
1984 Christine Nöstlinger (Austria)
1982 Lygia Bojunga Nunes (Brazil)
1980 Bohumil Riha (Czechoslovakia)
1978 Paula Fox (USA)
1976 Cecil Bødker (Denmark)
1974 Maria Gripe (Sweden)
1972 Scott O'Dell (USA)
1970 Gianni Rodari (Italy)
1968 James Krüss (Germany)
José Maria Sanchez-Silva (Spain)
1966 Tove Jansson (Finland)
1964 René Guillot (France)
1962 Meindert DeJong (USA)
1960 Erich Kästner (Germany)
1958 Astrid Lindgren (Sweden)
1956 Eleanor Farjeon (UK)

Hans Christian Andersen Award for Illustration 1966 - 2018

2018 Igor Oleynikov (Russia)
2016 Rotraut Susanne Berner (Germany)
2014 Roger Mello (Brazil)
2012 Peter Sís (Czech Republic)
2010 Jutta Bauer (Germany)
2008 Roberto Innocenti (Italy)
2006 Wolf Erlbruch (Germany)
2004 Max Velthuijs (The Netherlands)
2002 Quentin Blake (UK)
2000 Anthony Browne (UK)
1998 Tomi Ungerer (France)
1996 Klaus Ensikat (Germany)
1994 Jörg Müller (Switzerland)
1992 Kveta Pacovská (Czech Republic)
1990 Lisbeth Zwerger (Austria)
1988 Dusan Kállay (Czechoslovakia)
1986 Robert Ingpen (Australia)
1984 Mitsumasa Anno (Japan)
1982 Zbigniew Rychlicki (Poland)
1980 Suekichi Akaba (Japan)
1978 Svend Otto S. (Denmark)
1976 Tatjana Mawrina (USSR)
1974 Farshid Mesghali (Iran)
1972 Ib Spang Olsen (Denmark)
1970 Maurice Sendak (USA)
1968 Jirí Trnka (Czechoslovakia)
1966 Alois Carigiet (Switzerland)

Dubravka Kolanović

Illustrator—Croatia

“For many years now, I have volunteered in various animal and environmental protection projects. My travels and stays in impressive parts of the world—such as the Amazon rainforest, Borneo, the African savannah, distant coral reefs, or Antarctic ice—are an eternal well of inspiration for me. All these regions, people, animals tell endless stories.”



Dubravka Kolanović was born in Zagreb in 1973. She studied illustration at the Savannah College of Art and Design in the United States as a recipient of the International Scholarship for Student Artists and at the Academy of Fine Arts in Zagreb. She is a recognized illustrator in Croatia and internationally because of her focus on environmental subjects and her characteristic artistic expression and stylization that is primarily based on delicate colors and harmonious combinations of soft, subtle forms.

Kolanović published her first book, *A Special Day*, at the age of eighteen. She has illustrated over two hundred picturebooks, books, and textbooks. Her picturebooks have been translated into more than fifteen languages and have been published all over the world.

Kolanović is an activist involved in the Earthwatch Institute, a volunteer organization for the protection of nature. To date, she has participated in twelve projects throughout the world. Work/art in nature, work/art about nature, work/art for nature—for Kolanović, all of this is logically and synergically connected. The amazing parts of the world that she visits are an inexhaustible source of creative ideas and memories from which she can constantly draw in her creative work; she finds great joy in returning, through her illustrations, her debt to the nature that inspires her.

Her favorite picturebook, *Njogu*, about an unusual red African baby elephant, is the fruit of an unforgettable trip and meetings with red elephants at the Tsavo National Park in Kenya. In addition to ecological engagement, care for children is one of

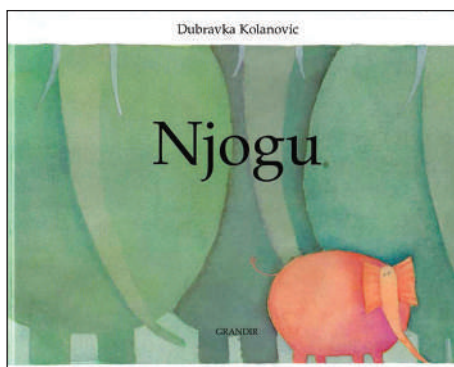
the artist’s greatest concerns. Her *Christmas Magic* collection is the best-selling collection of greeting cards in UNICEF’s history. Kolanović has worked closely with this humanitarian organization shedding light on the grave plight of children in different areas of the globe.

Illustration, as a universal language, allows Kolanović to directly communicate with children who belong to different cultures, who live in different environments and under different circumstances. In her picturebooks, she often emphasizes the importance of family, starting from its nucleus, the relationship between parents and children, and the links between siblings as well as with grandparents.

In 2009, Dubravka Kolanović received the prestigious Croatian Grigor Vitez award commendation for her illustrations in the picturebook *Božicna frula* (*The Christmas Flute*) by Stjepan Lice. In 2018, she won the Grigor Vitez award again, for her picturebook *Carolija zagrljaja* (*The Magic of a Hug*). In 2017 and 2018, she also received the Ovca u Kutiji award for best Croatian storybook.

Five Books by Dubravka Kolanović

- Čarolija zagrljaja* (*The magic of a hug*). Sipar, 2017.
- Baby Badger’s wonderful night*. Illustrated by Dubravka Kolanović. Gullane Children’s Books, 2011.
- My baptism book*. Lion Hudson, 2005.
- Anna und das Rotkehlchen: eine Geschichte durch die vier Jahreszeiten* (*Anna and the Robin: A story through the four seasons*). Bohem Press, 2004.
- Njogu*. Grandir, 2003.





Anna Kalogirou-Pavlou

Author—Cyprus

“Sensitisation of children to values and principles that lead to adopting a positive and optimistic outlook on life is what Anna Kalogirou-Pavlou primarily aims to develop through her books.”

—Costas Katsonis

Anna Kalogirou-Pavlou was born in Kyrenia, Cyprus, in 1940 and grew up in nearby Lapithos. She is a displaced person, as both places are in the northern part of the island, which has been occupied by the Turkish army since 1974. She worked as a teacher for many years at various elementary schools in Cyprus. She has twenty-five published books to date for children and teens and has been honored for her literary work by numerous organizations both in Cyprus and Greece.

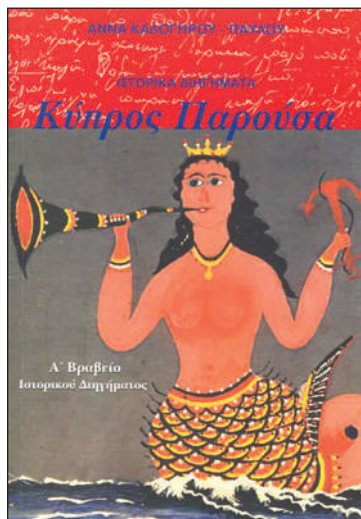
Kalogirou-Pavlou has an important presence in Cyprus’s literature for young people. Her contribution dates back to 1991, when she published her first book. She lovingly continues to communicate with children and young people through her writing, which offers both knowledge and enjoyment. She draws her themes from the everyday life of children, as well as from folklore, history, the national struggles of Cyprus and Greece, nature and the environment, and intercultural understanding and cooperation. Her main characters are usually children with a wise grandparent on their side. Positive child-grandparent relationships encourage love, appreciation, and respect for the elder members of the family.

Kalogirou-Pavlou has built a close and constructive friendship with children of various ages, promoting the love of books and reading while also developing the literary production of Cyprus.

Of her published books, six are historical novels for teenagers and adults. For these historical novels, the writer has received favorable comments from readers in Cyprus and in Greece. Most have won awards by various organizations and have been

described as “literary works of a high standard with excellent structure, a knowledge of main character psychology and a convincing representation of the historical era in which the story unfolds.” Her historical novels leave a legacy, a lasting influence on the literary scene of Cyprus, since very few writers have undertaken writing in this genre. Some of her historical books have been the subject of studies at the University of Cyprus, and samples of her work have been included in anthologies of Cyprus literature for elementary education.

She is a valued member of her community and as proof of this respect, the community council of the area she lives in has funded the publication of two of her works and distributed copies of the published books to every household within the community. Kalogirou-Pavlou has been awarded numerous prizes and commendation both in Cyprus and abroad. In 1994, her name was included in the IBBY Honours List for her book *Gefsi apo Neratzis* (*A Taste of Bitter Orange*).



Five Books by Anna Kalogirou-Pavlou

Ομορφιάς καμώματα, Μέρος Β (The whims of beauty, Part B). The Community Council of Deftera, 2009.

Κάποιο μάτι μας κοιτά (An eye is watching is us). Elias Epifaniou, 2007.

Αγάπη και τρέλες στα θρανία (Love and frolicking at the desks). Elias Epifaniou, 2007.

Ο Τσιν Τσιν κι ο Μπίλι Μπο σ' ένα ταξίδι πραγματικό (Tsin-Tsin and Billy Bo go on a real journey). Self-published, 2002.

Ένας αλλιώτικος καθρέφτης (A different kind of mirror). Self-published, 2002.

Sandra Eleftheriou

Illustrator—Cyprus

“When I make pictures, I don’t feel that I’m working; I’m having fun. I read the story and the pictures that come to my mind I then put on paper. It’s that simple. When you love what you do as much as I do, the rest follows.”



Born in Pafos, Cyprus, in 1968, Sandra Eleftheriou now lives and works in Larnaca, Cyprus. She is one of the most talented illustrators on the island. Her first contact with illustrating in 2003 led her to study graphic arts at Alexander College, Cyprus, from where she graduated with an honors diploma (HND) in graphic design. Since 2004, she has been working as a freelance illustrator. She collaborates with various well-known publishing houses in Cyprus and Greece. Her work has earned her numerous awards as well as professional recognition. Some of her books have been translated into English and Turkish.

Eleftheriou tries to see past the text and adjust her style to the needs and demands of each book.

She has illustrated more than ninety books and has served on the panel for the National Illustration Awards (2016-2018) in Cyprus.

What instantly wins the reader’s interest is the illustrator’s playfulness. She plays with her drawings, with colors, figures, and shapes the way a child would play, and it’s this playful mood that gives the text she is illustrating a new dimension. She is unpredictable, illustrating worlds we cannot see, worlds of dream and imagination. She is clearly intent on attracting the interest of her readers by creating images familiar to them, images in which they can see themselves, but at the same time her pictures reveal things that the text has kept hidden. The pictures help light up aspects of the text that we hadn’t imagined, showing us ways of not only understanding the story but also extending it in different ways.

Eleftheriou uses mixed techniques and computer processing, striving for visually complete images,

always keeping the young reader in mind. Many of her visual references “wink” at her young readers, creating a playful mood, exciting their curiosity and leading to a solid relationship between reader and illustrator. Eleftheriou also addresses the adult reader who reads, selects, and recommends books to the child. She wants the adult, too, to enjoy the book as much as the child. She hides visual messages in her pictures that only an adult would be able to decode, keeping adults’ interest piqued.

Humor is important in her effort to keep both the young and the adult reader engaged—an un-

expectedly sweet sense of humor, sensitive and tender, that offends no one. Humor combined with an unbridled imagination are the two basic ingredients of Eleftheriou’s work, and this sets her apart.

Eleftheriou is the first-ever illustrator to be nominated by the Cyprus branch of IBBY for the Andersen award. She has won the National Award for Illustration three times. She has twice been awarded first prize by the Cyprus section of IBBY, which then nominated her for the IBBY Honors List in 2012.



Five Books by Sandra Eleftheriou

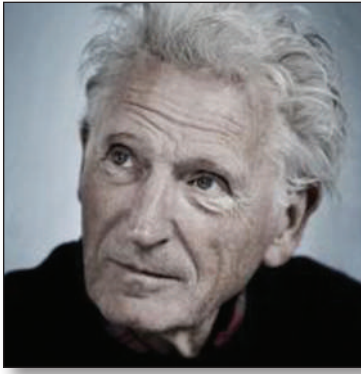
Το κρυφτό (Hide and seek). Kokkini Klosti Demeni, 2018.

Η Ρουμπίνη των Δασών (Ruby of the forests). Metaichmio, 2017.

Στάσου στο μπόι σου! (Stand up to your full height!). Papadopoulos, 2017.

Ο μεγάλος μου αδελφός (My big brother). Psychogios, 2015.

Το μεγάλο ταξίδι (The long journey). Papadopoulos, 2014.



Louis Jensen

Author—Denmark

“We are forever inspired by longing and we continually look for it in the stories we read, both as children and as adults.”

Louis Jensen was born in Northern Jutland in 1943. His family moved south when he was twelve years old, but he never lost his connection to the fjords and seabirds that dominated the landscape; they are present in all his books. Until a few years ago, Jensen earned his living as an architect and city planner for the city of Aarhus. Today, Jensen is so successful that he can support himself and his family with his writing income alone.

As a child, Jensen was a prolific reader and quickly advanced his way through the small local library, beginning with the fairy tales section and eventually venturing into books for adults. He read Hans Christian Andersen along with Jung and Steiner, and Lewis Carroll’s *Alice in Wonderland* is one of his favorite books. For Jensen, fairy tales are a very important genre, and many of his stories carry themes similar to those found in Andersen’s *The Snow Queen*—such as traveling far away, discovering oneself, finding love, and returning home.

Similar to an architect’s design of a building, Jensen’s stories are carefully constructed. In his collection called *Hundrede firkantede historier* (*A Hundred Square Stories*), even the layout of the story on the page is manipulated into a square or rectangle. Another skill exhibited in Jensen’s carefully constructed writing is his ability to convince his readers that not only humans and animals can have feelings and motives, but so can gigantic letters, detached body parts, and even slices of bread. Michelle Mølgaard Andersen says that Jensen takes his reader to a fantastic world where

everything at first glance appears different, but on closer inspection seems terrifyingly akin to reality.

Helene Schär writes that Jensen fascinates readers with his capacity to combine and narrate the surrealistic with realistic episodes. His timeless texts captivate and offer subtle messages without being pedagogically insistent or arrogant. For example, *2 kroner og 25 øre* (*2 Crowns and 25 Øre*) highlights the evils of poverty and compels the fourteen-year-old

protagonist to become a modern-day Robin Hood, collecting money—both legally and illegally—to fight this evil.

Jensen has received many awards for his books. He has been nominated for the Astrid Lindgren Memorial Award eight times and for the Hans Christian Andersen Award three times. In 2010 and 2016, he reached the short list. He has received grants from the Danish Ministry of Culture seven times between 1990 and 2001. In 2002, he was awarded funding for life.

Five Books by Louis Jensen

Hundrede firkantede historier (The collection of a hundred squared stories, 11 volumes). Gyldendal,

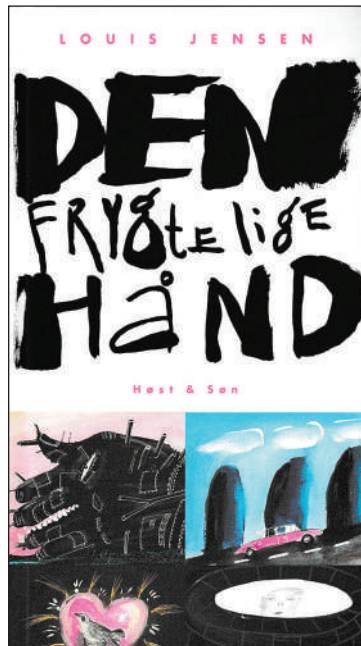
1992-2016.

2 kroner og 25 øre (2 crowns and 25 øre). Gyldendal, 2010.

Den frygtelige hånd (The terrible hand). Høst & Søn, 2001.

Hendes Kongelige Højhed Museprinsessen (Her royal highness the Mouse Princess). Gyldendal, 1998.

Skelettet på hjul (The skeleton on wheels). Gyldendal, 1992.



Lilian Brøgger

Illustrator–Denmark



“I remember a lot from my childhood, even very early events. Ever since I was in a pram. How I wandered all over the great gallery of strange types that was my big family. I think this is my main inspiration for the thousands of drawings I have made for children and adolescents: I can remember the different ages, how it was.”

Lilian Brøgger was born on the little sandy and stormy island of Fanø in 1950. The men in her family were sailors and were abroad most of the time. The women were powerful because they had to take care of everything themselves. Brøgger knew from the beginning that she wanted to draw. Studying at the School of Design in Copenhagen (1967-1972), she was the first student to graduate as an illustrator.

After graduating, Brøgger worked with different styles and techniques. Her earlier work is characterized by the current social and realist style, whereas her style in the 1980s changed to a less realistic and more poetic one. Although she has explored several techniques and styles, her work has since the 1980s remained within the frame of surrealism. While surreal and emotional, Brøgger's illustrations often have a lightheartedness that carries a certain sense of harmony in which one can easily get lost.

Besides working as an illustrator, Brøgger has also worked as a teacher at the School of Design in Kolding, where she has taught her craft to new illustrators. She has held posts in the Danish Writers Association's group of illustrators and on the board of IBBY Denmark. She has also worked as a juror at exhibitions as well as conducting workshops around the world.

Brøgger's hobby is the question “Why?” She reports that much of her time goes to reasoning

about how the world is put together, who she is, and who others are. The World. The Universe. An eternal mystery.

Brøgger has received many awards, among them the Association of Children's Librarians' Cultural Award in 1982, the Ministry of Culture's Award for Initiative 1986, a Golden Apple at the Bratislava Biennale (BiB) in 2005, and the Grand Prix at the Tallin Triennale (TiT) in 2006. She has also been nominated for the ALMA 2009-2011 and for the Hans Christian Andersen Award several times and won the Association for Book Craft's Award of Honor for Best Book Design of the Year for *The Hole in the Sky*. Most recently, she won the Claus Deleuran Prisen 2019 for “best comic 2018” for *Fuglemanden*.



Five Books by Lilian Brøgger

Fuglemanden (The bird man). Carlsen. 2018.

Hundrede firkantede historier (The collection of a hundred stories, 11 volumes). Gyldendal. 1992-2016.

Goethes den unge Werthers Lidelser (Goethe's The sorrows of young Werther). Dansk lærerforeningen, 2010.

Anton elsker ymer (Anton Luves Junket). Politiken, 2006.

Den fattige dreng fra Odense: en bog om H. C. Andersen (The poor boy for Odense: A book about Hans Christian Andersen). Forum, 2001.

Bookbird



The 2020 HCA Winners Issue

Be sure to look for *Bookbird* 58.3, which will be the 2020 HCA Winners issue! It is expected to come out in June, 2020 and it will feature in-depth articles on the 2020 HCA winners, as well as shorter pieces on the shortlisted nominees. It will also present books recommended by the HCA Jury for translation.

IBBY and *Bookbird* would like to express their deep gratitude and appreciation for Nami Island's generous sponsorship of the Hans Christian Andersen Award.



Piret Raud

Illustrator–Estonia

“I truly enjoy my work. Room for goodness, for humor, and happy endings can be found in children’s books. It is immensely revitalizing and pleasant to spend a little bit of time every day in a friendly world of my own creation.”



Piret Raud was born in Tallinn in 1971. It seems that Raud was born to enrich the world of Estonian children’s literature. She grew up in a family where both her mother and father—Aino Pervik and Enno Raud—were renowned Estonian children’s writers. We even encounter Raud as a character and as a creative inspiration in her father’s collection of short stories titled *Suvejutte veski alt* (*Summer Stories from under the Windmill*).

She graduated from the Estonian Academy of Arts in 1995 and completed her master’s degree in graphic design in 1998. She has worked primarily as a freelance artist and writer, as well as the chief editor of the children’s magazine *Täheke*. It is extremely difficult to separate Raud’s contributions as an illustrator and as a writer, since she has quite often been “two in one.” She is one of Estonia’s most successful authors and illustrators of children’s books. She has illustrated over forty works and published thirteen children’s books of her own.

Her unique work is both recognizable and memorable, accompanying the reader through life in such ways that several years down the road it evokes completely different emotions. Even the strangest creatures she creates emit tenderness and kindness, even when they are not completely good. Using a laconic and modest color palette to support her fantasy worlds, Raud creates images that are full of warmth, and their “weirdness” evokes curiosity rather than fear. Raud’s illustrations put children’s imaginations to work, engage their creative thinking, and show them that the world is full of possibilities beyond what is visible to the eye.

Piret Raud set off on her children’s literature

path in 1994, when she illustrated her mother Aino Pervik’s book *Keeruline lugu* (*A Complicated Story*). In 1995, she illustrated and wrote the book *Kataleena isemoodi juuksed* (*Kathleen’s One-of-a-Kind Hair*), and in 1997, she drew the pictures for her father’s poetry collection *Kala kõnnib jala* (*The Fish Goes by Foot*).

Her book *Tobias ja teine B* (*Tobias and Class 2B*) is particularly popular among Estonian children and is distinguishable from her fairy tale books by way of its real-life characters and plot. All of

Raud’s books are highly popular among Estonian children, have been published in several print runs, and have even been staged in the theater. The translation of her works has been just as impressive—specifically, translations have been published in English, Italian, German, French, Japanese, Spanish, Russian, Hungarian, Albanian, Latvian, and Lithuanian.

Raud’s works have won several awards and have been included in the White Ravens. Raud was on the 2012 IBBY Honor

List as an author and the 2018 IBBY Honor List as an illustrator.

Five Books by Piret Raud

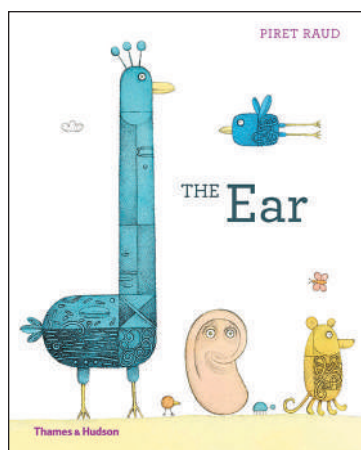
The ear. Thames & Hudson, 2019.

L’histoire de la petite maison qui recherchait des habitants (The story of the little house that wanted to be a home). Rouergue, 2017.

Trööõmmmp ou la voix d’Eli (Trööõmmmp, or Eli’s voice). Rouergue, 2016.

Teistmoodi printsessilood (Princesses with a twist). Tammerraamat Publishing, 2012.

Härri linnu lugu (Mr Bird’s story). Tammeraamat Publishing, 2009.





Marie-Aude Murail

Author—France

“I listened to them [children], really, at their height. What they had to tell me seemed much more interesting than anything anyone could. Luminous, powerful, touching, stirring. It’s this force of childhood that I try to show in my novels.”

Marie-Aude Murail was born on May 6, 1954, in Le Havre (France). Her father is a poet, her mother is a journalist, her brother Tristan is a composer, and her brother Lorris and sister Elvire (pseudonym Moka) are writers for children. She studied literature at La Sorbonne University; her PhD thesis was about the adaptation of classic novels for young readers.

Her debut in the field of children’s literature dates back to 1986, when she started publishing tales, stories, and novels in the magazines of the Bayard Group, like *Astrapi*, *J’aime Lire*, and *Je Bouquine*.

Murail entered the catalogue of L’École des loisirs in 1988 and from then on devoted herself to writing for children. In about thirty years, she has written nearly a hundred books for children and young adults. She has been made Knight of the Legion of Honour in recognition of her work in the field of children’s literature, and she has received prestigious literary awards.

Starting with Emilien, “the Rambo of nurseries,” whom we met in *Baby-Sitter Blues*, moving on to Nils Hazard, the etruscologist detective, to the psychoanalyst Sauveur or Saviour, Marie-Aude Murail has a gift for creating characters who draw a special bond with the reader. Her novels explore various themes (politics, history, love, adventure, and fantasy).

Murail’s texts have been translated into twenty-three languages. It is very important for her to meet her readers, not only in France but also abroad. For this purpose, she frequently travels to various countries. She also likes to collaborate, as much as possible, with the translators of her work.

In parallel with her writing, she militates in favor

of literacy for all and the development of all children’s reading skills. She is also engaged in the defense of the rights of refugee and migrant children. She addresses the topic in one of her novels, *Vive la République!* (*Long Live the Republic!*). Based on a true event, it tells the story of an entire school that is mobilized to help a family of undocumented migrants.

About her most acclaimed novel, *Oh, Boy!*, she says that it “is a totally militant novel, in this case against homophobia, particularly that of the young people who display an instinctive rejection of homosexuals for fear of being ‘badly identified’ themselves.” The theme is unfortunately still controversial: in 2014, the show inspired from the novel was censored by an academic inspection in France for fear of the parents’ reaction. Today, it is played as a musical comedy for children on Broadway.

In 1996 and 1998, Marie-Aude Murail was nominated for the Hans Christian Andersen award. In 2004, she was made Knight of the Legion of Honour—the highest French order for military and civil merits—in recognition of her work in the field of children’s literature. She was also a finalist for the Hans Christian Andersen award in 2018.

Five Books by Marie-Aude Murail

- Sauveur et Fils. Saison 1* (Saviour and Son. Season 1). L’École des loisirs, 2016.
- Miss Charity*. L’École des loisirs, 2016.
- Simple* (My brother Simple). L’École des loisirs, 2015.
- Oh, boy!* L’École des loisirs, 2015.
- Le Hollandais sans peine* (Dutch with ease). L’École des loisirs, 2010.



François Roca

Illustrator—France

“[T]o create beautiful images you need a good text. You know, as an illustrator I need a story that sweeps me along, that enthuses me, that presents problems and obliges me to rise to the challenge of the text.”



François Roca was born in Lyon (France) in 1971. He studied in Paris at the National School of Applied Arts Olivier-de-Serres, then in Lyon at the Émile-Cohl School; he graduated in 1993. He devoted himself to painting for some time and then to book illustration. He also produces covers for novels and magazines and collaborates regularly with American publishers.

François Roca likes to give life to characters that resemble those who made him dream as a child, characters he met in the cinema or in front of the television. Heir to the painters he loves and admires (Fromentin, Hopper, Remington, Waterhouse, N. C. Wyeth, Vermeer, and others), he pays tribute to them in his work; he cites them with winks or transpositions that build bridges between artists over time. Literary and cinematographic references also nourish his works where skies, lights, and twilights excel.

François Roca is one of those illustrators with such a personality that one recognizes his albums at first sight. He puts his virtuosity as a painter and artist at the service of illustration. Each of his images is a painting, and the power that emerges from it inevitably brings the reader into the depths of the book’s universe. His images have a very strong evocative power and immerse the reader immediately in the worlds he is representing, be it the circus (*Jésus Betz* and *Le fantôme du cirque d’hiver*); the far West (*Cheval vêtu* and *Calamity Jane*); a fantasy world (*Anya et tigre blanc*); adventurous lands (*L’homme-bonsaï* and *La fille du samuraï*); or even in more classical works (*Le papa de Simon* by Maupassant)—to name just a few titles. His images have

such evocative force that, not surprisingly, Nathan editions asked Roca to illustrate all the covers of the *Contes et légendes* (*Tales and Legends*) collection.

Roca often illustrates the texts of Fred Bernard, with whom he builds an imaginary universe that is renewed with each book. Since 1996, this partnership with Bernard has allowed him to visit themes rarely dealt with in children’s literature. Both men believe that children have the potential to understand and interpret the diverse world they live in. The books they create are not based on “easy” themes that could please everyone; they are demanding and challenging. Their books also empower readers by providing them with stories of strong men and women who fight to accomplish their goals and who surpass themselves in the course of the story. Through the years, Bernard and Roca have established a genre in children’s literature: picturebooks for older children, for readers who are sometimes considered “too grown-up” to read picturebooks.

François Roca has won several awards, including the Prix Baobab de l’album and the Prix Goncourt Jeunesse. In 2017, he was knighted Knight of the Order of Arts and Letters.

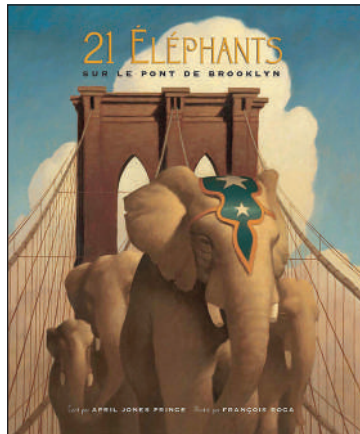
Five Books by François Roca

Calamity Jane. Albin Michel Jeunesse, 2018.

Jésus Betz (Jesus Betz). Seuil Jeunesse, 2015.

L’Homme-Bonsaï (The bonsai man). Albin Michel Jeunesse, 2003. *21 éléphants sur le Pont de Brooklyn* (Twenty-one elephants and still standing). Albin Michel Jeunesse, 2015.

Uma, la petite Déesse (Uma, the little goddess). Albin Michel Jeunesse, 2006.





Mirjam Pressler

Author—Germany

“And here I’ve come to my chief concern: talking, speaking out, not hiding or covering up one’s own fears, desires, or inhibitions, as most adults usually do, even though it doesn’t make them any happier. Silence and concealment don’t make the world alright, they only give you a stomach ache.”

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. Pressler studied painting and languages in Frankfurt am Main and Munich and also spent one year living in a kibbutz in Israel. Later, as a single mother of three daughters, she took a variety of jobs to support her family. In 1979, at the age of thirty-nine, she decided to supplement her income by writing her first young adult novel.

She was awarded the Oldenburg Youth Literature prize for her debut novel, *Bitterschokolade* (*Bitter Chocolate*). Pressler went on to write over fifty books for children and young adults and to translate more than two hundred works from five languages. She garnered numerous awards, among them the German Children’s Literature Special Awards for her complete work both as an author and a translator.

Mirjam Pressler’s anti-authoritarian novels are considered modern classics of German children’s and young adult literature. Her books deal with the difficult aspects of living; they don’t come with a classic happy ending, but suggest, rather, strategies for survival. Pressler’s writing takes children and adolescents seriously and shares their concerns. She has succeeded in describing children’s cares, fears, and longings in unforgettable ways. In her own words, her utmost concern was “to speak and to express fears, desires, and not to hide or cover up inhibitions.”

Pressler’s work takes the side of the weak and

champions the causes of tolerance and acceptance of others. Her protagonists include, for example, the overweight Eva in *Bitterschokolade* (*Bitter Chocolate*) and the orphan Halinka in *When Fortune Arrives, You Need to Offer Him a Chair*.

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

With her books, Pressler stood up for the rights of the weak and disadvantaged, for religious tolerance, and against fascism. As an author and translator, she was a champion for intercultural understanding through literature. Mirjam Pressler passed away on January 16, 2019.



Five Books by Mirjam Pressler

Nathan und seine Kinder (Nathan and his children).

Beltz & Gelberg, 2009.

Malka Mai (Malka Mai). Beltz & Gelberg, 2001.

Wenn das Glück kommt, muss man ihm einen Stuhl hinstellen (When Fortune arrives, you need to offer him a chair). Beltz & Gelberg, 1994.

Ich sehne mich so. Die Lebensgeschichte der Anne Frank (Anne Frank: a hidden life). Beltz & Gelberg, 1992.

Bitterschokolade (Bitter chocolate). Beltz & Gelberg, 1980.

Nikolaus Heidelbach

Illustrator—Germany

“I must insist that we think in terms of stories, not topics. And of the highest standard, if you please.”



Nikolaus Heidelbach, born 1955 in Lahnstein/Germany, works as a freelance author and illustrator in Cologne. He is considered one of the most recognized, yet unconventional artists in Germany. His father, Karl Heidelbach, being a realist painter, Heidelbach came into contact with the visual arts at an early age. However, he never attended an art school, but studied German philology, art history, and theater.

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, and has drawn about three hundred cover illustrations.

Heidelbach is known as a provocateur in the world of German picturebooks. As Maria Linsmann puts it, 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 feelings like jealousy, aggression, loneliness, or fear. For Heidelbach, tackling these topics means taking children seriously. According to the jury statement for the German Children’s Literature Special Award, one senses in his work “a great respect for a child’s individuality and autonomy. Always at the centre 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.

Heidelbach has developed his own visual language and inimitable style, which 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.

Heidelbach often alludes to the old masters, the surrealists, and illustrators such as Sempé, Ungerer, Lorient, and Edward Gorey.

He observes the world around him closely and intentionally, which enables him to create pictures that hold a striking nearness to the child’s world. “Ultimately it’s all about the simple banality of going about in the world with your eyes open. And this creates a conglomerate of memories, observations, and utilization,” he says.

Heidelbach’s books have been awarded numerous prizes, including the German Children’s Literature Special Award for his complete work.



Five Books by Nikolaus Heidelbach

- Wenn ich groß bin, werde ich Seehund* (When I grow up, I’m going to be a seal). Beltz & Gelberg, 2011.
- Märchen aus aller Welt* (Fairy tales of the world). Beltz & Gelberg, 2010.
- Königin Gisela* (Queen Gisela). Beltz & Gelberg, 2006.
- Was machen die Jungs?* (Where are the boys?). Beltz & Gelberg, 1999.
- Prinz Alfred* (Prince Alfred). Beltz & Gelberg, 1983.



Maria Papayanni

Author—Greece

“No, a book cannot change the world. But it can open Aeolus’s bag of wind; it can unleash new winds and give birth to new questions. A book can lure young readers to the forest of life, where they can search for answers that will lead to a more just society.”

Maria Papayanni was born in Larissa, Greece, in a house bustling with people and stories. She studied Greek language and literature and has worked as a journalist. She writes stories for younger and older children and she is a best-selling children’s author in Greece. She writes both novels (like *As If by Magic*, *The Lonesome Tree*, and *Shoes with Wings*) and picturebooks (like *I Want to Win!* and *The King Who Had Too Much of Everything*). Papayanni has also written plays and librettos, performed at the Athens Concert Hall and at other venues.

Papayanni believes that books have wings. She says, “Children know well that when the phrase ‘once upon a time’ is uttered, the door opens to a place where anything can happen. And children need the world of imagination in order to understand everyday life and its difficulties.” But she also believes that, like everything else, imagination needs training. Books can do that; they can give a child’s imagination wings.

Papayanni’s stories open windows to ourselves and to our worlds, stir up experience and awaken the reader’s imagination, while granting the reader the active roles of interpreter and co-creator. Her books matter, as they transform world views, evoke an entire range of emotions, and suggest allegorical interpretations of the world. Her texts pose and explore perennial questions that concern people of every time period, and inspire children to become engaged readers as well as critically thinking, active citizens. Papayanni thinks that the only way to pass on our love for reading to children is to enable them to enjoy books and to meet one book that will change their life.

Cultural interaction and renewal are key to her work, in which the dynamics of oral tradition blend with contemporary literary forms. Equipped with solid literary artistry, novel aesthetic perceptions, and pristine language, Papayanni crafts her own authentic voice, a kind of modernist writing, distinct from trends that very often perpetuate mass culture norms.

In her work, Papayanni vividly portrays a bright world of new values, emerging from society’s new yearning for change, and juxtaposes it against the existing obsolete ideas and structures. She believes in the power of stories, in “saying it with a story,” because “there is nothing that cannot be told in the form of a story.” The merging of reality, fantasy, magic, and humor results in a subversive work that avoids didacticism and satisfies readers’ needs.

Her books have enjoyed great success with children and have won numerous awards in Greece, including the State Prize for Children’s Literature, Greek IBBY awards, and White Ravens mentions.

Five Books by Maria Papayanni

Ως διά μαγείας (*As if by magic*). Patakis Publishers, 2006.

Είχε απ’ όλα και είχε πολλά (*The King who had too much of everything*). Patakis Publishers, 2015.

I want to win! Patakis Publishers, 2013.

Παπούτσια με φτερά (*Shoes with wings*). Patakis Publishers, 2016.

Το Δέντρο το Μονάχο (*The lonesome tree*). Patakis Publishers, 2010.



Iris Samartzi

Illustrator—Greece

“If you want to be an illustrator, first you have to be a director, a scenographer, a graphic designer, a photographer, an interior designer, a costume designer...and last but not least a painter. I could add more occupations, such as historian, explorer, engineer, physicist, and more. Of course, I am none of these things but, to me, illustration is constant research in oh-so-many fields.”



Iris Samartzi was born in Athens, Greece. She has always loved drawing and reading, especially reading children’s books. Books were her way out, a whole new world full of colorful illustrations, with many tiny details waiting for her to observe them.

She studied graphic and interior design at the Vakalo Art and Design College. She also attended seminars on children’s art and drama in education at the Children’s Art Museum.

Samartzi made her appearance on the Greek literary scene in 2004 with her illustrations for *The Shoe Craftsman* by Zoe Spyropoulou. Since then, she has illustrated over eighty children’s books for Greek and international publishers. She has also been working in nursery and primary schools, teaching art, facilitating art workshops for children, making book presentations, and getting inspired by children’s creativity.

As an illustrator, Iris Samartzi stands out for the great respect with which she treats the texts she illustrates. Instead of using a uniform, across-the-board approach and employing repetitive techniques reproduced as a distinct “signature” style, she experiments with a vast gamut of textures and techniques, colors and forms, materials and graphic designs, always guided by the narrative particularities of each story. She does like to use different kinds of collage, though, traditional or digital. Collage is one of her favorite techniques, mostly because she believes that it is a good fit for child readers. The results are always exceptional and visually pleasing.

In *Una última carta* (One Last Letter), Samartzi uses collage as an impressive and explicitly functional tool. Tiny boxes, scraps of paper, paper clips,

pieces of cardboard, fabric, and leaves in lieu of trees compose the breathtaking Mediterranean setting of a Greek island. What is more, in order to stress the book’s theme and showcase the social contribution of mailmen to the Greek communities of yore, Samartzi incorporates in her illustrations an array of stationery papers, postage stamps, stamp seals, envelopes, and photos, vesting the story with compelling credibility and communicating nostalgia for a rich postal culture. Crowning it all is the collage of the central figure, the mailman, crafted with familiar post office envelopes trimmed in blue and white, tan brown shipping paper used by the Greek postal service, and postage stamps.



Iris Samartzi has won coveted Greek and international awards, including the IBBY Greece Illustrated Book Award, the IX Compostela Prize, the Greek State Picturebook Award, and the DIAVAZO Illustrated Children’s Book Award. In 2015, she attended Picturecamp Masterclass in Atapuerca, Spain. She has also served on the judging panel of the Greek State Book Awards and the EBGE Awards.

Five Books by Iris Samartzi

On Ellie’s wavy sea. Papadopoulos Publishing, 2018.

Once upon a bear. Patakis Publishers, 2018.

Una última carta (One last letter). Kalandrika, 2016.

Καλοκαίρι, Φθινόπωρο, Χειμώνας, Άνοιξη, Καλοκαίρι... (Summer, Autumn, Winter, Spring, Summer...). Patakis Publishers, 2016.

“20,000 leagues under the sea” J.Verne’s adventure stories retold by A. Papatheodoulou. Papadopoulos Publishing, 2015.



Veronika Marék

Author–Hungary

“There was something left of the child in me, so I can think as a child many times, rather than thinking like an adult.”

Veronika Marék was born in Budapest on December 19, 1937. Her father was a doctor and a successful writer. Her mother was a dental surgeon and later a school doctor. Marék has been very fond of children’s books and stories since her early childhood—so much so that she learned how to read when she was just four years old. Later, she discovered the joy of drawing. In high school, she fell in love with the theater, and in 1956 she joined a puppet troupe, performing a marionette adaptation of *The Wooden Prince*. She was seventeen when she illustrated her first book for children, which was published in 1956.

She studied puppeteering at the State Puppet Theatre, as well as literature at Eötvös Loránd University, Budapest. From 1963 onward, she devoted herself to writing and illustrating, realizing that her specialty was to both write and illustrate her own stories. Many of her books have been translated into

other languages, including Polish, Serbian, Romanian, Slovakian, English, French, German, Spanish, Korean, Chinese, and Japanese. In 1965, *Tommy and the Lion* appeared in Japanese and has been in print ever since. In 2005, a gallery in Osaka, Japan, made an Oeuvre Exhibition of Veronika Marék’s work, and in 2009, there was an exhibition in Tokyo and Osaka titled “Hungarian Christmas with Veronika Marék.” Merchandising products related to her figures are being sold in Japan. Any new book in Hungarian is immediately followed by the Japanese edition. Thirty titles of hers have appeared in Japanese and fifty in Hungarian.

In addition to creating books, Marék has been a freelance author for two children’s magazines. She has also published comics and riddles, created several successful board games, and written

puppetry plays, scripts, TV series, and radio plays. Between 1974 and 1976, she wrote a series for television that became a cartoon series (*The Rabbit with the Checkered Ears*). The stories have no words, as they are communicated visually and through musical effects. The *Rabbit* series is still popular today among both children and adults.

In collaboration with the Hungarian composer Zsófia Tallér, Marék created an award-winning DVD titled *Boribon Makes Music*. Budapest Bábszínház (Puppet Theatre Budapest) has put up a musical puppetry theater titled *Boribon and Annipanni* and there are two children’s plays by Veronika Marék currently on stage in Kolibri Theatre, Budapest.

Traveling is a very important part of Marék’s life. She often travels to Japan and Europe and has been to every part of Hungary. She has participated in countless events at children’s libraries

and schools all over the country.

Veronika Marék has won several awards, including the Budapest Award for Lifetime Achievement and Lifetime Achievement awards from IBBY Hungary and the Hungarian Ministry for Human Resources. In 2015, she was a candidate for the Astrid Lindgren Award.

Five Books by Veronika Marék

Kippkopp és a többiek (Knockknock and the others). Ceruza, 2016.

Télapó és Ezüstmackó (Santa Claus and the silver teddy bear). Ceruza, 2007.

Boribon és a 7 lufi (Boribon and the 7 balloons). Pagony Könyvek, 2004.

Vakáció 2500-ban (Holiday in 2500). Móra, 1987.

Laci és az oroszlán (Laci and the lion). Móra, 1961.



Mari Takács

Illustrator–Hungary

“I could say that I built a virtual playground where everyone can find their favorite climbing frames, slide, swing, without an age limit.”



Mari Takács was born in 1971 in Budapest. After graduating from the Secondary School of Fine and Applied Arts as a textile designer, she continued her studies at the Decorator School and finally graduated from the Moholy-Nagy University of Art and Design, Budapest, as a typographer in 1997.

Takács worked as an art director for ten years at McCann Erickson Budapest Advertising Agency while also being involved in several group and individual exhibitions. Her children’s book illustrator career started off in 2002. Since then, she has published many books in Hungary, some of which have also been translated in French, Polish, German, and Turkish.

Being an innovative and experimenting person, Takács likes to try out different techniques and forms of art. She designed all the puppets and the innovative scenery for a *Three Little Pigs and the Wolves* puppet show, which was very well received by both audience and critics (it played over 250 times) and was acknowledged by several international awards.

Mari Takács has always been a regular guest of libraries, where she tells stories via kamishibai and facilitates fun activities for children—especially creative coloring and painting.

Her favorite tool is acrylic and the montage technique that was used, for example, in *Little Red Riding Hood and the Great Magician* and in the *Gúfó* series. Humor, innovation, playfulness, and experimentation are staples of her work. As she explains, through her work she aims to create virtual playgrounds, where everyone—child or adult—can play and find treasures for themselves. “If I manage to get smiles on faces when looking through my books,” she says, “my goal has been reached and it makes me happy.”

In her *Gúfó* books, she uses abstract, reduced

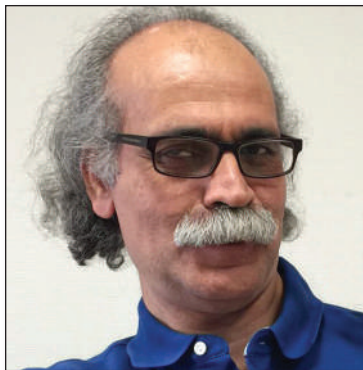
shapes, combining elements of graphics, painting, and montage into a coherent unit. The spaces are flat, expressed in planes, while the moving creatures get plasticity with a fine pencil tone. The painted elements are characterized by the artistic surface, visible brush strokes, subtle color tone changes, and textures. One of the keys to the success of Takács’s *Gúfó* picturebooks is how lovable her characters are. A short text usually cannot and does not want to provide a full characterization of its heroes, but Takács’s illustrations deepen the reader’s connection to the main characters by presenting them in different situations, showing them interacting with each other, and by highlighting movement, gesture, environment, and relationships.

Mari Takács has won the Beautiful Hungarian Book Award (four times), the Hungarian IBBY Children’s Book of the Year Award, and the Special Prize of the Ministry of National Resources. In 2014, she represented Hungary as a children’s book illustrator in Berlin at the Viva Literatura Festival.



Five Books by Mari Takács

- GÚFÓ A CSILLAGOK KÖZÖTT* (GÚFÓ THE LITTLE OWL IN SPACE). Csimota Könyvkiadó, 2018.
- LE PETIT CHAPERON ROUGE* (LITTLE RED RIDING HOOD). Csimota, 2016.
- PIROSKA ÉS A NAGY MÁGUS* (LITTLE RED RIDING HOOD AND THE BIG MAGICIAN), Csimota Könyvkiadó, 2015.
- A LONDONI MACKÓK* (LONDON TEDDY BEARS). Csimota Könyvkiadó, 2013.
- MIRKA, AVAGY HOGYAN KELL SZERETNI* (MIRKA OR HOW TO LOVE). General Press Könyvkiadó, 2012.



Farhad Hasanzadeh

Author—Iran

“Children in each country should learn about the historical and onerous epochs of their land. This learning is not limited to history books or textbooks. What novels and stories have embedded in them is the blend of truth and life.”

Farhad Hasanzadeh was born in 1962, in Abadan, a town in the south of Iran on the Iran-Iraq border. With the advent of the eight-year Iran-Iraq 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, Hasanzadeh was finally able to engage in his favorite career, creative writing. Diverse life experiences have enabled him to create a broad spectrum of characters, circumstances, and locations and to write for various age groups. He has become one of the most distinguished writers of contemporary Iran.

Through his novels, stories, rewritings of old tales, poems, biographies, and journalistic essays, Hasanzadeh has been able to engage a broad spectrum of readers from various age groups. He has succeeded in remaining flexible creating new themes, forms, parlance, and locations through maintaining his natural curiosity. He has written about the effects of war on civilians, migration and vagrancy, teenage love, shanty town dwellers, teenagers’ special world, comedy and wit, social taboos, and different geographical regions and areas.

One of the topics of Hasanzadeh’s novels, especially his young adult novels, is the eight-year Iran-Iraq war. He seldom depicts war scenes and direct military engagements; rather, his focus is on explaining the consequences of war for civilians. Hasanzadeh has distanced himself from the propagandist, official war literature and writes about war and its destructive effects from a pacifist, humanitarian standpoint.

He has also addressed other topics about which the state is sensitive and that are not easy to discuss,

such as sexual abuse and rape (especially of boys), a topic that, in spite of its importance and the serious harm these acts cause, has had little representation in Persian novels. Hasanzadeh has also written about girls’ puberty, some girls’ dissatisfaction with their gender roles, and gender-identity topics that are taboo in Iran. The narrators of these stories are activist, agentic girls, confronting the reader in first-person narrations.

Hasanzadeh frequently uses humor and wit. There is always something that makes the reader smile, even in the middle of serious or dire situations.

In the *Kooti Kooti* series, written for children, he has been able to create comic stories with the help of a loveable character, a centipede called Kooti Kooti.

Farhad Hasanzadeh has written over eighty works so far and has won more than thirty national awards. His stories have been adapted into films and animations. Hasanzadeh has received the Art Medal of the First Degree for creating

lasting characters in children’s and young adult literature. He has been nominated by cultural organizations for various international awards, including the Astrid Lindgren Memorial Award.

Five Books by Farhad Hasanzadeh

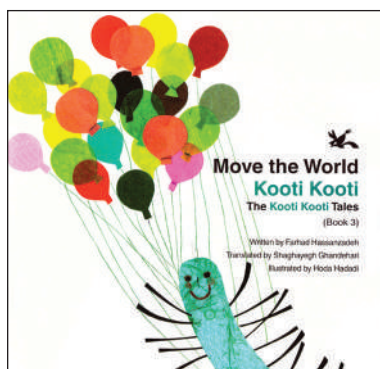
Ziba Sedayam Kon (Call me Ziba). Kanoon, 2015.

Gheshayeh Kooti Kooti (Kooti Kooti tales). Kanoon, 2014.

In Veblag Vagozar Mishavad (This weblog will be transferred). Ofogh, 2012.

Hasti (Hasti). Kanoon, 2010.

Kerane Daryache Nimkate Haftom (The seventh bench on the lake). Ofogh, 2006.



Farshid Shafiei

Illustrator–Iran

“In comic books, each frame of illustration portrays a moment of the story and one after the other creates the action and time that has passed. In our tradition it works the opposite. An illustration portrays most of the story if not all of it.... I prefer and use this tradition most often; one frame that tells the story.”



Farshid Shafiei was born in March 1969, the fourth child of a family of five siblings. His father was an accomplished tailor, and Shafiei’s fondest childhood memories are in his father’s workshop, where he was enchanted by the patterns he would draw on fabrics and “the magic he created with the sewing soap.”

He was the first on both sides of his family to be interested in art, and even though everyone was against him pursuing art in his studies and professional life, he eventually managed to enroll in an art atelier called Konkoor Atelier, where he met Mohammad Ebrahim Jafari, a poet and master of Iranian modern art. Through Jafari, Shafiei discovered the world of illustration, which was a perfect medium for his playfulness and fantasy worlds. He then studied graphic design at the university, focusing his undergraduate thesis on the illustration of poetry.

Shafiei is a prominent figure who brought new illustration styles into Iran’s children’s literature, mostly influenced by modernist views. He opposed the mainstream idea of simply creating beautiful pictures for books, kept his distance from clichés and popular styles, and instead incorporated visual narrative.

Farshid Shafiei’s illustrations are distinctively Iranian but do not overuse traditional elements or motifs. The Iranian spirit of his works is genuine and far from ornamental. Shafiei has effectively used the illustrative capacity of different eras in Iranian art, at the same time renewing and modernizing them.

Talking about his work, Shafiei says, “The main difference is seriousness and ease. I take my work seriously and I handle it easily. You reach ease in

art when you are yourself. Being your true self and being true to yourself is of utmost importance.”

Shafiei illustrates the underlying themes of the text with a profound painterly vision and from an abstract and sometimes surreal standpoint. The pictures he paints often tell narratives that are open to interpretation. His illustrations have a profound influence on the reader’s viewpoint and evolve the reader’s aesthetic understanding. Shafiei has created illustrations for different contents and has experimented with various atmospheres: religious stories, stories rooted in ancient



Iranian literature for teenagers, and fantasies for children. His pictures are appealing and wonderful to his adult peers and intellectuals around him, yet the sincerity and simplicity of his illustrations, along with their form being rooted in simple and understandable patterns, make them attractive for younger audiences.

During his twenty years of professional activity, Farshid Shafiei has created more than sixty books and four animation films. His work has been featured in several local and international fairs. Shafiei has won many national and international awards.

Five Books by Farshid Shafiei

- Zahāk* (Zahak). Nazar (Khorous), 2015.
- Kafsh-hā-ye āhani* (Iron shoes). Shabāviz, 2009.
- Jomjomak barg-e khazoun* (Jomjomak: Wobbling leaf-ling of Fall). Nazar (Khorous), 2008.
- Pir-e change* (The old lyrist). Shabāviz, 2004.
- Shahrzād va bache-hā-ye qesegou* (Shahrzad and the storyteller children). Shabāviz, 2002.



Siobhán Parkinson

Author–Ireland

“[S]omething happened in our family, and I desperately needed a book to help my son (then five years old) to understand what was going on, but no such book existed. That’s when I wrote my first children’s book.”

Siobhán Parkinson grew up in various parts of Ireland but has lived all her adult life in Dublin. She studied English and German at Trinity College Dublin in the 1970s and followed her primary degree with a PhD. She was joint editor of *Bookbird* for some years in the early 2000s, and before that was editor of *Inis*, the Children’s Books Ireland magazine. She is also a translator of children’s books, from German, and is currently a publisher at Little Island Books.

Parkinson is best known as a writer for children, though she has also written novels for adults. She writes mostly in English but also occasionally in Irish (Gaelic). Her books have been translated into dozens of languages. Her most recent book for children is *Miraculous Miranda*. She made her debut as an author with a picturebook for young children entitled *All Shining in the Spring*. A forthright yet gentle account of the death of a new baby at birth, it signaled what has become a hallmark of Parkinson’s fiction: her ability to handle serious themes with an exquisite lightness of touch and deep respect for the emotional intelligence of young people.

She has written over twenty-five books, including historical and contemporary realist fiction, ranging from young adult novels to stories for younger readers. Her work is characterized by social and psychological realism infused with warmth, wit, humanity, and a sense of playfulness particularly evident in her experimentation with form.

Her historical novels (*Amelia*, *No Peace for Amelia*, and *Kate*), set in times leading up to and after the foundation of the Irish state, feature strong female

protagonists whose personal stories foreground perspectives that were formerly marginalized and contest the notion of any hegemonic narrative of nation.

While her work is socially conscious—addressing with nuance and complexity important themes such as youth homelessness, domestic violence and family breakup, and the plight of asylum seekers—at the center of all her novels are the rich interior lives of

her characters, superbly rendered through her clever use of form. In many of Parkinson’s novels, storying is central to young characters’ growing understanding of themselves and of the world around them. Metafictional techniques and intertextuality draw attention to the construction of narrative and the interconnectedness of stories, creating layers of meaning that reward multiple rereadings and require consideration of different perspectives.

Siobhán Parkinson was Ireland’s first Laureate for Children’s Literature (2010-2012), and during her term of office she worked to bring Irish children’s literature to the world and books

from other cultures to Ireland. Parkinson has won numerous awards for her work, including the White Raven Award three times. Two of her books were selected as IBBY Honor Books.

Five Books by Siobhán Parkinson

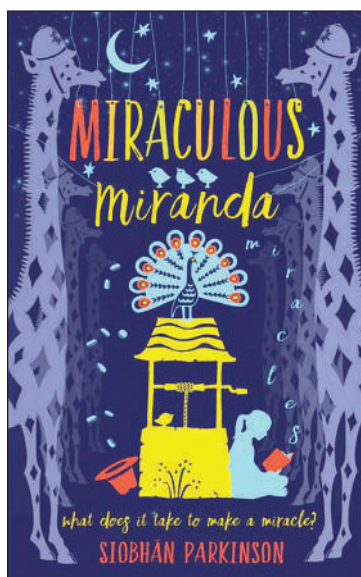
Heart-Shaped. Hodder Children’s, 2013.

Bruised. Hodder Children’s, 2011.

Blue Like Friday. Puffin, 2007.

Something Invisible. Puffin, 2006.

Amelia. O’Brien Press, 1993.



Marie-Louise Fitzpatrick

Illustrator—Ireland



“I pushed my own boundaries—artistically and subject-wise—and went somewhere new.”

Marie-Louise Fitzpatrick is one of Ireland’s foremost children’s book authors and illustrators. From a young age she knew she wanted to be an artist, and she studied design and illustration at the Dublin Institute of Technology. She lives and works in Co. Wicklow, Ireland, with her husband Michael Emberley, also a picturebook maker.

The originality of her voice and gentle sense of humor, together with her deft use of line and color and the depth of the characters she creates, have made her a beloved illustrator both at home in Ireland and abroad.

Her originality and versatility are showcased in her body of work. She has illustrated more than twenty-two books, most of which she has written, too. Fitzpatrick has a powerful imagination and a curious and philosophical perspective. She uses intricate and sophisticated visual language in her work through her character design, the variance of her layouts, different perspectives, and her artistic techniques.

Fitzpatrick has proven many times over that she understands children: their doubts, their fears, their hopes and dreams. In much of her work, she charts the personal journeys we make in early childhood, the small events that change us, the little battles and triumphs we encounter as we grow up. She creates a personal and unique universe in her picturebooks, taking the child’s perspective as paramount and often juxtaposing the real world alongside the imaginative. This illustrative technique is her power tool, and one of the reasons why both children and adults connect strongly with her work. Fitzpatrick also has the ability to create silent pivotal scenes that

strengthen the emotional connection with the child reader.

She has the ability to freely use different mediums over her illustrative career, from delicate watercolors to assured pencil drawings or luminous acrylic brushstrokes. This last technique was brilliantly employed in *There* and *I Am I*. She has continued to push boundaries over the last few years, mastering a digital painterly woodcut style in her wordless picturebook *Owl Bat, Bat Owl*, proving very comfortable in both the traditional and the digital world. Her ideas are often simple, but she executes them with

empathy. *Izzy and Skunk* has been used with young people by psychiatrists, and *There* is used in classrooms to introduce kids to philosophy. In 2008, Fitzpatrick was honored to contribute an illustration to *We Are All Born Free*, a picturebook depicting the Universal Declaration of Human Rights.

Marie-Louise Fitzpatrick’s artwork is collected by the National Library of Ireland, and she has recently completed a three-year residency funded by the Arts Council of Ireland in Marino Institute of Education. With multiple nominations to the CBI Children’s Book Awards, Fitzpatrick has come away with the award for Children’s Book of the Year on four occasions.

Five Books by Marie-Louise Fitzpatrick

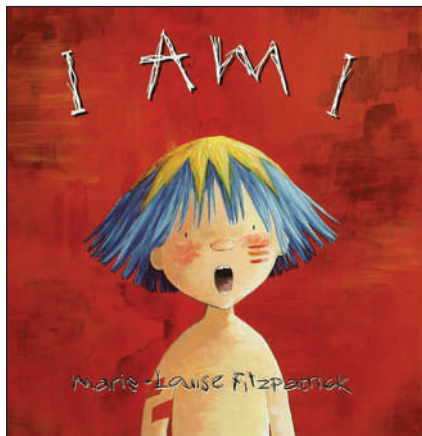
Owl Bat, Bat Owl. Walker Books, 2016.

There. Roaring Brook Press, 2009.

I Am I. Roaring Brook Press, 2006.

I’m a Tiger Too! Gullane, 2001.

Izzy and Skunk. Gullane, 2000.





David Grossman

Author—Israel

“The primary urge that motivates and engenders writing...is the writer’s desire to invent and tell a story, and to know himself. But the more I write, the more I feel the force of the other urge, which collaborates with and completes the first one: the desire to know the Other from within.”

David Grossman, born in Jerusalem in 1954, is a major figure in contemporary Hebrew literature. He writes for older and younger readers, in alternating order: following every adult book, Grossman publishes a book for younger readers, followed by an adult book, and so on.

His writing for children and young adults encompasses a wide range of topics. In his picturebooks, he focuses on aspects of children’s daily life or their rich and wonderful imaginations, their worries or fantasies, sometimes involving imaginary friends. In Grossman’s picturebooks, the child’s world contains an empathic adult who respects the child, listens to him or her lovingly, and is able to suggest an unusual solution to the difficulty confronting the child, which the child is in turn quick to accept (such as in the *Itamar* books, *Who Wants a Piggy-Back?*, *Don’t Worry Ruti*, and others).

In his writing for young adults, Grossman deals with complicated issues, including ones that are considered taboo. In his books for children, Grossman has developed partnerships with several illustrators. A unique partnership is with the artist Michal Rovner, a collaboration that produced extraordinary, lyrical books for children that speak to the adult world as well, and are unique in their artistic blend of language and visual art. *The Hug* won an honorable mention from IBBY in 2012 and was translated into seven languages: Italian, Dutch, German, French, Catalanian, Spanish, and English. *The Sun Princess* features an extraordinary mother who invites her daughter to join her in a brief journey. These works

offer the adult and child reader alike a sense of being enveloped in love, as a source of consolation and as a reason for living, despite all the sorrow.

Grossman’s books for children have garnered many prestigious awards and have been set to music, adapted for the stage and for musical theater, and translated into various languages. His literature for children and young adults is outstandingly accepted, adapted, and reconceived in all kinds of arts forms. *Itamar Walks on Walls* became one of the objects of an outstanding art exhibition at the Bloomfield Science Museum in Jerusalem, and *Itamar Meets a Rabbit* was adapted into a children’s musical drama by composer Yoni Rechter and performed by the Israel Philharmonic Orchestra. Other works have been made into films and performed in theaters.

David Grossman has won numerous awards and honors in Israel and worldwide, including the German Book Trade Peace Prize (2010), the Man Booker International Prize (2017), the Israel Prize (2018), and the Understanding and Tolerance Prize from the Jewish Museum Berlin (2018). Indeed, one honor is that his books are part of kindergarten and school reading lists in Israel.

Five Books by David Grossman

- The hug*. Am Ovid, 2011.
- Itamar the dream hunter*. Am Ovid, 1990.
- A brand new baby brother for Itamar*. Am Ovid, 1986.
- Itamar walks on walls*. Am Ovid, 1986.
- Duel*. Massada, 1982.



Call for Bookbird Issue 58.4 (Oct. 2020)

Open-Themed Issue

We are inviting submissions in all categories (academic articles; letters; postcards; children and their books; authors/illustrators/translators and their books). Full papers should be submitted to the editors, Petros Panaou (ppanaou@uga.edu) and Janelle Mathis (janelle.mathis@unt.edu) by April 1, 2020. For further information and guidelines, please visit the Bookbird website at <http://www.ibby.org/bookbird>.

Academic Articles, ca. 4,000 words

We seek manuscripts that take a comparative approach or are concerned with a particular national/minority literature or particular books, themes, or creators. It is important that articles are of interest to an international audience. If you are able to write in English but you have doubts about the quality of your language, please have it checked before you submit it. Additionally, if the editors find your topic and argument compelling, they may help you revise the language of your article before it is submitted for peer review. If you are unable to write in English, you can submit a summary of your work translated into English. If the journal editors find the work interesting, they might be able to have the entire text translated in English before they send it to reviewers. Bear in mind that all emails and requests for changes will come in English and will refer to the English version.

Children and Their Books, ca. 2,500 words

Bookbird also provides a forum where those working with children and their literature can write about their experiences. Teachers, librarians, publishers, authors, and parents can submit short articles discussing the ways in which you have worked with children and their literatures or have watched children respond to literature.

Authors/Illustrators/Translators and Their Books, ca. 2,500 words

Bookbird publishes interviews with authors, illustrators, or translators of children's books. The interview needs to not have been published elsewhere and to provide some background information, before and after the main part that features questions and answers. If you are a children's or young adult literature author/illustrator/translator/publisher, you can also submit a text of your own to be published in this section.

Postcards and Letters, ca. 150 or 1,000 words

Bookbird publishes reviews of both primary and secondary sources. Brief "postcards" (ca. 150 words) on individual works of children's literature, or extended "letters" (ca. 1,000 words) introducing the work of a particular author or illustrator are welcomed. Postcard manuscripts should be submitted to the Postcards editor, Barbara Lehman (lehman.1@osu.edu).



Roberto Piumini

Author—Italy

“The things that make me curious, my desire, are the things that make other readers curious too. If it works for me, it has to work with others, always through a convincing narrative and everyday language.”

Roberto Piumini writes, narrates, reads, and performs. He is a writer, poet, translator, narrator, actor, scriptwriter, and chorister. His voice is powerful; his written words receive many superlative adjectives. There is a Roberto Piumini who writes songs, who invites children to expect a happy city. There is a Roberto Piumini capable of writing about death in a prose pervaded by a strong scent of life in two novels. There is a Roberto Piumini to be discovered by those who have never found his books on the shelves, and one to be found again by all his passionate followers.

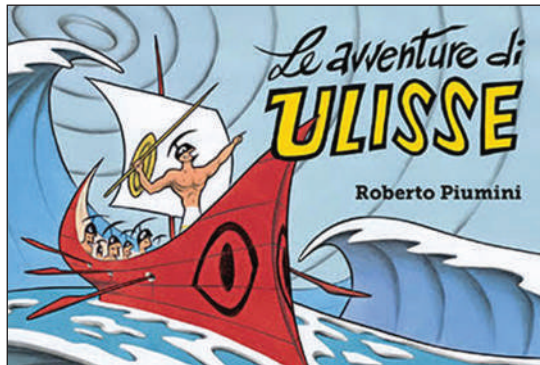
Born in Edolo (Brescia Province), Roberto Piumini graduated in pedagogy at Università Cattolica del Sacro Cuore in Milan, and after a brief spell in teaching, he became an actor and a puppeteer.

In 1978, he started his long and rich literary career, authoring children’s poems, fairy tales, stories, novels, and plays. He has been publishing fables, short and long tales, novels, nursery rhymes, poems, epic poems, song texts, musical theater texts and chorales, translations, and other creative texts. He has about fifty books translated abroad.

His tales and novels, poems, and nursery rhymes can be found inside many publishers’ catalogs, including Nuove Edizioni Romane, where he began his publishing career. There are high-quality texts

that are able to tell of Martin Luther King’s life, Romeo and Juliet’s love ordeal, or the drama of Ulysses the traveler and the dog waiting for his owner. The lightness of Piumini’s pen translates fables into ballads and plays with the poetical text; it considers rhyme as high linguistic exercise and, at the same time, a simple expressive style that appeals to children. Piumini writes, looks for, invents. He loves to ask for his readers’ opinions. He makes himself available for large school groups, library users, and bookshop

regulars, simultaneously writing and promoting books and reading education. Piumini translates as well, and among the various works that have come to life for Italian children, there is *Versi Perversi* by Roald Dahl. Over fifty of his books, through the voices of different storytellers, have been translated in many foreign countries.



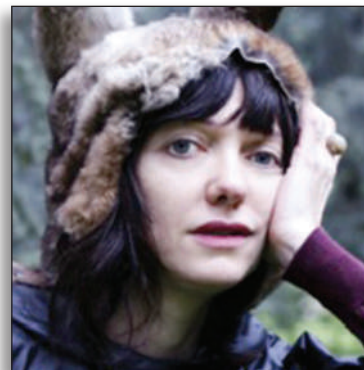
Five Books by Roberto Piumini

- Alzati, Martin* (Get up, Martin). Solferino, 2018.
- Non piangere cipolla* (Don’t cry onion), Mondadori, 2018.
- Le avventure di Ulisse* (Ulysses’s adventures). Mondadori, 2017.
- E la storia cominciò* (And the story started). Giunti, 2016.
- Lo stralisco* (Splendormere). Einaudi, 2016.

Beatrice Alemagna

Illustrator—Italy

“I realized that I like to invent my own techniques, to improvise with oils or pastels, experimenting with tissue paper or wool. I do think that studying graphics gave me a sense of composition, of weight and space. In terms of my drawing, perhaps it has retained a ‘purity’, that’s to say a closeness to my childhood. It isn’t ‘formatted’ behind a precise style or technique.”



Beatrice Alemagna was born in Bologna in 1973. As a child, she used to hide picturebooks under her pillow. At five, she created her first books, and at eight she decided she would become a writer and illustrator. In keeping with this plan, when she was fourteen years old, she exhibited one of her illustrated tales at Iles Exhibition at Centre Georges Pompidou, Paris, France.

Beatrice Alemagna studied graphic design at ISIA, the Istituto Superiore per le Industrie Artistiche, Urbino (Italy). In 1996, she won the first prize at the International Contest Figures Futures at the Salon du Livre, Paris; in 1997, she moved to France, where she now lives and works. Since 1998, she has written and illustrated twenty-four books, which are translated into many languages.

From 1998 until 2010, she illustrated the posters for L'écran des enfants, the film festival for children organized by Centre Georges Pompidou, Paris (France). Since 2010, she has been the artistic director of the picture-books collection “Ramin” for Réunion des Musées Nationaux de France. In 2013, the London Museum of Design called her along with eighteen other contemporary artists to create an original carpet. She has recently started a collaboration with Djéco, designing toys.

Alemagna served as a juror in several illustration contests and she has illustrated for authors as diverse as Rodari, Apollinaire, Huxley, Buten, Queneau, and Kristof. She also has given many lectures in France, Italy, Korea, and the United Kingdom. In 2013, French Region Ardèche awarded her book *Bon voyage Bébé* the prize for best book for children ages

zero to two years old. On this occasion, the public administration of the Ardèche Region donated her book to all children who were born in 2014 and 2015. Starting from 2014, she was selected four times for the Astrid Lindgren Memorial Award. In 2016, Alemagna's book *The Wonderful Fluffy Little Squishy* was awarded the Mildred L. Batchelder Award for translation (United States). For her illustrated book *On a Magical Do Nothing Day*, she won many prizes, such as the Landerneau Prize (France, 2017), the Grand prix de l'illustration (France, 2017), and a gold medal from the Original Art Exhibition of the Society of illustrators (United States, 2017). This book was also selected by the *New York Times* and the New York City Library to be included among the ten best children's books of that year. Additionally, she won the English Association Book Award in 2018 (England) for *On a Magical Do Nothing Day*.

Silvana Sola, president IBBY Italia, has said, “Her books are produced by a research effort, they exalt the project, they have a perfect storyline between a story made of words and the universe of illustrations that fills in the page.”

Five Books by Beatrice Alemagna

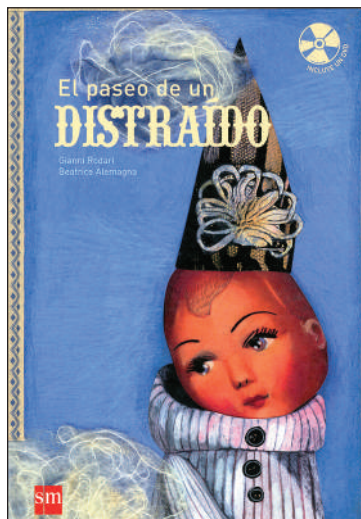
Il disastrosissimo disastro di Harold Snipperpott (The disastrous disaster of Harold Sippertott). Donzelli, 2018.

Un leone a Parigi (A Lion in Paris). Donzelli, 2017.

Un grande giorno di niente (A great day of nothing). Topipittori, 2016.

Che cos'è un bambino (What a child is). Topipittori, 2015.

Il meraviglioso Ciciapellliccia (The wonderful Ciciapellliccia). Topipittori, 2015.





Yoko Tomiyasu

Author-Japan

"There was a long era of writing stories that I wanted to read for myself. The origin of my creativity is the desire to write about a wondrous world that children can walk into from their everyday life. I want to write about the strange and mysterious world that I have loved since I was a child."

Born in Tokyo in 1959, Yoko Tomiyasu grew up listening to many stories filled with monsters and wonders, told by her grandmother and great-aunts, who were all lovers of storytelling and mischief. At university she studied the literature of the Heian period (the ancient Japanese era lasting from the eighth to twelfth centuries AD). She was deeply attracted to stories of ghosts and ogres and she fell more and more into the world of traditional folklore.

Yoko Tomiyasu is one of Japan's most popular authors and has published more than 120 works. Her stories are humorous and magical, filled with distinctive characters who often come out of Japanese folklore. Her unique world has enchanted countless numbers of children, and she is an overwhelming top choice for libraries and *bunko* reading groups. While still in high school, Tomiyasu wrote many short stories. As a graduation present, her parents had three of them published as a collection. It was 1977 and Tomiyasu was eighteen. When she was at university, a professor sent these stories to a publisher. Two were published in a children's magazine, and this was the beginning of her career as a children's writer. Her first two published stories give a glimpse of Tomiyasu's future works, many of which have similarly prominent elements of nature and the four seasons. In 1984, Tomiyasu's first book, *Kutsu nannte iranai* (I Don't Need Shoes), was published.

Tomiyasu's perhaps best-known early work, *Kunugi-bayashi no zawazawa-so* (Noisy House of Chestnut Woods), was published in 1990. The main character is Dr. Yanari, an employee at a tofu maker who is trying to create a cloud that people can ride

around the sky on. The stories of Dr. Yanari's life with his new friends are full of humor. This book also introduces some of the author's best-known themes, folklore, folk beliefs, and shared illusions from ancient Japanese society, re-created to go with uniquely amusing, modern-day characters. Tomiyasu's books are mainly set in the present day. The traditional culture that wells up from deep inside them brings back a magical world. Reality and the imaginative world of illusion are brought together

and portrayed richly and humorously. Among her many awards are the Niimi Nankichi Children's Literature Award for the series of *Kurayami-dani no mamono* (The Devil of Darkness Valley).

Tomiyasu keeps her attention on people, beliefs, and characters rooted in the land. Her objections to urbanization and the destruction of nature are told through ghosts and fabled creatures from long ago. She symbolically presents antiwar sentiment and messages of peace.



Five Books by Yoko Tomiyasu

- 盆まねき | *Bon manekini* (Invitation to the summer festival of Bon). Kaisheisha, 2011.
- まゆとおに | *Mayu to oni* (Mayu & Ogre: A story of witch's daughter). Fukuinkan Shoten, 2004.
- 菜の子先生がやってきた! | *Nanoko sensei ga yatte kita!* (Nanoko the Magical Teacher). Fukuinkan Shoten, 2003.
- ムジナ探偵局〈名探偵登場!〉 | *Mujina tantei-kyoku: Meitantei tojo!* (Mujina detective agency). Doshinsha, 1999.
- 小さな山神スズナ姫 | *Chiisana yamagami Suzuna hime* (Suzuna, the little mountain goddess). Kaiseisha, 1996.

Seizo Tashima

Illustrator—Japan

“Children grow up to be adults. When they grow up and look back at the books they used to love, I don’t want them to be disappointed because the stories were no more than cheap, juvenile devices. There is no meaning in picturebooks unless children can read them again as adults and be impressed with them as great works of art. Picture books ought to be art.”



In 1940, Seizo Tashima was born in Osaka, Japan. His twin brother is Yukihiko Tajima, who is a dyer and picturebook author. Seizo Tashima spent his childhood in Kouchi Prefecture. In 1960, when he was only twenty years old, he won the Golden Award and the Special Award at the National Exhibition of Sightseeing Posters. He graduated from the design department at Tama Art College in 1962. In 1965, Tashima published his first picturebook.

In 1969, he won the Golden Apple Award at the second Biennale of Illustrations Bratislava (BIB) for *Chikara Taro* (Strongman Taro).

In 1980, he broke ground with his new style in *Hora ishikoroga-okkochitayo ne wasureyou yo* (Drop a Stone and Forget). *Tobe batta* (Fly, Grasshopper!), was awarded six prizes in Japan and abroad; it was published in more than ten languages. In 1990, he joined the fight against the construction of a large waste repository in Hinode Town to protect the Hinode

Forest from destruction and chemical pollution. In 1998, he developed cancer caused by chemicals from the waste repository and moved to Izu Peninsula of Shizuoka Prefecture. In 1999, his *Daisuki* (My Most Favorite) was selected as one of the IBBY Outstanding Books for Young People with Disabilities.

Half a century since his remarkable debut, Tashima’s picturebooks continue to be powerful, passionate, affectionate, and innovative. Despite receiving the Golden Apple Award while still in his twenties and countless picturebook prizes after that, he has remained a skeptic of acclaim and popularity; he has struggled against any established style. Now, at the age of seventy-seven, he is among the few artists to continue his ongoing endeavor to break through all previous concepts of picturebooks. “My

pictures are painted with the ‘soup’ boiled down from my life,” says Tashima, and his whole career thus far is testimony to his idea that a work that resonates with readers is not just the product of the paints and brushes used. Tashima’s picturebook art is the product of the inextricable merging of spirit, technique, and action.

Tashima has published some 150 picturebooks of tremendous variety, some funny and fun, others serious stories of war, some folktales, and some books for babies. Running through them all we can sense a consistent spirit. The wellspring of his art is anger and life. The flame of Tashima’s anger is still burning. It continues to fire his works, from the pages of his 1962 hand-printed *Shibaten* (Shibaten the Monster) to his recent computer graphic-illustrated picturebook *Kaizoku* (A Pirate). The target of his anger is war, destruction of the environment, discrimination,

and the logic of the strong. Yet Tashima is wary of picturebooks that stoop to propaganda. He believes picturebooks should be above propaganda; they should be art that is made for the sake of children.

Five Books by Seizo Tashima

わたしの森に | *Watashi no mori ni* (Here in my forest).

Kumon Shuppan, 2018.

ガオ | *Gao* (Roar!) Fukuinkan Shoten, 2005.

とべバツタ | *Tobe batta* (Fly, grasshopper!). Kaiseisha, 1988.

くさむら | *Kusamura* (Ball in the grass). Kaiseisha, 1982.

ちからたろう | *Chikara Taro* (Mighty boy). Poplar, 1967.





Taghreed Najjar

Author—Jordan

"I love the connections that my books give me with children of all ages. It is great to feel that I have touched children with my words and it is a privilege to become a small part of their childhood memories."

Taghreed Najjar has been writing for children for over forty years now. She started her writing career in the mid-1970s when there was no established publishing industry for children's books in Jordan. She overcame great logistical difficulties at the start of her career but managed to keep challenging herself to follow her passion. Her career included teaching at the primary level as well as teaching English at the secondary level. In the process, she founded her own children's book publishing company, Al Salwa Publishing House, Jordan, now one of the respected publishing companies in the region. She has participated in regional and international book fairs and she also gives workshops for educators.

Over the years, she has written seventy books for a wide range of ages. Her output includes picturebooks for ages three through seven that have become classics, read and enjoyed by more than one generation; books for early readers ages seven and eight, two of which have won awards; and inspiring novels for teens and young adults that address difficult subjects reflecting the realities of political and cultural conflicts in the area. Her books reflect, among other themes, strong female protagonists and pride in Arab roots.

Najjar has succeeded in making her novels exciting and appealing to both teens and adults. Each

of her works is unique in its approach. Four of Najjar's novels have been shortlisted for regional awards. Her books are celebrated and loved by parents and teachers, who use them in schools as supplementary readers. Furthermore, several of Najjar's books have been translated into other languages, including English, French, Danish, Swedish, Italian, Turkish, and Greek.



Several of her books have won awards, including the Itisalat Book Award 2017 for her book *What Happened to My Brother Ramez?* and the Kitabi Arab Thought Award 2013 for her picturebook *Grandma Nafeesa*. Three of Najjar's books have been chosen for the International White Raven Award, which is given to books that have universal themes or innovative artistic style. She has also recently been nominated for the prestigious Alma award for 2019.

Five Books by Taghreed Najjar

One day the sun will shine. Al Salwa Publishing House, 2017.

A strange adventure. Al Salwa Publishing House, 2017.

The ghoul. Al Salwa Publishing House, 2015.

Against the tide. Al Salwa Publishing House, 2014.

Why not? Al Salwa Publishing House, 2013.

Hassan Manasrah

Illustrator–Jordan

“Regarding my favorite book, it was *Bahbahan Is Playing*. *Bahbahan* is the name of a chubby blue elephant with big red cheeks. I think it’s my favorite book because it was the only one I owned for a long period of time. As an adult, I did a little research and discovered that it is a book of poetry, published in 1981. But I only remember that blue elephant—and the large size of the book itself.”



Hassan Zaid Manasrah is a multitalented artist who has produced a variety of works in several fields, from designing and directing animated films to writing and illustrating books. He was born in 1980 and lives in Amman, Jordan. He studied art and sculpture in Amman. He studied applied arts with a specialty in interior design at Al-Balqa Applied University, and he also studied art at the Institute of Fine Arts at the University of Jordan. He received instruction in printmaking from specialists at the Jordan National Museum of Fine Arts, where he concentrated on lithography, etching zinc and copper, and lino- and mono-prints. Manasrah had his first exhibition as a solo artist in 2006. It was entitled “Civic Feeling” and consisted of twenty-five lithograph prints as well as a sculpture made from iron. In addition, he has participated in several exhibitions across Jordan, Palestine, the Emirates, Egypt, Algeria, Morocco, Germany, France, Switzerland, and Spain.

Manasrah is very passionate about comics and worked as assistant artistic director on the cartoon series *Pink Panther*, among other animations produced in the Arab world. His work with storytelling is most influential, and he has illustrated around twenty books for children, all with richly

multilayered images, for several publishing houses, both Arab and foreign.

In 2014, his work on the book *Why Not?*, published by Al Salwa, was selected for the short list of the prestigious Etisalat Award for the Best Illustration. He also translated the book himself into English and Turkish, and it was on the White Raven list of the world’s best children’s books in 2014. In 2016, he won

the Etisalat Award for his illustrations of the book *The Blue Pool of Questions*, which was published by the Palestine Writing Workshop. This book also was chosen for the short list for the Muhammad Kahil prize in 2018 and was translated into English.

In 2018, he won the Etisalat Award for the Best Book of the Year for his book *Nostalgia*, which was published by the al-Alam al-Arabi. He is currently working on several personal artistic projects.



Five Books by Hassan Manasrah

The cup. Palestine Writing Workshop, 2018.

Nostalgia. Al-Alam al-Arabi, 2018.

The blue pool of questions. Palestine Writing Workshop, 2016.

The ghoul. Al Salwa Publishers, 2015.

Why not? Al Salwa Publishers, 2013.



Lee Geum-yi

Author-Korea

“I live; thus, I write.”

Lee Geum-yi was born in Cheongwon, Chungcheongbuk-do, Korea in 1962, then moved to Seoul in 1968 and grew up there. Though she lived in Seoul throughout her childhood, she repeatedly visited her grandmother in her hometown. Later, she expressed that her grandmother’s infinite love became her strength, that it has given her a positive attitude toward life. Additionally, her grandmother told many stories that influenced Geum-yi’s ability to be a storyteller. She was inspired by reading in her childhood, especially by the book *Heidi*. Deciding to be a writer, she did not go to college but immediately began writing and won prizes for her children’s stories in 1984 and 1985.

Geum-yi’s focus is often on women in her young adult novels. Additionally, she includes the harsh reality of Korean teenagers, especially girls, who are faced with not only the dominant patriarchy but also the highly competitive standards for teens. Her writing has improved Korean young adult literature as it renders an opportunity to reflect on teenage girls’ life in a Korean society.

Though Geum-yi focuses on the problems in Korean agricultural villages, she perceives them as a space where humanity is still pervasive, unlike in cities. A children’s story, *You Are Also a Twilight Lily*, is about a girl named Mir who moved into a village when her doctor mom was relocated to be the head of the village’s public health center. It depicts how she overcomes her difficulties with her strength gained from nature. The real contrast between cities and villages in Geum-yi’s stories makes modern Koreans reflect on their lives. Her writing creates ripples in their sentiments as many of them left villages and

now live in cities due to radical urbanization. While the subjects of Lee Geum-yi’s work vary, a common feature is the writer’s strong will to reflect the dark side of Korean society.

A feature children’s story, *The Country Where My Mother Lives*, is about a South Korean boy who accompanies his grandfather, a man displaced from North Korea during the Korean War, on his visit to Mt. Geumgang in North Korea. The writer visited Mt. Geumgang herself and created a story from her experience and her wish for reunification of the Korean peninsula and the reunion of separated families. Another story, *She Is Just a Little Different from Me*, features a girl with a developmental disability to challenge common stereotypical ideas. Geum-yi’s interest in minorities is in keeping with her position as one of the first writers of young adult novels. As previously mentioned, teenagers are the age group with a lot of difficulties in Korea, and public

awareness of teenagers’ human rights and culture is still underdeveloped. Only in the 2000s, literary works began to depict teenagers not as those to be educated, but as those with cultural agency. In this sense, Lee Geum-yi was truly one of the pioneers.

Five Books by Lee Geum-yi

- One night*. Sakaejul, 2016.
- There, may I go*. Sakaejul, 2016.
- Feed*. Prooni Books, 2012.
- The country where my mother lives*. Prooni Books, 2007.
- Yujin and Yujin*. Prooni Books, 2004



Lee Uk-bae

Illustrator–Korea

“Tradition is not automatically passed down to the next generation like DNA; instead, it is delivered by a conscious effort. I want to reinterpret traditional paintings in a modern sense and deliver them to the next generation.”



The illustrator Lee Uk-bae was born in Yongin in 1960. Nature in the countryside became the source of inspiration for him over time while he spent a happy childhood as a playful boy. One day, his father brought a blackboard home, which offered enough space to satisfy Uk-bae’s desire to draw. He later majored in sculpture in college, and the early 1980s saw heated democratic protests throughout the society and all around the campus. When Lee Uk-bae watched professors tear down senior students’ works of art that addressed the Gwangju Democratic Uprising, he developed a covenant with joint signatures and contributed a piece of writing to his university’s newspaper. This event marked a beginning of the artist’s reflection on art for social changes, departing from art for art’s sake. The questions he asked at that time were “What does an artist do in a society?,” “What is the freedom of expression in art?,” and “How can art participate in social changes?”

Such interests have led to his picturebooks about ideal changes of society, such as *The Mosquito and the Yellow Bull* and *When Spring Comes to the DMZ*.

When the Cold War ended and a civilian government started in the early 1990s, people’s art changed into art for the environment, mural art, and art for communities. Some of the artists pursued art for art’s sake. In 1993, however, Uk-bae took on a new career as an illustrator when he drew illustrations for *Development of Tools*, one of the books in the series titled *The World Is My Friend*. For the following two years, he devoted himself to the illustrations for *Sori’s Harvest Moon Day*, which was published in 1995 and marked his total change into an illustrator.

Lee Uk-bae reproduced uniquely Korean colored paintings. These can be traced back to the mural paintings of the Goguryeo dynasty more than 1,500 years ago. He devoted himself to inheriting the expressional styles of folk paintings and genre paintings and put them into picturebooks. Korean traditional colored paintings almost disappeared during the Japanese colonial period, but they were revived with the people’s art movement in the 1980s.

In his picturebooks, Uk-bae adopted traditional coloring techniques. He used traditional brushes, paper, and paints. His colors are clear and transparent, with all different chromas. In his book *The Strongest Rooster in the World*, the mountains and the sky are expressed in dim, dark colors reflecting the inner world of the rooster.

In addition, Uk-bae sees children as having agency and the ability to perceive and understand reality and join the drive for changes. That is why he started to

unfold stories about a divided Korea and wishes for peace in his picturebooks. The message of peace in his picturebooks is spreading throughout Korea and making inroads to Japan and China.

Five Books by Lee Uk-bae

When spring comes to the DMZ. Sakyjeul, 2010.

Jal Jal Jal 123. Sakyjeul, 2005.

The mosquito and the yellow bull. Gilbut Children, 2003.

The strongest rooster in the world. Jaemimaju, 1997.

Sori’s harvest moon day. Gilbut Children, 1995.





Gita Treice

Illustrator–Latvia

“The artist through his/her vision places the reader on a certain wave with the mode of the cover, the material, the used elements, the font—the whole general mood. Taking the book in their hands, they simply cannot remain unaffected. It is essential.”

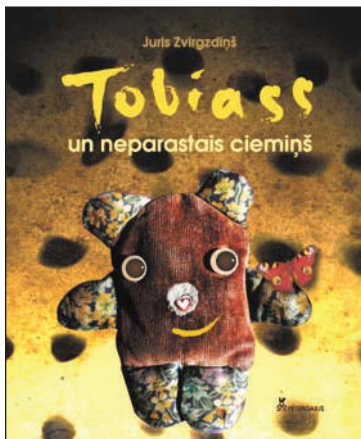
Born in Riga, Latvia, in 1969, Gita Treice studied applied art and choreography, with a love of ballet, in secondary school. She continued her education by attending the Latvian Academy of Art, where she obtained a bachelor’s and a master’s degree in art.

For two decades she has worked in children’s book illustration with her limitless spectrum of expression to convey knowledge or emotional experiences. She presents new means of expression, revealing unique, original modes of presentation. Her background in choreography and musical skills accounts for her excellent sense of rhythm and the lightness of composition. Studies and research in graphical design account for her skill in book art as well as her ability to develop the “principle of ensemble” in every specific theme and with every task she is challenged. Her nuanced color perception is nurtured through her paintings, which she presents in national and international shows and solo exhibitions.

Approaching her work with a subtly nuanced perception of the world, quiet attitude toward the daily routine, a presence of nature, and emotional vibrations, Treice’s work becomes an event that teaches children about art, life, and more. The quantity of details transforms the picture into a full-fledged story that is both active and thought provoking. She excels at including all senses in her work and processing them into readable emotions. For example, the sense of touch is stimulated through different paper surfaces, textures, and materials; the sense of smell comes with the use of materials such as wood, cardboard, handmade paper, textiles, boiled wool, and other materials—all making the

originals of the illustration a sort of process in a child’s self-discovery, a part of identity quest. Her work lends itself to close study, to being magnified; it is work that is made on a scale that perfectly meets the world perception of the child.

Gita Treice is a traveler, having been to such places as Gambia, Ecuador, Peru, Nepal, Zambia, Tibet, and the Himalayas—experiences that have equipped her with an internal wealth of knowledge, feelings, vision, risk, and experience that all transform into her book art. The unity of form and content mirror social processes; they become narrators of an époque, style, and personification, and are equivalent to concentrated discoveries of the future. Treice has been nominated many times for and awarded the International Award Baltic Sea Region, most recently in 2018. Numerous books created by Treice have won awards. Her work has been included in



the White Ravens List of the International Youth Library. She has received awards for her contributions to book design as well as for her illustrations themselves.

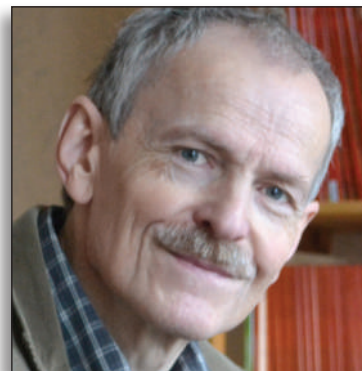
Five Books by Gita Treice

- Brūveri brūvē: dzejoli* (Brewers brew). Petergailis, 2018.
- Latviešu brīnumu pasakas* (Latvian fairy tales). Janis Roze Publishers, 2017.
- Kafka un celojošā lelle* (Kafka and the traveling doll). Petergailis, 2011.
- Tobiass un neparastais ciemiņš*. (Tobias and the unusual guest). Petergailis, 2010.
- Kiparu lerpatu Čieps*. (Scampering toolering Tweeny). Petergailis, 2008.

Kęstutis Kasparavičius

Illustrator–Lithuania

“I considered myself to be an applied artist, trying to adjust to the ideas of the author. I had utmost respect for the text. But I was left with a lot of unrealized ideas. When I started writing, I could finally realize them.... Illustrations are often born in my mind before the text.”



Kęstutis Kasparavičius is the most famous Lithuanian illustrator and writer of children’s books. The world of his illustrations is known to readers of children’s books in Europe, Asia, North America, and South America. He drew his first illustrations for children’s books in 1984 and since 1989 has worked with publishers in countries that include Germany, Denmark, Greece, France, Mexico, the United States, Taiwan, South Korea, and China.

Kęstutis Kasparavičius was born in June 1954, in Aukstadvaris, Lithuania, a place famous for its beautiful landscape. He left Aukstadvaris to begin his studies at M. K. Ciurlionis School of Arts, majoring in choir conducting. In 1972 he entered Vilnius Institute of Arts (now the Academy of Arts), with a specialty in graphic design. He started as a graphic designer at a publishing house and since 1984 he has been working as a children’s book illustrator.

Kasparavičius gained widespread recognition for illustrating classic works by authors such as Hans Christian Andersen, Carlo Collodi, E. T. A. Hoffmann, G. A. Bürger, and Fyodor Dostoyevsky. Before Kasparavičius, hardly any books by foreign authors were illustrated in Lithuania, so in this respect, the artist has considerably expanded the horizons of Lithuanian book art. The subtle colors of his painting, his precise drawings, masterful rendition of detail, innovative composition, humor, and elegance set Kasparavičius apart from other artists.

The list of this talented artist includes over sixty books, spanning from world classics and contemporary authors to his own books. He is the author

of eighteen books that can be found in more than twenty languages. As an illustrator he has organized over twenty solo exhibitions and participated in numerous international group exhibitions.

Kasparavičius is a highly prolific artist, with a distinctive style and an exclusive, lifetime dedication to this creative field. In his illustrations of picture-books, he creates a charming and ingenious world of childhood that children of different nations can

relate to. His work fosters an optimistic outlook and love for every living creature; it sharpens the awareness of the material environment and develops aesthetic feelings, especially through his favorite medium of watercolor.

Kasparavičius has won many varied awards, including an award for excellence at the Bologna Children’s Book Fair, Baltic Sea Region; the Jānis Baltvilks International Prize in Children’s Literature and BookArt; inclusion on the IBBY Honor

List and the White Raven List; being short-listed by Nami Concours; nominations for the Hans Christian Andersen Award; nominations for the Astrid Lindgren Memorial Award; and other national and international recognitions.

Five Books by Kestutis Kasparavičius

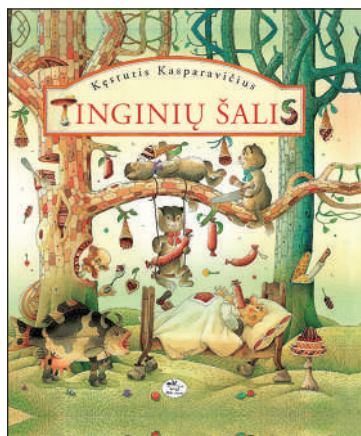
Pinocchio. Copenrath, 2018.

The neighbour around the corner. Nieko rimto, 2016.

Tinginių šalis (Lazy land). Nieko rimto, 2015.

Dingęs paveikslas (The missing picture). Nieko rimto, 2007.

Sodininkas Florencijus (Florencijus the gardener). Nieko rimto, 2007.



Bookbird 1/2019

Negotiating Agency, Voice, and Identity through Literature

Building on Björn's legacy and on the legacy of the editors who preceded him, we are extremely proud of this first *Bookbird* issue we got to edit, not just because it is our first one, but also because it addresses a theme that is extremely important and timely. And we are particularly happy to be able to open this special issue on agency, voice, and identity with the printed version of a powerful and moving speech, delivered by Deborah Ellis at the 2018 IBBY Congress in Athens. As Deborah explains, she chose to title her keynote presentation "Before They Give the Order" because there needs to be a before:

We have had plenty of "After They Give the Order."

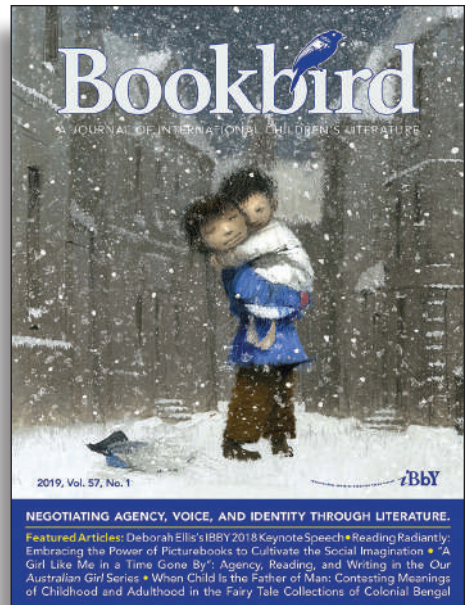
Nearly seventy million refugees are on the move all around the world today because of "after they give the order." Animal species are on the brink of extinction because of "after they give the order." ... But what I really want is a "Day Before." How can we change things so that there can be a Day Before? I want a Day Before the order is given to drop the drone on the wedding party in Afghanistan. I want a Day Before the order is given to toss the chemicals in the river. I want a Day Before the order is given to produce more guns so that someone can take them and shoot up a movie theater or a rock concert or a gay bar or a school.

In a fast-changing world, where power is becoming more and more oppressive and undemocratic, agency, voice, and identity are the very life elements that can sustain us. Our sense of agency—our ability to assert our identity, exert our voice, and make a difference in the world—is closely related to our drive to live, act, and hope. Citizens who contribute to, and receive from, their local and global communities strive to have a voice in issues that matter and to be part of decision-making processes that are of importance. Such empowerment comes from developing a strong sense of identity. And one important way in which people do this is by sharing their stories. Experiencing acts of agency through reading and writing offers powerful ways to consider the potential for our own agency and learn about other members of our local and global communities.

Kelly Wissman drives this point home in her featured article "Reading Radiantly: Embracing the Power of Picturebooks to Cultivate the Social Imagination." Wissman argues that within the complex times we live in, picturebooks can play vital roles in classrooms to "help us attune not only to the beauty in the world but also to our relationships to others, and to our responsibilities in light of social inequalities."

The child-heroes analyzed by Melanie Duckworth in her feature article on a series of Australian historical fiction assert their voice, agency, and identity through reading and writing, alongside comparable acts of creation, like storytelling, dancing, and drawing. Duckworth observes, "Reading offers the characters of these novels a chance to understand and question their worlds, and writing offers them a chance to remake them."

And Sarani Roy demonstrates that literature even has the potential to reclaim an entire nation's social and cultural agency and identity. In her feature article "When Child Is the Father of Man," Roy explores the ways in which the Bengali fairy tale collections of the late nineteenth and early twentieth centuries contributed to the postcolonial project of imagining a new age and a new nation by dismantling the binary of the righteous/rational/dependable/intelligent father and the disobedient/unreasonable/undisciplined child.



Mauricio Gómez Morín

Illustrator–Mexico



“I believe that good illustration expands the imagination of the reader, makes the story believable, places it in a time/space, endears the characters and tells other stories that are not told in the narrative but that are there latent. The illustration depends on the text but it is not restricted to it. The illustration is the interpretation and the testimony of a specialized reader: the illustrator who serves here as the artist who always accompanied the adventurous naturalists on the trips and discoveries. The illustrations are the postcards of the fabulous journey to which the text transported him.”

Mauricio Gómez Morín was born in Mexico City in 1956. From an early age he was interested in illustration and drew scribbles of all kinds. He began his formal apprenticeship as a visual artist at the age of eighteen, studying engraving at Taller de Gráfica Popular, where he encountered Alberto Beltrán’s illustrations and Leopoldo Méndez’s engravings. Later he studied engraving and then painting in the National School of Painting, Sculpture and Engraving, La Esmeralda. His experiences with engraving allowed him to integrate knowledge of this art form into his painting and illustration. As Mauricio Gómez Morín himself states: “In this way, my aesthetic and plastic resources as an illustrator come from painting and engraving; and my narrative, discursive, communicative resources as a painter come from the illustration.” He was part of the Mexican Front of Culture Workers. For ten years he was a professor of graphic design at the Metropolitan Autonomous University.

He won the 1983 Biennial Graphic Section of the National Institute of Fine Arts and the National Graphic Arts Prize in 1998. In 2007, he was nominated for the Hans Christian Andersen Award. He has worked for the Ministry of Public Education in the Libros del Rincón collections and Free Textbooks.

Mauricio Gómez Morín’s solid training and career as an artist, his great lucidity, and a vision that integrates a historical, social, and popular perspective of art (in particular Mexican art) are reflected

in the creation of his images. With them, he arouses emotions and feelings of empathy and solidarity, as well as rebellion and indignation. His illustrations are not innocent, but provocative. He constantly seeks to create social awareness in his readers with often clear references to the social and cultural reality of Mexico today. Readers are compelled to look carefully, to investigate, and to explore in depth to discover the details, references, intertextual elements, and approaches toward history, literature, and art, both universal and regional, that abound in his work. When he illustrates, he opens possibilities as he experiments and creates with mastery through a diversity of techniques and colors. His work moves between the real and the fantastic, but also, when necessary, he restricts himself to

the monochrome and exploits the expressivity of his strokes and figures, showing his artistry as an engraver.

Five Books by Mauricio Gómez Morín

Capullo rojo (The red cocoon). Fondo de Cultura Económica, 2018.

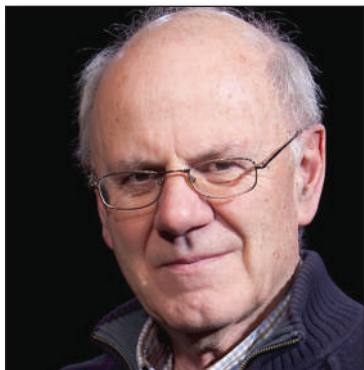
Tlajpijketl o la canción del maíz (The corn song). CONAFE, 2014.

El secreto de la flor que volaba (The secret of the flying flower). Océano Travesía, 2014.

La pequeña niña que siempre tenía hambre (The girl who was always hungry). Nostra, 2009.

En la oscuridad (In the darkness). FCE, 1996.





Toon Tellegen

Author–Netherlands

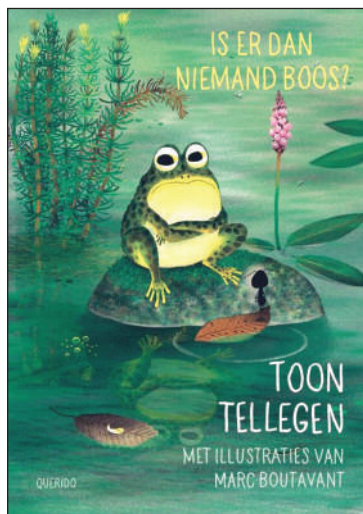
“I have a hundred wishes, and when I think about it possibly a thousand. But one wish is my most treasured wish, and that is to sit on the banks of the river among the animals on an afternoon in the beginning of Summer.”

Toon Tellegen was born on November 18, 1941, in Den Briel (the Netherlands) as the son of a general practitioner (family doctor). In 1959, after completing the gymnasium, Tellegen traveled to the United States to study liberal arts at the University of Virginia for a year. Back in the Netherlands, he studied medicine at the University of Utrecht. From 1970, he spent three years working as a physician in a hospital in Kenya, where he also collected animal stories among the Maasai. In 1973, Tellegen settled in Amsterdam as a general practitioner. For a long time, Tellegen combined his medical profession with writing for both adult and young readers, as well as having a family of his own. Between 1997 and 2009, he worked part time in several psychiatric clinics.

Toon Tellegen is a poet, children’s book writer, and writer of prose and theater plays for adults. In 1966, his first play, *Jimmy Walker*, appeared (written with H. Goslinga). This was followed by several others, some written specifically for the stage, some stage adaptations of his prose for adults. In 1980, Tellegen published his first book of poetry for adult readers, *De zin van een liguster* (*The Sense of a Privet*). For adult readers, Tellegen writes not only poetry but also prose, such as *Twee oude vrouwtjes* (*Two Old Ladies*, also adapted for the stage), *Dora (Dora)*, *Brieven aan Doornroosje* (*Letters to Sleeping Beauty*), and *De trein naar Pavlovsk en Oostvoorne* (*The Train to Pavlovsk and Oostvoorne*), a book of Russian stories that Tellegen’s grandfather had told him, which was nominated for the Libris Literatuur Prijs.

His first book of animal stories for young readers, *Er ging geen dag voorbij* (*Not a Day Went By*), appeared in 1984. Many more books of allegorical animal stories followed; in 1995, the first extensive collection of those stories, *Misschien wisten zij alles* (*Perhaps They Knew Everything*), was published. In 2009, this collection was followed by a new one: *Iedereen was er* (*Everyone Was Here*). Tellegen’s animal stories have been translated into French, Italian, Spanish, English, German, Swedish, Czech, Chinese, Japanese, Russian, Serbian, Polish, Turkish, and Finnish.

Toon Tellegen’s books for young readers have been honored with several Golden and Silver Slate Pencils. He received the Woutertje Pieterse Award twice and a Golden Owl for Youth Literature in 2000. For his entire body of work for young readers, he was awarded the Theo Thijssen Prize in 1997. In 2006, he received the Hendrik de Vries Award for his entire literary oeuvre, followed by the Constantijn Huygens Prize in 2007. Tellegen was a finalist for the biennial international Hans Christian Andersen Author Award in 2006.



Five Books by Toon Tellegen

- Is Er dan niemand boos* (Isn’t anybody angry?). Querido, 2018.
- De tuin van de walvis* (The whale’s garden). Querido, 2016.
- Mijn vader* (My father). Querido, 2015.
- Pikkuhenki*. Querido, 2006.
- Bijna iedereen kom omvallen*. (Nearly everyone could fall over). Querido, 2003.

Sylvia Weve

Illustrator–Netherlands

“Drawing is in my genes, it runs in my family. I got a lot of stimulation and lots of materials from a young age to express myself on paper. As a child I already knew: I will become an illustrator when I’m older.”



Sylvia Weve was born on May 28, 1954, in Utrecht (the Netherlands) and grew up in Roosendaal. She loved to draw when she was a little girl. After her secondary education in Roosendaal and Apeldoorn, she studied graphic design at the Art Academy in Arnhem. In 1976, she successfully completed her studies, and since 1978 she has lived and worked as an independent illustrator in Amsterdam.

After working for several newspapers and magazines, Weve illustrated her first children’s book in 1980, *Een gnoom op school* (A Gnome at School). Currently, she has illustrated over 150 books, mostly for children. Additionally, she has made countless drawings for, among others, *de Volkskrant*, *Playboy*, *Opzij*, *Vrij Nederland*, *Holland Festival*, and *Milieudefensie*. From 1986 until 1993, she also taught illustrative design at the art academy in Arnhem.

Early on in her career, Weve mostly drew with a blunted pen and ink, showing her capability to express emotions, movement, mood, and personality with just a few lines. For color, initially mainly used in cover illustrations, the felt-tip pen was her main media, but she was mostly known for her expressive black-and-white line drawings with which she enriched the works of countless children’s book authors.

Her approach changed when digital possibilities opened up. Since then, she has constructed her illustrations by combining digital and traditional techniques. Slowly but surely, her illustrations were also given more space, which allowed her to combine her illustrative talents with her graphic design qualities. In working together with author Bette Westera, starting in 1999, she found a partnership that led to masterful and daring award-winning books in

which author and illustrator are on entirely equal footing in the creative process. Weve also published two books that she not only illustrated but also wrote: *Kip en ei* (Chicken and Egg) and *Logboek van tot nu toe onbekende dieren* (Log of Thus Far Unknown Animals).

On a national level, Sylvia Weve has been awarded the Vlag en Wimpel (Flag and Streamer) three times, the Zilveren Penseel (Silver Paintbrush) three times, and a Gouden Penseel (Golden Paintbrush). The Amsterdam Foundation for the Arts awarded her the Prof. Pi Award for her entire oeuvre in illustration. In 2015, together with author Bette Westera, she received the Woutertje Pieterse Award for *Doodgewoon* (Dead Normal). Internationally, Sylvia Weve was greatly appreciated for her illustrations in *Ik leer je liedjes van verlangen* (I’ll Teach You Songs of Longing) and *Aan je*

apenstaartje hangen (Swinging by Your Monkeytail), written by Bette Westera. She received the IBBY Honor List Certificate for Illustration in 2012. For her contribution to children’s literature, Weve has been nominated for the Astrid Lindgren Memorial Award of 2018 and 2019.

Five Books by Sylvia Weve

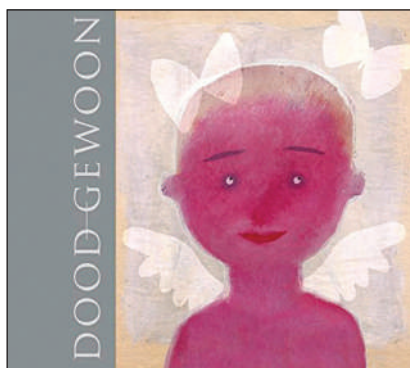
Jawlensky – Haar ogen (Jawlensky–Her Eyes). Den Haag, 2018.

Arme rijk (Poor rich). Gottmer, 2016.

Op een ochtend vroeg in de zomer (One morning in early summer). Querido, 2016.

Doodgewoon (Dead Normal). Gottmer, 2015.

Aan de kant, ik ben je oma niet! (Step aside, I am not your grandmother!). Gottmer, 2013.





Joy Cowley

Author—New Zealand

“I know better than to trust my own judgement—I test the stories in schools and make sure they work. For a lot of writers...it’s about what they want to produce. For me, it’s always about what needs to be read and what children want.”

In her 2010 memoir, *Navigation*, Joy Cowley revealed a woman who understands implicitly that writers don’t solely conjure up story but put their hopes, fears, losses, joys, and most especially values onto the page to connect with their readers. Cowley, the eldest of five children, was born in 1936 in Levin, a small New Zealand manufacturing town. Uprooted by family moves several times during her early years, Cowley recalled that books played no part in her early development. In fact, the only book her family owned was the Bible. The discovery of Flack’s *The Story of Ping* at age nine finally introduced her to the joy of books, and she soon became an avid and accomplished reader.

Married at nineteen, she moved to the Cowley farm near Palmerston North. Busy with four small children and life on a dairy farm, she eked out special time to write stories for her son Edward, who was struggling at school. Soon the teachers turned them into “big books” to use in their classes, such was their popularity and impact. Two adult stories published in *Short Story International* caught the attention of an editor at Doubleday, and subsequently, Cowley wrote five novels published by Doubleday.

In 1978, Cowley and her fellow *School Journal* contributors were invited to a weekend of workshops led by the Department of Education to develop stories for emergent readers. As a result, she and illustrator Robyn Belton began work on the first of the Greedy Cat stories. While waiting for its publication, Cowley began working with another publisher as well. As a result, the sixteen *Story Box Read-Together* books, including *Mrs. Wishy-Washy*,

were published, sold out immediately, and eventually were published in the United States, where they are still being published today.

For the next three decades, Cowley devoted herself entirely to publishing for young readers as well as teaching and promoting reading, running writers’ workshops in the United States and other countries. The quality of her stories for emergent readers, the richness of vocabulary, the wonderful characters, the repetition that builds language, and the immaculately structured texts, from simple to complex, enhance knowledge and confidence in young readers. The language in which the stories are told is, for young readers, relevant to their lives, intriguing, and entertaining.

On December 30, 2017, Cowley was awarded New Zealand’s highest honor, the Order of New Zealand. She was also short-listed for the 2018 Hans Christian Andersen Award. To date,

Joy Cowley has written more than 1,100 titles for all ages, from emergent readers through picturebooks, chapter books, junior novels, and adult books.

Five Books by Joy Cowley

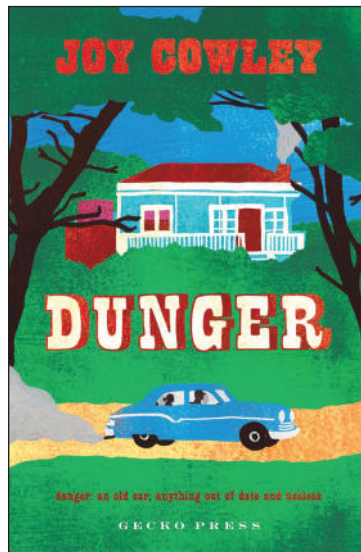
Dunger. Gecko Press, 2013.

Snake and Lizard. Illustrated by Gavin Bishop. Gecko Press, 2007.

The Red-Eyed Tree Frog. Photographs by Nic Bishop. Scholastic New York, 1999.

Greedy Cat. Illustrated by Robyn Belton. Learning Media, 1983.

The Duck in the Gun. Illustrated by Edward Sorel. Doubleday, 1960.



Bookbird 2/2019

Slowing Down, Reading, and Asking Provocative Questions

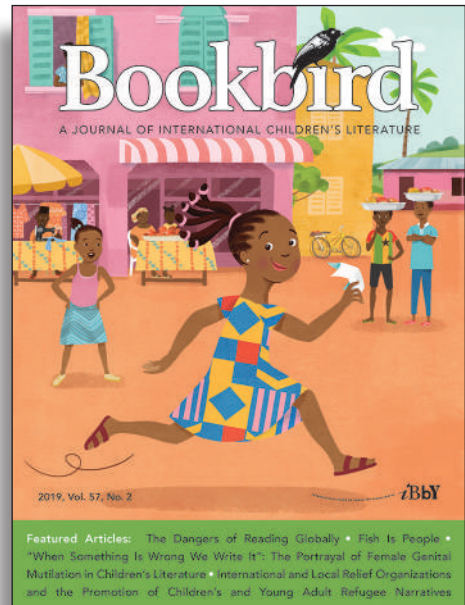
As Kęstutis Kasparavičius writes in his message for the 2019 International Children's Book Day celebration, "Someone who enjoys reading—be it a child or adult—is much more interesting than someone who doesn't care for books, who is always racing against the clock, who never has time to sit down, who fails to notice much of what surrounds us." Slowing down, noticing, reading, inevitably lead to questioning: questioning the text, questioning ourselves, questioning others, questioning the world. The authors we host in issue 57.2 are interesting people—people who slow down, read, and question—so they inevitably ask interesting questions. And more often than not, difficult and provocative questions are the most interesting ones.

Kathy Short asks about the dangers of reading globally. She sees great value in reading globally, of course, but she also asks us to think about our social responsibilities as book-makers, readers, and educators, and about what happens during the interaction of young readers with global literature when these responsibilities are taken lightly.

In "Fish Is People," Perry Nodelman asks whether picturebooks that feature anthropomorphic animals encourage children might children's thinking about animal characters also be shaping how children think about to ignore the "otherness" or difference of other species. And different kinds of people? In a playful analysis of numerous picturebooks with a focus on fish, Nodelman asks: "Do we respect others because we think of them as being like ourselves, or because of our awareness and acceptance of their differences from us?"

Ann Alston asks even more difficult questions about the portrayal of female genital mutilation (FGM) in children's literature, and Vassiliki Vassiloudi asks provocative questions in relation to refugee narratives produced, endorsed, and promoted by international refugee relief organizations. In an interview with Rob Bittner, author Elana K. Arnold asks us to consider what it currently means to write about sexual assault, rape culture, and violence against women and girls from a feminist standpoint. Asahi award winner Philippe Claudet poses provocative questions about how blind children read the world and how tactile illustrated books (TiBs) have been adjusting to their different ways of reading. And finally, Saori Katagiri asks us to think how one makes and performs Kamishibai in Arabic for Muslims in Japan, when certain Kamishibai images are bound to shock and alienate this audience.

This is an open-theme issue, but it so happened that there is a vibrant, strong theme running across every single text in it: Slow down, read, and ask provocative questions.





Marcin Szczygielski

Author—Poland

“In my childhood I was motivated by the disappointment that I experienced when, half-way through a book, I’d start feeling a terrible sadness that it would end soon—and I might never find another book as good as this one. I didn’t want to part with the story, the characters. I wanted more books like that, and if nobody writes them, then maybe I should do it?”

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. He received over twenty awards and distinctions in Poland and abroad. Four of his books were distinguished in the Book of the Year Contest organized by the Polish section of IBBY. In 2012, *Behind the Blue Door* was included in the IBBY Honor List. The author was also awarded first prize in the last three (out of four) editions of Astrid Lindgren’s competition organized by ABC XXI All of Poland Reads to Kids Foundation.

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 events and characters are at the crux of the secondary worlds in his novels, starting with the first one, *Omega*. Szczygielski’s literary worlds are usually constructed around intensely experienced events. Whether historical (such as *Rafe and the Ark of Time* or *The Theatre of Invisible Children*), contemporary (as with *Omega* or *The Black Mill*), or realistic (as in *Behind the Blue Door*), they affect the outside world and the protagonists’ perception of reality. They are connected with danger, risk, change, anomaly. They bring about transformations, after which the world can never be the same as before. However, the author is not a catastrophist. His protagonists are

never passive; they bravely face challenges. Szczygielski draws his child characters’ emotional and mental portraits with profound sensibility and accuracy and always emphasizes their otherness.

Marcin Szczygielski (born 1972) is a Polish writer and graphic designer. He 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 (Polish Writers

Association). His books for young readers have received numerous awards and recognition in Polish, Austrian, and German literary contests. Many of his novels, including *The Black Mill*, *Behind the Blue Door*, *Rafe and the Ark of Time*, and *The Witch Downstairs*, have been incorporated into the extracurricular reading list in Polish elementary schools.



Five Books by Marcin Szczygielski

Kłótwa dziewiątych urodzin (The curse of the ninth birthday). Bajka Publishing, 2016.

Teatr niewidzialnych dzieci (The theatre of invisible children). Instytut Wydawniczy Latarnik Publishing, 2016.

Arka czasu (Rafe and the ark of time). Stentor Publishing, 2013.

Czarny młyn (The black mill). Stentor Publishing, 2010.

Omega. Instytut Wydawniczy Latarnik Publishing, 2009.

Iwona Chmielewska

Illustrator—Poland

“I am mostly inspired by simple, everyday things.... Once we take these ordinary things and usual heroes, and gift them with unusual qualities, putting them in the most unexpected situations, we can create connections between the real and the imaginary world.”



Iwona Chmielewska is an exceptional artist of Polish origins whose artwork has been recognized and highly admired both at home and abroad, especially in South Korea and Germany, as well as in Portugal, Spain, Mexico, China, Taiwan, and Japan. She has won awards in Warsaw, Seoul, and Mexico City. In 2007, she won the Golden Apple of Biennial of Illustration Bratislava (Slovakia), and she won the Bologna Ragazzi Award twice, in 2011 and 2013. There are more than forty titles in her oeuvre.

Iwona Chmielewska was born on February 5, 1960, in Pabianice, Poland. She studied at the Faculty of Fine Arts of the Nicolaus Copernicus University in Toruń and graduated from the Printmaking Department in 1984. She lives and works in Toruń—the city of Copernicus, which became a protagonist of one of her books, *Four Directions of Time*. She stepped onto the path of book illustration at the beginning of the 1990s when she was dealing with more classical approaches to book graphic design. She illustrated two editions of *A Little Princess* and *The Secret Garden* by Frances Hodgson Burnett and *Anne of Green Gables* by L. M. Montgomery as well as collections of verses by famous Polish poets. In 2003 at the Bologna Children’s Book Fair, she met Jiwone Lee, Korean art historian and literary agent. The collaboration between the two women led to Chmielewska’s original books being published in South Korea.

Through her illustrations, Chmielewska wants to teach the widest audience to read carefully to understand the world, to look attentively to explain the world, and to think profoundly to realize everything

that surrounds us. She does it with the use of the simplest means in terms of technique and form, style and contents. Chmielewska often uses pencils, crayons, and cutout pieces from old notebooks and journals. Her drawings are clear, sometimes slightly naïve, always neat and studious, with much empty space in her illustrations. The artist uses subtle patterns, sometimes almost pale, slightly visible, therefore directing attention to a tiny detail that may become a visual key to a whole story.

Iwona Chmielewska’s books are mainly about people and the relations between them. The emotions, feelings, and experiences are both ordinary and unique, just like our existence is always one of a kind as it is ours. She also tries to focus our attention on extraordinary lives of people both well known and anonymous. The artist loves dichotomic structure. It appears in the majority of her book concepts, occasionally starting already at the level of the title, such as in *Halfway Full or Halfway Empty?*

She has published over forty books, cooperating with many publishing houses both in Poland and abroad.

Five Books by Iwona Chmielewska

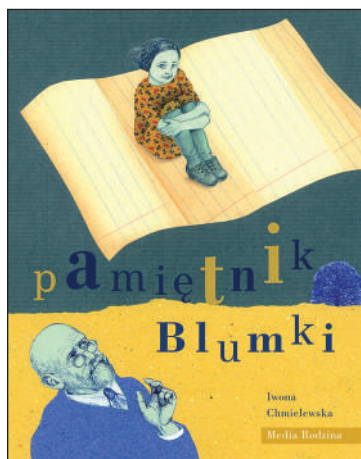
Abc.de. Warstwy Publishing, 2015.

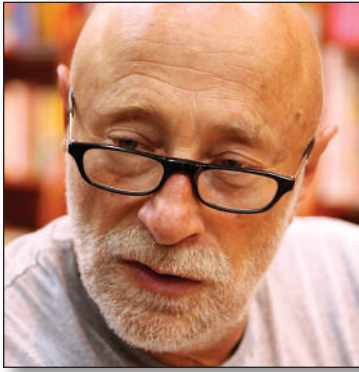
Oczy (Eyes). Warstwy Publishing, 2014.

Cztery zwykłe miski (Four ordinary bowls). Format Publishing, 2013.

Kłopot (Trouble). Wytównia Publishing, 2012.

Pamiętnik Blumki (Blumka’s diary). Media Rodzina Publishing, 2011.





Grigory Oster

Author—Russia

“Obedient children grow up to become obedient adults. When too many obedient adults are gathered in the same place, terrible things happen.”

Grigory Oster was born in the Soviet Union in 1947, a time when the country was ruled by Joseph Stalin. Even for a child, life was steeped in ideological propaganda. A year after Oster was born, his parents moved, taking him from Odessa to Yalta, a small resort city in the south of Crimea. From early childhood, Oster was an avid reader. He describes books as “providing shelter, a safe place, into which no adult can follow you.” Soon, however, he became old enough to recognize that in the Soviet world surrounding him, many books played an entirely different role due to censorship and the deformed version of reality that was created. However, he persisted in his love of books and before the age of eighteen, he was already known in his town as a poet and lyricist.

After completing his high school education, Oster was drafted to the Soviet Navy. He served three years in the northern city of Severomorsk, beyond the Arctic Circle. It was during this time that he decided to write for children. Books were censored, and while this included children’s books, the people censoring were not always smart enough to recognize the seeds of independent thought and self-expression that talented writers were able to smuggle in between the lines. This circumstance forced some of the most gifted poets and writers of the Soviet Union to write for children. Oster’s first book for children, *The Joy of Giving*, was published in 1975. He went on to write many more books, cartoons, and plays in the next decade and a half. After the collapse of the Soviet Union in 1991, when privately owned publishers were at last able to release books with no censorship, Grigory Oster rapidly became a household name.

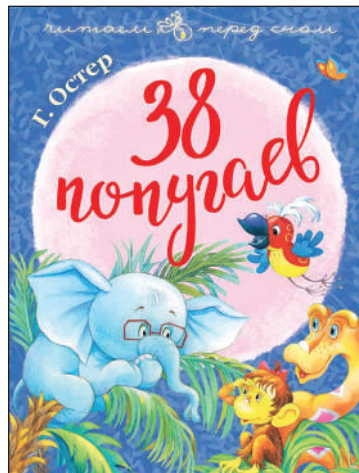
Copies of his books have been printed in the tens of millions and translated into more than a dozen languages. His literary contributions are in the form of novels, poems, plays, and cartoon scripts. He has published over three hundred children’s books.

Oster’s writing style is characterized by a unique and recognizable sense of playful irreverence. He believes that the only way to protect young readers from the dangers of indoctrination is through encouraging free critical thought. In his work, children are invited to question existing conventions on every possible level of abstraction—from the use of language to familiar relationships and social patterns. Oster never talks down to his readers. He trusts in their ability to understand irony and think for themselves. His unwillingness to adhere to a traditional patronizing manner of communicating with children allows him to establish a relationship of mutual trust with each new generation of readers.

Because of his vast and varied body of work, unique writing style, and deep underlying respect for the independence of young readers, Grigory Oster is considered by many to be the most prominent living children’s author in Russia.

Five Books by Grigory Oster

- 38 попугаев (38 Parrots). Illustrated by Elena Zape-sochnaya. Malysh, 2017.
- Сказка с подробностями (A bedtime story with additional details). Malysh, 2017.
- Задачник (Math problems). Malysh, 2017.
- Петька-микроб (Peter the germ). Malysh, 2017.
- Дети и Эти (Back to the kids’ table). Malysh, 2013.



Victoria Fomina

Illustrator–Russia



“I like to draw very much. It gives to me a physical pleasure. It seems to me that I often have a telepathic communication with molecules of water, acrylic and paper, that they sometimes hear me and do everything that I want.”

Victoria Fomina was born in 1963 in a small town, Kerch, on the coast of the Black Sea. She says that as a child, she liked to draw columns and arches of antique architecture. Books about legends were part of her childhood. She graduated from the Moscow State Academy of Architecture, but the illustration of books is her passion. About making forty books for children, she says, “I like to work with water-based paints—watercolor, gouache, and acrylic. They are mobile and allow spontaneity when I paint. They make miracles happen.”

Fomina’s books have been published in Russia, the United States, South Korea, Taiwan, Switzerland, Brazil, Italy, France, China, and Norway. She supports other illustrators through the Association of Moscow book illustrators and serves as a reviewer for graduates of the Moscow State University of Printing. She has also served as a juror of the New Book for Children competition as well as serving as a member of the International Jury for the Biennial of Illustrations in Bratislava, Slovakia. In 2018, she was a juror of the Global Illustration Award of Frankfurter Buchmesse, Frankfurt, Germany.

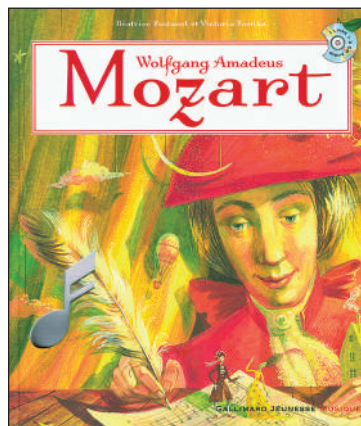
Each book Victoria Fomina works on is an opportunity for her to create a new harmonious space and time, where visual and verbal images enrich each other in a synergetic way. The book becomes a project of a fantastic “country” since she “constructs” everything anew—design and architecture, geography

and gastronomy. In an unrestrained, dreamlike fantasy, and at the same time using strict academic applications, the various components of the context are combined in a paradoxical way—and create a special composition of the book. Allegory has been used to describe her work as well as the interesting combination of surreal with internal logic. The magical “childish” point of view turns Fomina’s books into enchanting universes destroying habitual logical schemes. Comprehending them, readers involuntarily widen the boundaries of their perception—and become magicians themselves.

Victoria Fomina has participated in numerous exhibitions of her work and has received many honors, including the first prize “Gold Award” Global Illustration Award Frankfurt (Germany, 2017); a diploma from the international competition “Image of the Book” (Russia, 2017); a diploma from the Russian Academy of Arts (Russia, 2017); the Purple Island Award of Nami Concours (South Korea, 2019); and selection for the Bologna Illustrators Exhibition (Italy, 2019).

Five Books by Victoria Fomina

- Snow White*. JFEP, 2017.
- East of the sun and west of the moon*. Sigongsa, 2006.
- Thumbellina*. Korea Child Academy, 2004.
- The necklace of princess Fiorimonde*. Voongjiin, 2003.
- Mozart*. Grimm Press, Taiwan, 2002.





Peter Svetina

Author—Slovenia

“Every child is born curious and inquisitive—and more or less cheeky, in one way or another; but I believe every child has some curiosity. If you feed it, it’ll grow, and if you don’t, it’ll be stunted.”

Peter Svetina was born in 1970 in Ljubljana. He studied Slovenian and completed his PhD on Slovenian poetry in 2001. He is an associate professor for Slavic literature at the Institute for Slavic languages, Alpen-Adria University, Klagenfurt, Austria. He writes for children, young adults, and adults, but his work often crosses the borders between different target audiences and can be read as crossover literature. His literary debut was a picturebook called *The Walrus Who Didn’t Want to Cut His Nails*, which soon served as the basis for a puppet play, a path later followed by many of his works (e.g., *Mr. Constantine’s Hat*). His books for children and youth have been translated into English, German, Spanish, Korean, Polish, Latvian, Estonian, and Lithuanian. Svetina’s works often play with occurrences and images from his everyday life. They reflect not only his home town of Ljubljana and the destinations of his travels but also his scholarly interests—Svetina’s scientific research is focused on old Slovenian poetry, and children’s and youth literature.

Svetina’s poetry and stories develop along two distinct paths: toward language play on the one hand and toward real-life topics on the other; however, both developments reflect the author’s distinctive poetics of combining nonsense and realism, including problem fiction. His poetry books are extremely varied and represent one of the high points of contemporary Slovenian poetry.

Readers can also detect wordplay typical of nonsense poetry in poems that are predominantly based on the real world of the modern child, who is not just playful and appreciative of the wonders of nature, but also sometimes lonely.

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 nonintrusive moral evaluation of the character’s actions. Svetina is most recognized for his unique nonsense stories that feature unusual animals with similarly unusual names. 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 care for the other, and the characters are filled with wonder at everything around them: the wisdom of their existence is that anybody can be childlike and ask seemingly irrelevant (absurd) questions and then try to answer them with the same “logic” of nonsense—only to coexist with another in the dialogue.

Svetina’s books have received some of the most prestigious national and international awards

and are immensely popular among literary critics as well as young readers. He is generally included in all respected textbooks and reviews of contemporary Slovenian children’s literature.

Five Books by Peter Svetina

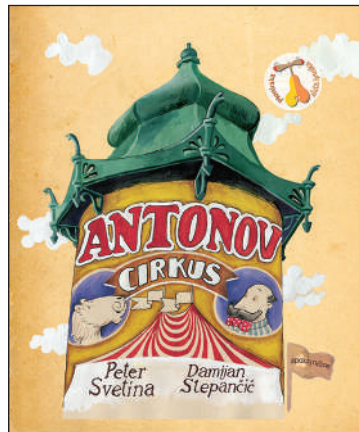
Sosed Pod stropom (My neighbour up there). KUD Sodobnost, 2016.

Molitvice s stopnic (Prayers from the stairs). Mladinska knjiga, 2016.

Ropotarna (The lumber room). Miš, Dob pri Domžalah, 2012.

Modrost nilskih konjev (Hippopotamus wisdom). DZS, 2010.

Antonov cirkus (Anton’s circus). Vodnikova založba, Sodobnost International, 2008.



Damijan Stepančič

Illustrator–Slovenia

“I believe a text’s best qualities lie in that which is not mentioned, not described, that which is left off the pages, which we can only guess at.... And that’s the aspect I’m most interested in. I use this no man’s land, which doesn’t even belong to the author, for illustrations. Because illustrations are not simply a replication of the text in picture form, they’re an organism in itself, with its own logic. Only in such a way can they coexist with the text.”



Damijan Stepančič was born on May 22, 1969, in Ljubljana. After completing the secondary school for design and photography in Ljubljana, he continued his studies at the Academy of Fine Arts, in the field of design. With the recognition that a classical approach suited him better in confronting fundamental artistic problems, he decided in 1991, after completing two years of design, to study at the Department of Painting, from which he graduated in 1996. Since then, he has devoted himself particularly actively to illustrating books for young people. In addition to painting, he cultivates other related art forms: comics, cartoons, and puppets. The expressiveness of his illustrations is clearly influenced by painting skills, from the underlying colors and composition to the size of formats, which is in line with the author’s conviction that painting and illustration go hand in hand. He has so far illustrated almost a hundred books, co-created many comic books, and had several independent exhibitions in the field of illustration. He has illustrated around a hundred textbooks, exercise books, handbooks for teachers, and other educational material, as well as more than 120 articles in children’s magazines (e.g., *Ciciban*, *Cicido*, *Firbec*, *Kekec*, *Moj Planet*, *PIL*).

Damijan Stepančič was soon creating illustrations for all age groups and developed a suitable approach for each. Aware of the danger that stylization and the aspiration for being recognizable could lead to a repetitive illustrative pattern, he works to create fresh a style that speaks to each book as well as to the creative imagination of the illustrator.

Stepančič thus proves his versatility again and again, despite having crystallized his primary expression, which is soft and playful, as if intentionally for children’s poetry. Between 2002 and 2012, he illustrated selected works of several Slovenian classic writers of this form. He is aware that the relation between the text and illustrations cannot be only rectilinear, such as is seen in *Zgodba o sidru* (*Story of an Anchor*), his first original picturebook. This is a picturebook without text, and the illustrations are arranged in such a way that they don’t suggest a single story but enable numerous interpretations. Stepančič is also aware of the importance of cooperation between the writer or poet and the illustrator. Some authors actually write their own comic scripts especially for him, while for others, he has created adaptations of already published novels and short stories. His playfulness and humor are thus supplemented with a great mastery of classical painting skills, and his disciplined subordination to the text does not restrict his imagination but gives it additional flight.

Five Books by Damijan Stepančič

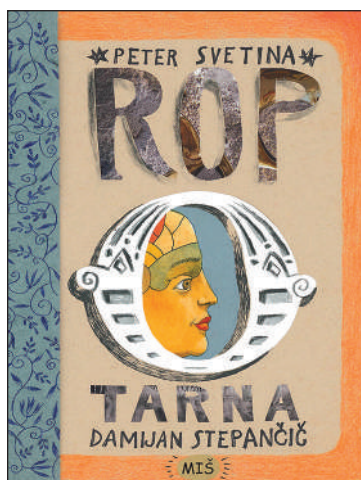
Arsenije! Miš, 2017.

Živalska kmetija - Strip po predlogi Georgea Orwella (Animal Farm, a comic based on the novel by George Orwell). Miš, 2015.

Ropotarna (The lumber room). Miš, 2012.

Zgodba o sidru (The story of the anchor). Mladinska knjiga, 2010.

Kje pa ti živiš (Where do you live?). Rokus Klett, 2010.





Jaco Jacobs

Author—South Africa

It's good to fight for something but you also have to know when to stop—otherwise the fight can become bigger than the thing you're fighting against."

Jaco Jacobs grew up in a small Karoo town in South Africa, where he fell in love with books at a very young age. His writing career started at school with his participation in numerous competitions for aspiring writers and the publication of his first short stories in magazines. At eighteen, he wrote his first youth novel, *Pretpark (Funfair)*, which was later published by Human & Rousseau. He studied at the University of the Free State in Bloemfontein, and obtained a BA degree in communication science, as well as a BA (Hons.) degree in Afrikaans and Dutch literature. After working as journalist and editor of the youth supplement at the daily newspaper *Volksblad*, he joined LAPA Publishers as children's book publisher, where he worked for thirteen years before becoming a full-time author.

Jacobs has published more than 150 books for children and young people, including picture-books, collections of children's verse, and nonfiction. More than a million copies of his books have been sold. He believes humor is one of the essential ingredients in an enjoyable children's book, and his books, such as *My ouma is 'n rock-ster (My Granny Is a Rock Star)* and *Wurms met tamatiesous (Worms in Tomato Sauce and Other Silly Poems)*, and translations are characterized by a strong element of fun.

He was awarded the Alba Bouwer Prize, the MML Literature Award, the Elsabé Steenberg Prize, the Tienie Holloway Medal, and the C.P. Hoogenhout Medal, and he has won twenty-six ATKV Children's Book Awards, the only book award in Afrikaans where children get to vote for their favorite books. In 2008, his youth novel *Suurlemoen!* was named an international IBBY Honor Book. Two of his novels

for teenagers, *Suurlemoen!* and *Oor 'n motorfiets, 'n zombieflik en lang getalle wat deur elf gedeel kan word*, have been adapted into full-length feature films.

Having sold over a million copies of his books, Jacobs is the most prolific children's book writer in Afrikaans and continues to work steadfastly toward improving literacy rates in South Africa in his capacity as an author as well as a publisher, translator, and freelance journalist.

By translating works into his native Afrikaans,

Jacobs not only works to create new children's books but also allows greater numbers of South African children access to a world of books otherwise unavailable to them in their language. Jacobs has translated more than 250 books for young people into Afrikaans.

Jacobs is also a freelance journalist, columnist, and long-distance runner. He lives in Bloemfontein with his wife, Elize, and two daughters, Mia and Emma.

Five Books by Jaco Jacobs

Dinge wat ek nie van skape geweet

het nie (Things I didn't know about sheep). LAPA Publishers, 2018.

Die swakste restaurant in die heelal (The worst restaurant in the universe). LAPA Publishers, 2018.

'n Goeie dag vir boomklim (Good day for climbing trees). Oneworld Publications, 2015.

Moenie hierdie boek eet nie! 'n Rympie vir elke dag van die jaar (Don't eat this book! A poem for every day of the year). LAPA Publishers, 2013.

Oor 'n motorfiets, 'n zombieflik en lang getalle wat deur elf gedeel kan word (A good night for shooting zombies). Oneworld Publications, 2013.



Niki Daly

Illustrator—South Africa

“When I am planning the illustrations for a new book, I find myself staring at people as if to imprint them on my mind. Then I go to my studio and draw from memory. I draw a character over and over, until it materializes unmistakably before me on the page. Then I find I can draw that person from any angle, with any expression, in any mood.”



Born June 13, 1946, in Cape Town, South Africa, Niki Daly was educated at Observatory Boys Junior School and Observatory High School. He now lives with his wife, the illustrator Jude Daly, in the small seaside village of Kleinmond along the Cape coast, where they both continue to produce picturebooks.

Daly has had a long career contributing to the arts in South Africa and beyond. Initially interested in becoming a musician, he worked for CBS Record Company in London as a singer and songwriter from 1971 to 1973 before returning to South Africa, where he took on the position of junior art director for advertising agencies. Daly also worked as a freelance illustrator and published his first book, *The Little Girl Who Lived Down the Road*, for which he was awarded the British Arts Council Illustration Award. He returned to London in the late seventies and worked as a graphics teacher, editorial illustrator, and teacher of art and design. In the 1980s, Daly returned to South Africa as the head of graphic design at Stellenbosch University. He began working for David Philip Publishers as the head of Songololo Books, where he ran writing and illustration workshops.

Niki Daly is the most inspirational and prolific South African artist (and author) of books for children. Since 1978, he has been involved in the production of more than fifty books, some of which he illustrated and others of which he was the sole author of the text. Various awards have been conferred on fourteen of these books and several have been mentioned in special lists, such as the IBBY Honor List. Daly's illustrations create

intercultural awareness and build empathy, and his stories allow healing. His respect and care for children are embedded in his writing and exuberant illustrations that capture their lives and the energy of South Africa.

He has focused on working with publishers who will translate his books into the vernacular, thereby allowing South African children to read in their home language. He understands the need to have more local content available in a child's home language as this helps grow a love and culture of reading. As a result of his concern for indigenous languages, he helped run the READ Organisation writers' and illustrators' workshops that resulted in the *Little Library* series (1996 winner of the IBBY-Asahi Reading Promotion Award).

Daly reinvents his style for every book he does. No two are alike, unless they belong to a series. They differ not only in technique but also in the degree of realism. He has an instinctive understanding of the simplification of a figure to accentuate certain characteristics, usually with a humorous effect. Niki Daly evinces the rich variety of South African life through his choice of characters and the way in which he depicts their essential features.

Five Books by Niki Daly

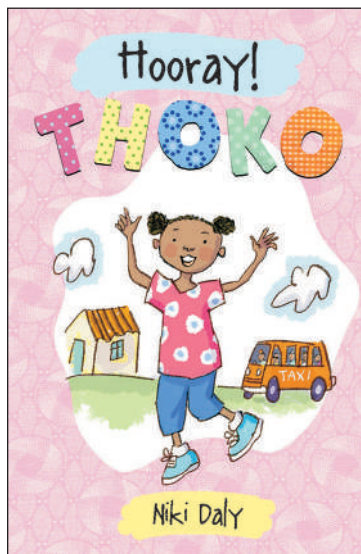
Hooray! Thoko. Jacana Media, 2017.

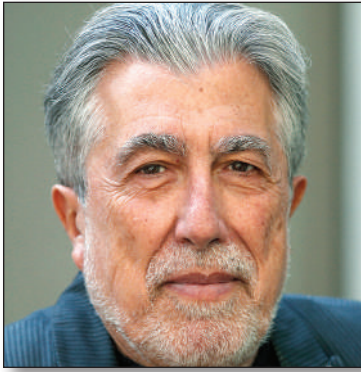
The Herd Boy. Jacana Media, 2012.

One Round Moon and a Star for Me. Songololo Books David Philip Publishers, 2003.

Not So Fast Songololo. Harmondsworth, 1985.

Fly, Eagle Fly! Tafelberg, 1982.





Jordi Sierra i Fabra

Author—Spain

“I have seen the power a book has in changing a person, the smile of a boy receiving one, this feeling that sets you in the right place and in the right moment doing things that transcend the fact of invented stories. It’s something exciting, unpayable.”

Jordi Sierra i Fabra was born in Barcelona in 1947. At the age of twelve, he wrote a five-hundred-page novel with intentions of becoming a writer. His musical interests and abilities became his main focus after finishing high school, and he became a music critic. His first book was published in 1972, *1962-72 A History of Pop Music*, the first work in its genre published in Spain and a best seller. In 1976, he left his music positions to focus on literature and traveling as he began an extensive writing career in other areas. This career entails continuous presentations, honors, awards, and most significant to him, the creation of The Jordi Sierra i Fabra Foundation, Barcelona, Spain. This foundation supports, encourages, and awards young authors. Fabra’s work has been used for theater and musicals. As of 2017, he had sold more than twelve million books.

His work is extensive in both the number of books but also the critical topics he has covered through various genres—science fiction, poetry, crime fiction, humor, fantasy, and others. Among the topics found in his work are war, drugs, slavery, refugee children and the exploitation of children, youth violence, youth problems, racism, technology, and the extinction of animals. He also has addressed issues specific to Latin America, such as dictatorships, indigenous tribes and their continuation, and massacres. His plots are developed with rich characters and believable, authentic plots. His belief in telling the truth with passion is evident in how he handles the topics at hand.

María Jesús Gil notes that as a result of this commitment to literature, “Jordi has obtained the highest awards in Spanish language such as The

National LIJ Award for ‘Kafka and the Traveling Doll’ in 2007, the Cervantes Chico in 2012, the Gold Medal for Merit in the Fine Arts in 2017, the Creu de Sant Jordi of the Generalitat de Catalunya in 2018, and (what is) considered the most important prize in Spanish language: The Ibero-American Prize in 2013.”

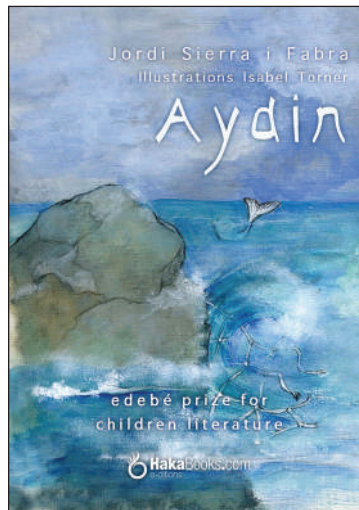
Reina Duarte shares that as a young adult reader at a time when Spain had lived under a dictatorship, her favorite books were always translations from

other languages. “When I read *La Revolución del 32 de Triciembre*, by Jordi Sierra i Fabra, I discovered a close and strong voice, someone who spoke with freedom about other young people who wanted to live in peace, making love, not war. Later, as an editor, Duarte says that for her, the most important accomplishment of Jordi Sierra i Fabra is that “[h]e changed a country of readers who had not found books for them. He changed not only my generation as reader, so as person, plus a lot of the following generations (eighties, nineties, millennials),

and not only from Spain, from other countries of Latin America too, because he never stops writing, never.” His concerns are the same as those of his readers today.

Five Books by Jordi Sierra i Fabra

- Las palabras heridas* (Wounded words). Siruela, 2017.
- Kafka Y la muñeca viajera* (Kafka and the travelling doll). Siruela, 2016.
- Material sensible. Cuentos crueles* (Sensitive matter. Cruel accounts). SM, 2005.
- Campos de Fresas* (Strawberry fields). SM, 1997.
- Aydin*. Ebebe, 1994.



Elena Odriozola

Illustrator–Spain

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



Born in San Sebastián in 1967, Elena Odriozola states she was influenced by her father and grandfather, who were artists; a great-aunt who was a storyteller; and summers in her childhood in Baztan, a beautiful natural landscape. After studying art and decoration, she completed university studies in 1989 and worked in an advertising agency for eight years until in 1997 she began working as a full-time illustrator. Since then she has illustrated over one hundred books, mainly published in Spain but also in France, the United Kingdom, Mexico, and Taiwan. Her books have been published in the languages of Basque, Spanish, Galician, Catalan, English, French, Portuguese, Chinese, Japanese, Korean, German, Italian, Brazilian Portuguese, Dutch, Polish, and Turkish.

Highlights in her career include participation in the 2005 and 2010 Bologna Book Fair exhibits; inclusion in the IBBY Honor’s List 2006; selection as a finalist for the Kate Greenaway Award 2004; selection at the Bienial of Illustration Bratislava in 2003, 2013, and 2015; nomination for the Astrid Lindgren Memorial Award in 2012, 2013, 2014, 2015, and 2016; and other international honors.

Elena Odriozola has been said to be one of the most individual illustrators in the field of children’s book illustration. As an illustrator, she draws for herself and not necessarily for her audience. Her sketchbook is always with her when she travels, and her drawings are interpreted in her use of pencil, watercolors, ink, and more recently, acrylics. Pep Molist, in a 2008 article, stated, “When looking closely at Elena Odriozola’s work, and when talking

to her, one has the feeling that her characters have a life of their own. There are so many of them and they are so diverse that, out of context, they could fill the walls of a museum with a world bursting with people and life.” Other characteristics of her style, as stated in this article, are “the lack of superfluous details; the ability to exploit the relationship between the figures and their backgrounds; the restricted use or sometimes complete lack of exteriors and landscapes; and her skill in creating an atmosphere.”

While Odriozola has been praised for her interpretation of text in a way that gives life to characters outside the text, she also invites readers into their own interpretation—into intimate spaces where they can find themselves. Other notable characteristics of her work include her ability to enhance the significance of literary text through her artistic interpretation, even when illustrating traditional titles; her use of narrative genres such as paper theater, panoramas, or traditional *aleluya*, picture series on a single page; her offering possibilities of

play and the complexities of identification for young readers; and a search for understanding that goes beyond the aesthetics of her work.

Five Books by Elena Odriozola

Sentimientos encontrados (Discovered feelings).

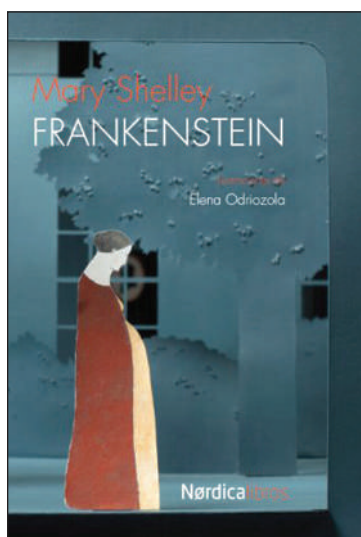
Ediciones Modernas El Embudo, 2019.

En el bosque (In the forest). Zorro Rojo, 2018.

Ur: Euriaren liburua (Ur: Book of rain). Denonartean, 2014.

Frankenstein. Nórdica libros, 2013.

Eguberria (Christmas). Nerea, 2012





Annika Thor

Author–Sweden

“And for many immigrant children in Sweden, they [the Steiner girls sequels] have become a way of processing their own situation ‘at a distance’, which is sometimes easier than through a story that is closer to their own lives.”

Annika Thor was born in 1950 and grew up in a Jewish home in Gothenburg. She has been a librarian and an arts director, as well as a freelance writer in film, media, and children’s culture. She also writes drama and film manuscripts, often for children and young people. Since her debut, Annika Thor has become one of the most successful authors of books for children and young adults. Her first book, *En ö i havet* (An Island in the Sea), was published in 1996. The story is set in the 1940s and is about two Jewish refugee sisters who come from Vienna, Austria, to live on an island in the Gothenburg archipelago. It met with great critical acclaim and was nominated for the prestigious August Prize. In the historical novel’s sequels about the Steiner girls, beginning with *En ö i havet* (A Faraway Island) and continuing with *Näckrosdammen* (The Lily Pond), *Havets Djup* (Deep Sea), and *Öppet hav* (Open Sea), Thor portrays through historical fiction how young people’s identity and social and cultural belonging can develop. This novel sequel was the start of a twenty-year-long authorship of literature for all ages.

In all, Thor has published more than twenty books for children and adults of all ages. Often they portray people in dire situations, struggling to find a place in life, with psychological and existential conflicts strongly affected by the society in which they live. She is widely praised both in Sweden and abroad and has received numerous prizes, such as the August Prize and the Deutscher Jugendliteraturpreis. So far, her books have been translated into eighteen different languages.

Annika Thor is immediately recognized for her

strong advocacy for the human rights of children and young adults to be treated with dignity and respect. Thor centers on what it means to be human in relation to identity and belonging. The individual’s struggle to find a place in existence is a motif, and the quests for love and community as well as loneliness are central concerns. Thor’s texts draw attention to how migrants and refugee children are treated in their new context and social environments, in which identity and belonging are created in interaction with others. With gripping realism and insight into children’s way of approaching reality, she depicts not least how refugees perceive themselves and are perceived by others as well as the experience of being viewed as an object or reduced to being part of a group without individuality.

Since the publication of the Steiner sequels, the novels have been translated into around twenty languages. There are adaptations for film, the stage, and radio and also audiobook editions. Thor’s texts have made lasting impressions, and she has

received a number of awards for her works in Sweden and abroad. Sadly, her central themes are increasingly topical in the world today and her novels call for renewed attention.

Five Books by Annika Thor

Flickan från långt borta (The girl from far away).

Bonnier Carlsen, 2014.

Öppet hav (Open sea). Bonnier Carlsen, 1999.

Havets djup (Deep sea). Bonnier Carlsen, 1998.

Näckrosdammen (The lily pond). Bonnier Carlsen, 1997.

En ö i havet (A faraway island). Bonnier Carlsen, 1996.



Eva Lindström

Illustrator–Sweden

“If I did not allow the characters to be ‘themselves’, there would be no story to tell.... [T]hat is the main thing about it, their personalities lead the way, they are the story.... I think that when you invent a character it is just a way of presenting one side of yourself.”



Born in Västerås in 1952, Eva Lindström attended School of Arts in Västerås from 1968 to 1969 and Art School Konstfack, Stockholm, from 1969 to 1974. Her college years were those of left-wing orientations at the school, and she took part in forming a radical group with others in her painting class. Her work at this time creating cartoon strips with an outspoken, controversial style led to a unique humor style in her work with authors in following years.

In 1988, she published her first solo picturebook, *Kattmössan* (The Cat’s Hat), in watercolor and ink. *Lurix* (Lurix) was her next book and brought attention to her work as well as revealed her attention to her re-creation of the world that children inhabit that is filed with creativity—a world that some have said adults can no longer connect to.

Scholar Ulla Rhedin wrote of Lindström, “She tells bizarre, comical, occasionally melancholy tales pulsating with existential overtones. Her characters at times express the child’s inventiveness, energy and unconditional delight in life, while at others evoking a very adult sense of loneliness, confusion and utter disorientation.” She is known also for telling a story from the child’s perspective and creating a mixture of loneliness and confusion but also the fun that childhood offers. Rhedin added, “Her children play and play, not always in a decorous or orderly fashion, and not always being nice to each other, but they are always one hundred per cent genuine children.”

Lindström’s stories are created through the mixture of watercolor, gouache, and pencil, a technique that she has personalized. Her recurring

themes include loneliness, lack of self-esteem, and emptiness in life. A main motif has been a friendship between a loyal, solitary woman and a rather shabby animal; another is the wild games children play, as mentioned above.

Lindström is an illustrator of papers, magazines, comics, and books for adults and for children. Her awards include the Elsa Beskow Plaque in 1995, the BMF Plaque in 2001, Expressen’s Heffaklump in 2002, En Bok För Alla’s Literary Humour Prize in 2003, and Snöbollen in 2012 (for best picturebook of the year). Several of her books have been made into movies.

Eva Lindström is currently hard at work. She has been involved in several exhibitions and worked on film versions of three of her books, and she always has new book projects underway. *Djurvännerna* (The Animal Lovers), an animated film for children that incorporates a new version of *A Bird Day* and slightly revised versions of *My Friend Lage* and *I’m Running Away*, has recently been released. She worked on

the original pictures for the film herself and enjoys seeing her watercolors in giant format on the screen and hearing the slightest beat of an insect wing in full surround sound. Her latest book is *Lunds hund* (*Lund’s Hound*), about the relationship between a man and his dog Podge.

Five Books by Eva Lindström

Apan och jag (The monkey and me). Alfabet, 2011.

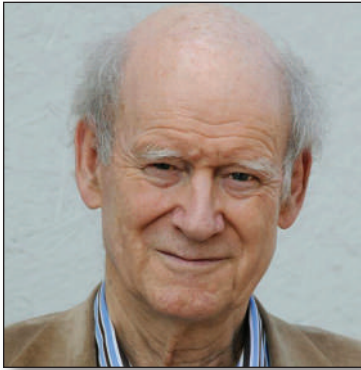
I skogen (In the woods). Alfabet, 2008.

Jag rymmer (I am running away). Alfabet, 2006.

En fageldag (A bird’s day). Alfabet, 2000.

Limpan är sugen (Sizzles is peckish). Alfabet, 1997.





Franz Hohler

Author—Switzerland

“Actually, I am more interested in the things I don’t know than in the things I know. I also think stories come more out of the curiosity to explore something unknown or to tell an aspect that you think is worth telling, that perhaps doesn’t correspond to the usual view and experience.”

Born in Biel in 1943 to parents who were teachers, Franz Hohler first had a story printed in 1959. His formal studies of German and Romance languages were at the University of Zurich. His first book was published in 1967, *The Lost Yawn and Other Useless Stories*. His first novel for children, *Tschipo*, was published in 1978. In the same year, he and his family moved to Zurich, where he lives and works today.

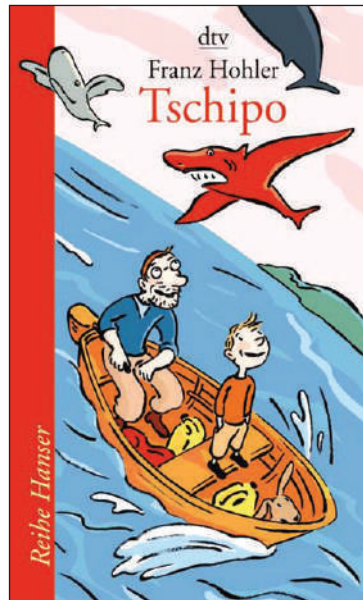
Hohler tells his stories in the form of songs, poems, narratives, micro-stories, novels, plays, and a wide range of hybrids, and he presents them as books, cabaret programs, radio and television show readings, and even films. Telling stories just seems to be his vocation. For Hohler, there has never been a strict division between the stories he writes for adults and those he writes for children. What all of his stories have in common is a basic narrative principle grounded in fantasy. They begin with an idea, with an assumption that contains a break in one form or another, a break with the ordinary, with logic or with so-called reality: Let’s say a chicken wants to attend a radio show, or a hiking boot and a running shoe want to go to a ball together. What are the consequences? In Franz Hohler’s stories, such initial premises have consequences; lifeless objects take on human features and trigger catastrophes in the “real” world, animals prevail in “human” conflicts, and other fantastical journeys.

Franz Hohler has also written poems for children throughout his career, some of them in Swiss dialect. His artistry focuses on rhyme, and he packs a variety of topics and ideas into his verse. His spontaneous

approach creates an original perspective as each idea, as has been said, quickly takes on a life of its own. Hohler’s humorous, seamless verse reveals the quality of his texts in both their fictional approach and in their linguistic execution. Both appeal to the sense of human fantasy.

With a radical focus on society’s problems, his fictional worlds are shared with a compelling social level. “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.”

Hohler’s books appear in twenty languages around the world. He has been honored with numerous awards, including the Oldenburger Kinderbuch Preis, the Swiss Children’s Book Award, the Heidelberger Leander Award, the Solothurner Literaturpreis, and the Johann-Peter-Hebel-Preis.



Five Books by Franz Hohler

Am liebsten aus der Hamster Hugo spaghetti mit tomaten sugo (The favorite food of Hamster Hugo was spaghetti with tomato suga—

Animal Poems). Hanser, 2018.

Die nacht des kometen (Night of the comet). Hanser, 2016.

Das grosse buche (The big book). Hanser, 2009.

Wenn ich mir etvas wunschen koennet (If I had a wish). Hanser, 2000.

Tschipo. Hanser, 1978.

Albertine

Illustrator–Switzerland

“Childhood is a very intense moment, a very short moment in life. Maybe, as children, we play in order to reproduce what we see of the world surrounding us. Invention means playing seriously; it means constructing a world in the world.”



Albertine was born in 1967 in a countryside village of 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. In 1991, 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 married in 1996, and their relationship soon developed into one of great artistic affinity. Their first common works were published the same year, and their many children's publications were soon receiving several awards: among others, the Golden Apple of Bratislava in 1999, the *New York Times Book Review* Best Illustrated Book in 2012, the Crescer Prize from São Paulo in 2014, and the Bologna Ragazzi Award/Fiction in 2016. Albertine simultaneously pursued a prolific artistic career. From 1996 to 2014, Albertine also taught screen printing and illustration at the Haute École d'art et de design of Geneva.

Albertine admits that she never thinks of her young audience when working on a book. Her full attention is rather directed toward being creative. Her intention is to become one with an idea, a story, or a narrative. Albertine draws instinctively. Her stroke, which she first developed in childhood as a departure from a point, has remained her signature ever since. She uses it as though it were part of an endless ball of yarn, which she is continuously unwinding.

From the moment she met writer Germano Zullo, their work has been continuous and has resulted in the publication of nearly thirty books aimed at young audiences. Their work reflects the texts and images

engaging in a dialogue throughout their creations. The themes present in the authors' works are very universal. Albertine and Germano prefer asking questions rather than attempting to provide answers. This explains why many of their books end with open questions, allowing readers to continue their own reflective journey even after the last page has been turned.

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 that also comes to light in her illustrations. She gives every image different layers, which in turn offer the reader several levels of interpretation.

For twenty years, Albertine has been developing her own personal style, which has gained recognition in Switzerland as well as abroad. Whether sober or eccentric, low-key or outlandish, the worlds of Albertine are always elegant, as if out of deference to children and her readers; to give greater significance to the page, her images are orchestrated in a gentle choreography, and she mingles reality and fantasy, the trivial and the sublime, dream and memory.

Albertine has illustrated more than forty children's books. Many have been translated in many languages.

Five Books by Albertine

- Mon tout petit* (My little one). La Joie de Lire, 2015.
- Ligne 135* (Line 135). La Joie de Lire, 2012.
- Les gratte-Ciel* (Sky high). La Joie de Lire, 2011.
- Les oiseaux* (Little bird). La Joie de Lire, 2010.
- La rumeur de Venise* (The Venice rumor). La Joie de Lire, 2008.





Ivan Andrusiak

Author—Ukraine

“When I used to be a very-very adult and very-very serious poet, I had success with readers—but the feeling of this warm, real, sincere happiness that your texts are needed and someone laughs and cries with the heroes of your books came only with literature for children.”

Ivan Andrusiak is a poet, author of books for children, critic, and translator. He was born on December 28, 1968, in the village of Verbovets. He graduated from V.S. Stefanyk Ivano-Frankivsk State Pedagogical Institute, Ukrainian Academy of State Management, and the University of North London. He is a member of the Ukrainian National Union of Writers, Association of Ukrainian Writers, and Ukrainian Centre of PEN-club. Andrusiak has been the main editor of the publishing house Fontan Kazok (specializing in books for children) since May 2014.

The main work of Ivan Andrusiak is literature for children. His fairy tales seamlessly grow from traditional Ukrainian and European literature for children—from “forest stories” (when the world of animals is shown as a human society) to reshaping the characters of native folklore. At the start of his professional life, Andrusiak claimed himself as a modern, smart, very “family” author, who could imagine new stories, create bright characters, and speak with the readers using modern language. As well as dynamic, exciting plots and bright, colorful characters, the prose by Andrusiak stands out with whole-hearted humor that is understandable for a child. His language of stories is modern and at the same time rich, with the potential to influence the speaking skills of the reader. It is always a cognitive and instructive story, filled with knowledge and conclusions that a child can draw independently.

Andrusiak the poet invites the reader to the artistic act, where the wealth of language can create emotional responses in readers through the form, color, and sound of the poems. Joking, lyrical, and

joyful, his poems awake emotions and encourage reflections. Most important, his poems are paternal, laced with reliable, responsible love and open-hearted interest in the children’s world. Andrusiak experiments with genres and forms. Story games, rhymed fairy tales, and classical rhymed ABC poems are creative. In general, Andrusiak shows deep knowledge of the developing minds of young children as well as an awareness of the cultural and

ethical aspects of writing. He analyzes his own life through understanding childhood and shares his feelings of happy fatherhood.

Poems by Andrusiak have been translated into twelve languages and published in Poland, Canada, Russia, Slovakia, Belarus, Bulgaria, Germany, Armenia, and other countries, and his numerous awards reflect their popularity. His books give aesthetic enjoyment for a young reader as well as for an adult. Poems

by Andrusiak are wonderfully entertaining for children and their parents, and his texts are quickly made into quotations and become a part of everyday family talk and games.

Five Books by Ivan Andrusiak

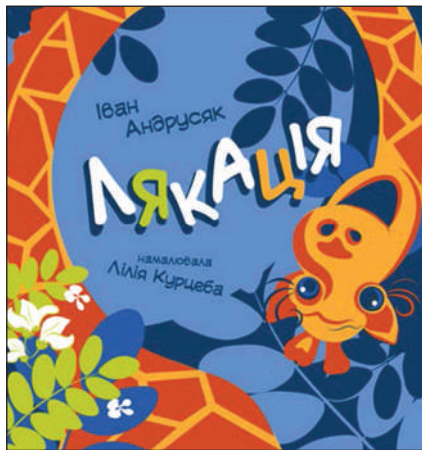
28 Dniv iz zhyttia burunduka (28 Days of chipmunk’s life). Fontan Kazok, 2017.

Liakatsiia (Poems). Fontan Kazok, 2017.

Mahazyn nevydymykh rechei (The shop of invisible things). Fontan Kazok, 2016.

Tretii Snih (The third snow). Fontan Kazok, 2014.

Stefa i yii Chakalka (Stefa and her Chakalka). Hrani-T, 2007.



Vladyslav Yerko

Illustrator—Ukraine

“My experience shows that every illustration can be made in a thousand ways and no one knows which one will be the best. The artist should not explain anything at all. If one explains then he is a writer, art critic, or therapist.”



Vladyslav Yerko was born in Kyiv in 1962. From early childhood, he was interested in illustrations and reading. The images of books were the first step in understanding the story, and the narration was the second stage for him. His mother encouraged and supported his early interest in illustration. He studied at the Faculty of Book Graphics at the Ivan Fedorov Polygraphic University in Kyiv from 1984 to 1990. He has been a member of the National Union of Ukrainian Artists since 1989. His illustrations have been published in twenty countries.

Vladyslav Yerko illustrated the works of Hans Christian Andersen, Shakespeare, E. T. A. Hoffman, Jonathan Swift, Lewis Carroll, Paulo Coelho, and Richard Bach, among others. He gained popularity in 1990 with the works for books by Carlos Castaneda. He created masterpieces for well-known books for children, such as *The Snow Queen* and *Child Roland and Other Knight's Tales*.

Today Yerko creates color illustrations for children's books (watercolor, gouache, and tempera on paper) and black-and-white graphics for youth (pen, ink and pen, and paper and computer graphics). It looks like a mysterious game of clues, hidden signs, and wonderful discoveries. His colorful, exquisite, emotional illustrations attract both neophytes and admirers. The artist does not depict the plot of the text, but fills it with emotions, visual details, and thousands of shades and lines. Yerko's illustrations are graphically detailed; the canvas is filled with details and resembles medieval miniatures or old tapestry. He creates a moving pattern of images, lines, and colors that makes an

integrated canvas for a reader. His illustrations add emotions and impressions to the text; they “catch” and prompt the viewer to read, to feel empathy, and to think over the text. His complicated and beautiful images create an “atmosphere of childhood,” where every little thing of the story, every object, is important and needs to be discovered.

Vladyslav Yerko is the winner of numerous awards and honors at prestigious art and book fairs. Among these are laureate of Lesia Ukrainka Award; the title “Man of Books” when he was named the best artist for 2002 by the Book Review (Moscow, Russia); the Grand Prix award at the Ukrainian Book of the Year awards in 2000; inclusion in the White Ravens list in 2002; “The Book of the Year—2006” in the United States for *The Snow Queen*, which also received many other awards internationally; inclusion on the White Ravens list in 2006 for *Child Roland and Other Knight's Tales*; and the Honor List 2018 IBBY for illustrations for *The Little Prince* by Antoine de Saint-Exupéry.



Five Books by Vladyslav Yerko

- Romeo i Dzhulietta* (Romeo and Juliet). A-ba-ba-ha-la-ma-ha, 2016.
- Malenkyi prynts* (The little prince). A-ba-ba-ha-la-ma-ha, 2015.
- Kazky Tumannoho Albionu* (Child Roland and other knight's tales). A-ba-ba-ha-la-ma-ha, 2011.
- Kresalo* (The tinderbox). A-ba-ba-ha-la-ma-ha, 2011.
- Snihova Koroleva* (The snow queen). A-ba-ba-ha-la-ma-ha, 2000.



John Agard

Author—United Kingdom

“I feel an empathy with the bad characters. I think that’s part of the excitement of writing, how you can give a voice to certain characters, or people that are usually voiceless.”

John Agard is described as “a unique and energetic force in contemporary British poetry.” He is also a playwright and short story writer. He was born in 1949 in Guyana, and he credits his passion for words to the childhood inspirations of the Latin Mass, Calypso, and BBC radio cricket commentary. He began writing poetry in his teens and worked as a teacher, a librarian, and a newspaper subeditor and feature writer before arriving in Britain in 1977 with his partner, the poet Grace Nichols. By then, he had already published two books.

In Britain, he became a touring lecturer for the British Commonwealth Institute, working there from 1978 to 1985; he visited nearly two thousand schools across the United Kingdom talking about the Caribbean and giving readings and workshops. His first adult collection of poems, *Man to Pan*, was the winner of the Casa de las Américas Prize. In 1983, he published his first collection of children’s poems, *I Din Do Nuttin*, a collection for younger children illustrated by Susanna Gretz. Since then, he has published poems for adults and for children

of all ages, sometimes working with his wife, Grace Nichols, and also enjoying collaboration with the illustrator Satoshi Kitamura. He has earned awards both for his own work and as an editor of collections. He and Nichols were awarded the inaugural CLPE (Centre for Literacy in Primary Education) Award for *Under the Moon and Over the Sea* in 2002, and Agard was awarded the Queen’s Gold Medal for Poetry in 2012 and the Eleanor Farjeon Award for services to children’s literature in 2016.

Agard is a tireless performer of his poetry. In 1975

in Guyana, he worked with All-ah-We, a group of actors and performers that he credits with helping him to create characters, tell stories, use Creole effectively, and work with audiences. “Poetry lives in the breath,” he says, and of performing live: “It’s almost like going back to that collective thing, around the fire.” He says you must always read a poem aloud “so you can feel its music in your mouth.”

In 1989, he became the first writer in residence at London’s South Bank Centre. This was followed by poet in residence at the BBC in London in 1998. In 2007, he was writer in residence at the National Maritime Museum.

Styles and Lazim bring attention to John Agard becoming a published poet when the need for greater diversity in children’s books in Britain was gaining attention. Agard spoke out through his work about this need. His popular collection *I Din Do Nuttin and Other Poems* addresses the black experience as it speaks to universal experiences of Caribbean and U.K. children. Styles and Lazim observe, “Tackling racial prejudice in his poetry, he

tends to shame the reader through irony rather than anger.” His energy, wisdom, and wit for over thirty-five years have created and continue to create for many young people an interest and joy in poetry.

Five Books by John Agard

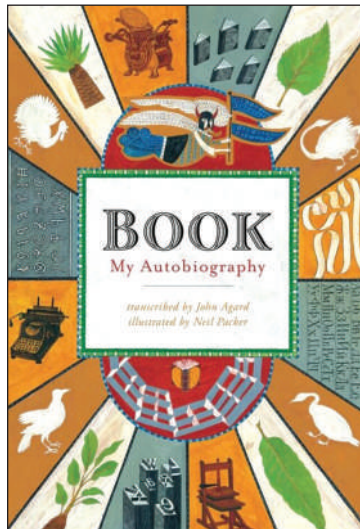
The Rainmaker Danced. Hodder, 2018.

Book. Walker, 2015.

Goldilocks on CCTV. Frances Lincoln, 2012.

The Young Inferno. Frances Lincoln, 2008.

Einstein the Girl Who Hated Maths. Hodder, 2006.



Helen Oxenbury

Illustrator—United Kingdom



“I believe children to be very canny people who immediately sense if adults talk, write, or illustrate down to them, hence the unpopularity of self-conscious, child-like drawings that appear in some children’s books.”

Helen Oxenbury is one of the United Kingdom’s best loved and critically acclaimed picturebook creators. In a prolific and versatile career lasting half a century, she has interpreted stories by many of the country’s best authors for younger children, as well as producing original work of her own, which, while often innovatory in concept, is always rooted in the lives of the young families who are her audience.

As a child, she enjoyed drawing and was encouraged by her architect father, who recognized her early talent. She trained at Ipswich School of Art and then at the Central School of Art and Design in London, where she met her future husband, John Burningham. At this time, she was studying to be a theater set designer, and after working in TV and film production for a while, she began to illustrate children’s books—a profession that better fit a young family. She quickly established herself. Her first book was published in 1967, and two years later, she was awarded the UK Library Association’s Kate Greenaway Medal for the two books she published that year: illustrations to Edward Lear’s poem *The Quangle Wangle’s Hat* and Margaret Mahy’s *The Dragon of an Ordinary Family*. In the 1980s, Oxenbury’s work was at the forefront of a new movement in publishing—books about babies and for babies. She developed a new style of drawing that was simple, with a minimum of background, foregrounding her young characters with energy, warmth, and humor but avoiding caricature. They were published as robust “board books” for use by the smallest hands, an entirely new idea then.

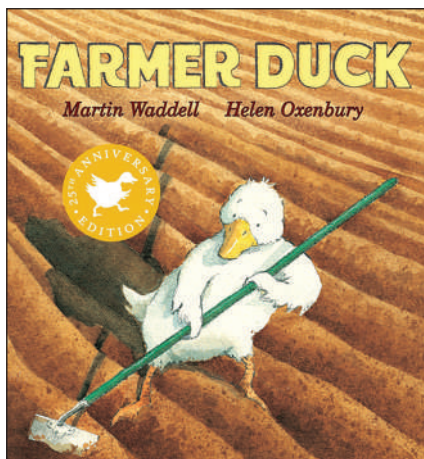
Her following works included her illustrations

for Michael Rosen’s *We’re Going on a Bear Hunt*, Martin Waddell’s *Farmer Duck*, Eugene Trivizas’s *Three Little Wolves and the Big Bad Pig*, and Trish Cooke’s *So Much*. In 1999, she was awarded her second Greenaway Medal for her illustrations to an older classic, Lewis Carroll’s *Alice’s Adventures in Wonderland*. These titles, whether featuring people or animals (real or imaginary), showed Oxenbury’s ability to take an author’s text and bring it to life with her unique voice, observation, attention to character, and subtle, playful drama. In the new century, among other work, she completed her interpretation of Alice’s adventures with *Alice through the Looking Glass*, and, memorably, illustrated a story by John Burningham, *There’s Going to Be a Baby*, their one and only husband-and-wife collaboration. In 2018, they jointly received a BookTrust Lifetime Achievement Award for their contribution to children’s literature. Oxenbury’s work has been adapted for screen and stage.

She herself acknowledges her debt to the past—to Randolph Caldecott, Beatrix Potter, and especially Edward Ardizzone. All of these have contributed to her own unique style characterized by a fluidity of line, an ability to capture character and situations from life, a sense of theater and design, and unerring rhythm and movement.

Five Books by Helen Oxenbury

- There’s Going to Be a Baby*. Walker, 2010.
- Alice’s Adventures in Wonderland*. Walker, 1999.
- So Much*. Walker, 1994.
- Farmer Duck*. Walker, 1991.
- We’re Going on a Bear Hunt*. Walker, 1989.





Jacqueline Woodson

Author—United States

“For young people who are very stressed about the future, who have this sense of disempowerment, who don’t know what’s coming next, my big quest is for them to remain hopeful. When you come to literature, it does allow you an escape from the world if that’s what you need, but it also changes you. You’re different than when you started that book.”

Shortly after she was born in Columbus, Ohio, in 1963, Jacqueline Woodson moved with her mother and siblings to Greenville, South Carolina, where she spent much of her formative years in the care of her maternal grandparents. At age seven, she moved to Brooklyn, New York, where she has since lived. She often states she is grateful that she grew up in two different parts of the United States. Life in South Carolina was slower, focused on community, whereas life in Brooklyn was vibrant and very multicultural. Woodson came to love big city life. She has always loved writing and wanted to be a writer since she was seven years old. While her writing habit was not particularly encouraged at home, her mother did make sure Woodson and her siblings read books, spending many hours in the public library.

Today, Woodson spends time visiting schools, particularly underserved ones, which she does at no cost. Interacting with students energizes her to go back and keep writing. She feels strongly that each person is given a task, a job in life, and hers is to write. To date Jacqueline Woodson has written thirty-six books, including picturebooks, middle-grade novels, and secondary school novels. Her subjects range from foster care to interracial relationships, from drug abuse to the witness protection program, but all share the common features of lyrical language, powerful characters, and an abiding sense of hope. Her dialogue is pitch-perfect, the stories are raw and fresh, and the endings satiate the reader. She is among the few authentic tellers of African American stories. She has also written an adult novel,

contributed to many anthologies, edited anthologies of poetry and students’ writing, and seen several of her books adapted for media production.

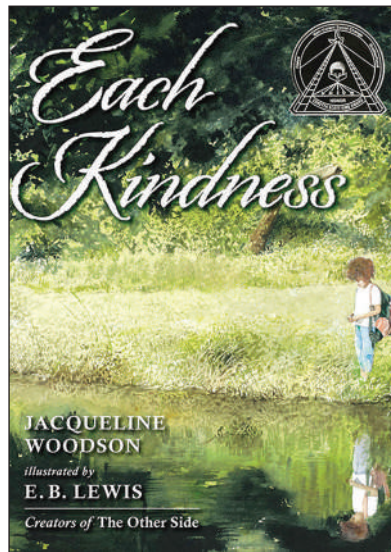
One of the most decorated authors in the United States, Woodson has won dozens of state awards, some of the most prestigious U.S. awards (the Newbery Honor award four times, the Margaret A. Edwards Award in 2006, and the National Book Award in 2014), and some of the most prestigious

international awards, including the U.S. nomination for IBBY’s Hans Christian Andersen Award in 2014 and the Astrid Lindgren Memorial Award in 2018. Other honors include the Poetry Foundation naming her Young People’s Poet Laureate in 2015 and her appointment as the 2018-2019 National Ambassador for Young People’s Literature by the U.S. Library of Congress. For most of her career, Woodson has worked tirelessly to promote young people’s literature, and in her own writing, she strives to represent marginalized, invisible people. Her ability to write for a wide variety of young audi-

ences in various genres has secured her a respected place in the pantheon of U.S. writers.

Five Books by Jacqueline Woodson

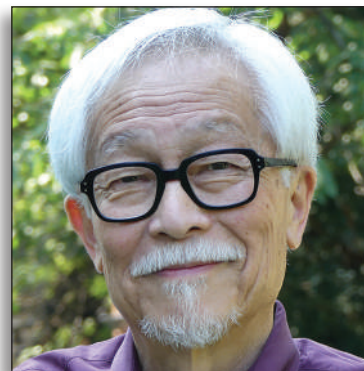
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Allen Say

Illustrator–United States

“Every picture I paint comes from something I have seen or imagined; the same is true with writing. So everything I paint or write is essentially autobiographical.”



Allen Say, perhaps best known for his 1994 Caldecott Medal-winning *Grandfather’s Journey*, is lauded for his watercolor paintings.

Allen Say is one of the most beloved artists working today. Many of his stories are derived from his own experiences as a child. Author and illustrator of more than twenty works, Say has spent much of his time living between the cultures of the United States and Japan. He was born in Yokohama, Japan, in 1937. His mother, like the little girl in *Grandfather’s Journey* and the young woman in *Tea with Milk*, was American born of Japanese descent and raised in California. She returned to Japan with her family at eighteen. His father was a Korean orphan who had been adopted by an English family and raised in Shanghai, China. World War II broke out when Say was only four years old. When Yokohama became too dangerous because of the bombings, Say’s mother took him and his sister to her family’s village. Once the war was over, Say’s father moved the family to Sasebo, on the island of Kyushu. Always changing homes and going to new schools made Say feel uncomfortable wherever he lived. “So I escaped into reading and drawing,” he recalls. “The marvelous thing that happened to me was that during recess I would draw. Students would stand behind me and watch. That’s probably the first time I discovered that I had this power—it was the only power I had.”

When he was twelve, his parents divorced, and he went to live in Tokyo with his grandmother. There, Say was embraced by Noro Shinpei, Japan’s leading cartoonist and the man he came to love as

his “spiritual father.” Say moved to California with his father at the age of sixteen and attended military academy, studied architecture at the University of California at Berkeley, spent two years in the U.S. Army, and began a career in advertising and photography. For years, Say continued writing and illustrating children’s books on a part-time basis. But it was while illustrating *The Boy of the Three-Year Nap*, winner of a 1989 Caldecott Honor, that he recaptured the joy he had known working in his Sensei’s (master’s) studio and committed to creating children’s books. He was inevitably attracted to exploring the divide of his Japanese youth and his American coming of age. When Say creates a book, he wants his pictures to tell the story. Sometimes he paints half the pictures for a book before he knows for sure what the story will be about. He says some of his best ideas could only come to him through pictures, not words.

Exhibitions of Say’s works can be found in the Japanese American National Museum

in Los Angeles, the Eric Carle Museum of Picture Book Art in Massachusetts, and the Multnomah County Library in his adopted hometown of Portland, Oregon.

Five Books by Allen Say

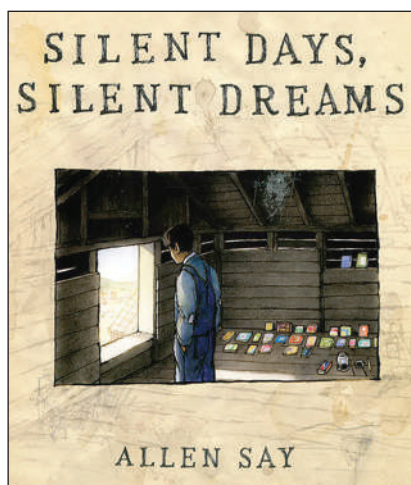
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Drawing from Memory. Scholastic, 2015.

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Grandfather’s Journey. Houghton Mifflin, 1993.

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