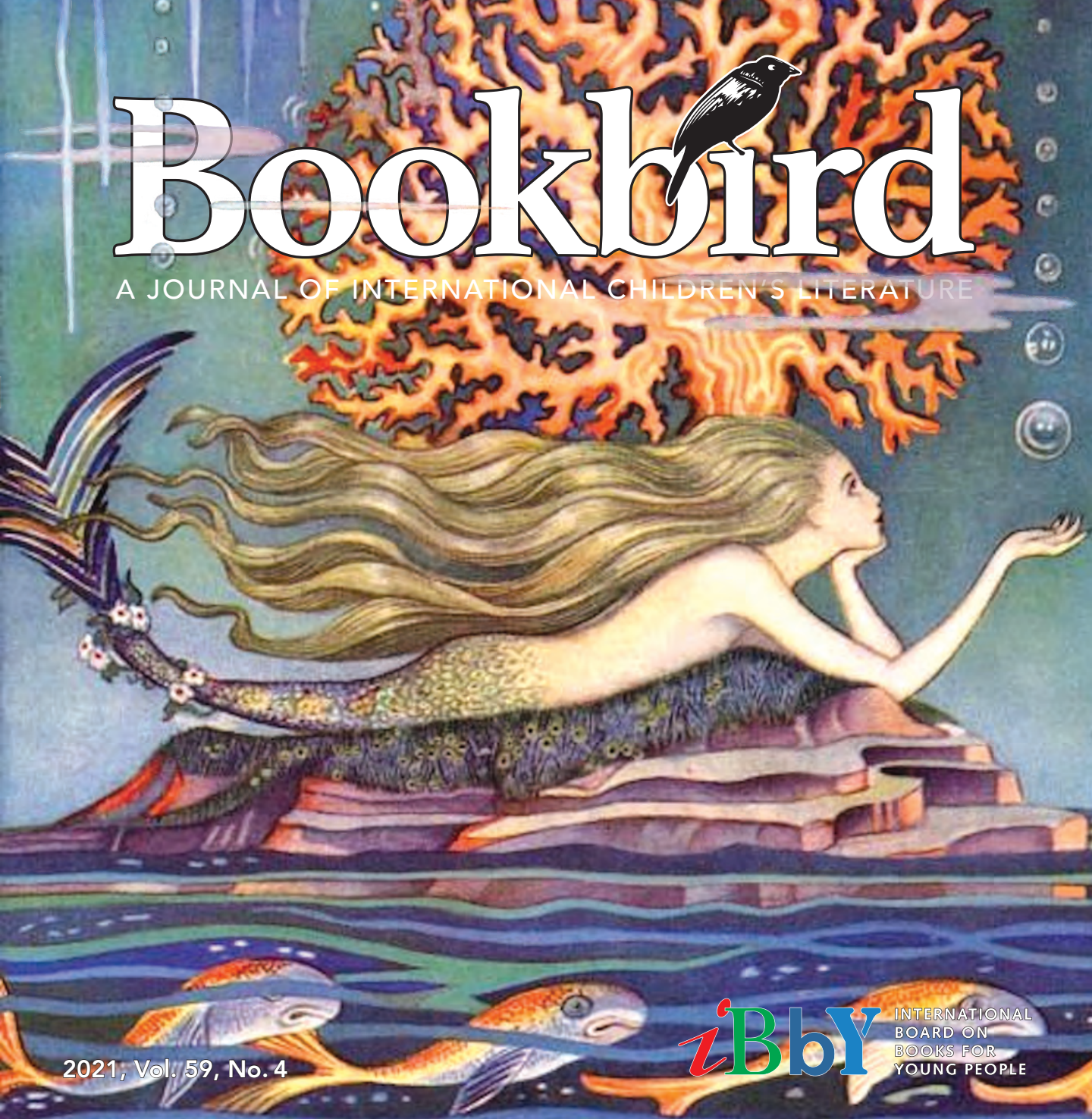


Bookbird

A JOURNAL OF INTERNATIONAL CHILDREN'S LITERATURE



2021, Vol. 59, No. 4

iBbY INTERNATIONAL
BOARD ON
BOOKS FOR
YOUNG PEOPLE

**HANS CHRISTIAN
ANDERSEN AWARD
NOMINEES 2022**



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

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Cover Illustration: Jennie Harbour (1893-1959) for "The Little Mermaid" by Hans Christian Andersen, 1932

EDITORIAL

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Presenting the 2022 Hans Christian Andersen Award Nominees

by JANELLE MATHIS AND PETROS PANAOU

You hold in your hands a rich introduction to many of the most significant creators of literature for children—a treasury of international artistry through text and illustration. The individuals whose work and backgrounds are shared in this special issue of *Bookbird* have been nominated by their countries for the 2022 Hans Christian Andersen award. This award is the highest international recognition given to an author and an illustrator of children's books as it recognizes the lasting significant contribution of their life's work.

These nominations are made by committees of the National Sections of IBBY. The award recipients are selected from these nominees by a jury composed of international scholars of children's literature. The author award has been given since 1956 and the illustrator award, since 1966. Recipients are honored for this achievement during a highly anticipated ceremony at the biennial IBBY Congress. Of special note is Nami Island, Inc., who sponsors the Hans Christian Andersen Award and to whom IBBY bestows much appreciation. Additionally, we want to acknowledge Her Majesty Queen Margrethe II of Denmark, Patron of the Awards.

The Hans Christian Andersen Award 2022 jury, appointed from nominations made by the national sections, is composed as follows: Jury President, Junko Yokota (USA); Antoine Al Char-touni (Lebanon), Marilar Aleixandre (Spain),

Evelyn Arzipe (Mexico/UK), Mariella Bertelli (Canada), Tina Bilban (Slovenia), Viviane Ezratty (France), Jiwone Lee (South Korea), Robin Morrow (Australia), Jaana Pesonen (Finland), and Cecilia Ana Repetti (Argentina). IBBY Executive Director Liz Page is an *ex officio* Jury member. This distinguished group of scholars will be using their extensive expertise as they review the dossiers of these outstanding nominees. Jury members have our highest appreciation for accepting the challenging task of identifying the 2022 award winners.

What you read here is select information taken from the extensive dossiers submitted by each country to the Hans Christian Andersen jury. Given the limited space as we focus on introducing the nominees, we do not cite sources or individuals who have contributed to the creation of these dossiers. We hope that this brief introduction will encourage you to explore further the works of these



diverse authors and illustrators and consider how you might share this literature with students, colleagues, and readers of children's literature. Of course, after reading about the talent revealed here and acknowledging the task at hand for the HCA jury, you will be as anxious as are we to hear the announcement of the finalists in January 2022. The winners will be announced during the Bologna Children's Book Fair at the IBBY Press conference on Monday, March 21, 2022. Additionally, you will want to learn more about each one in the HCA Winners issue of *Bookbird* in July 2022. Our hope is that this issue will support readers as they grow in global awareness around literature and enrich their lives and those around them through the potential connections to the books discovered here.

Editors' notes:

We would like to correct an error in *Bookbird* issue 59.3. A postcard from Indonesia submitted by enny anggraini and published on page 101, contained an error in the book title translation that should read, "Wants to Be Like Dad."

We would like to thank Yoo Kyung Sung, PhD, for serving as a guest reviewer for *Bookbird* issue 59.3. The delayed appreciation is not without continued recognition of the scholars who help to frame the journal.

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. She presents regularly at international children's literature conferences, including IBBY Congresses and IRSCSL, 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 *Critical Content Analysis of Children's and Young Adult Literature* (2016) and *Critical Content Analysis of Visual Images in Books for Young People* (2019).



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 has also served on the Newbery Awards committee and 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.





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.”

María Cristina 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. Her first book for children was *Un sol para tu sombrero* (*A Sun for Your Hat*), which has been continuously in print.

A poetics of the small, the light, the imperceptible, Ramos’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’s carefully crafted, ‘slowly-cooked’ texts—enhanced by her commitment to the transformation of human beings and society—are a gift for her readers.”

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.” She was short-listed for the 2020 Hans Christian Andersen Award.

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.

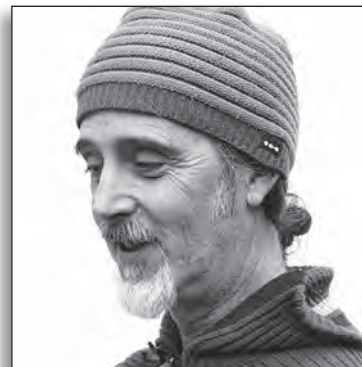


Gusti

(Gustavo Ariel Rosemffet Abramovich)

Illustrator—Argentina

“Obviously, it would be much easier for me to repeat those things that work well, but I can’t do it for the life of me. I am always looking for new things.”



Gustavo Ariel Rosemffet Abramovich, better known as Gusti, was born in Buenos Aires, Argentina, in 1963. He completed his studies at the Fernando Fader Art School with a degree in advertising design and promotion, since his love for illustration awoke in him at an early age. At the young age of eighteen, he began working for the Catu animation studios making commercials. After that, he worked for the Hanna Barbera Studios, and at the same time, he started contributing to two well-known Argentine magazines. From then on, he illustrated for children’s magazines, and later illustrated and authored numerous children’s and young adult books. In 1985, Gusti moved to France, where he worked for publishers such as Hachette and Nathan. Later, he settled in Barcelona, where he currently lives with his two children and his wife, who is also an illustrator.

Daniel Goldin writes that he is fascinated by Gusti’s talent to enrich the story and to couple with a great writer, as well as his skill for engaging in dialogue and inviting others to participate, with a joy that spreads light and warmth at the same time.

Gusti infuses life into his drawings, innovating continuously, using new tools, traveling, and enjoying his favorite things. He has recently published *El chamán de la tribu* (*The Shaman of the Tribe*), a young adult illustrated book. In this book, he integrates his experiences from his travels around the rainforest, his interest in the Indigenous communities, and the preservation of habitats and endangered species.



Along with his prolific creative work, Gusti has accomplished commendable educational and social work, teaching illustration courses in Spain, Argentina, Mexico, Bolivia, Ecuador, Chile, Nicaragua, Colombia, Italy, and elsewhere. Perhaps the most noteworthy aspect of his career is his honest commitment to humane and social causes. For instance, he participates in serious projects for environmental conservation, as well as in multiple projects for the inclusion of people with diverse abilities.

His books have been printed by publishers all over the world: GAKKEN (Japan); Grimm Press (Taiwan); Nord Sud Verlag (Switzerland); Hachette, Nathan (France); Edelvives, SM, Kalandraka, Combel (Spain); Océano (Mexico); Pequeño Editor, Calibrosopio (Argentina); Enchanted Lion (USA); and Fischer Verlag (Germany). He has received countless awards as illustrator and author: the Bratislava Golden Apple Prix, the National Illustration Award, the Lazarillo Award, the Appelles Mestres Award, the JUNCEDA Award, and the Bologna Ragazzi Award for the disability category.

Five Books by Gusti

- ¿Feos y feas?* [*Ugly People?*]. Lola Casa, 2020.
- Animales escondidos* [*Hidden Animals*]. Lola Casa, 2018.
- No somos angelitos* [*We Are Not Little Angels*]. Océano Travesía, 2017.
- Mallko y papa* [*Mallko and Dad*]. Océano Gran Travesía, 2014.
- La mosca* [*The Fly*]. Serres/Abrapalabra, 2005.



Margaret Wild

Author–Australia

“Although we don’t want to burden our children with adult concerns, we no longer shut them out from things that affect them, often directly.”

Margaret Wild was born in Eshowe, a country town in South Africa, on April 24, 1948. Her early life involved frequent moving, but she grew up mainly in Johannesburg, where she attended local state schools. As a child, Wild was a voracious reader. After leaving school, she worked as a journalist on country and city newspapers. In 1973, she immigrated to Australia and worked as a feature writer on *Dolly* magazine. She then completed her formal education at the Australian National University in Canberra. Returning to Sydney in 1980, she combined the rearing of two children with freelance writing for newspapers and magazines. In 1983, she began writing for children, inspired by the reactions of her son to children’s books. She combined her own writing career with managing and commissioning children’s books for sixteen years, with a range of publishers. Since 2000, she has been a full-time writer.

Margaret Wild has published over one hundred books. She is a prolific and widely acclaimed author whose work is distinguished by her respect for young readers and her unwillingness to shield children from uncomfortable truths. Since her first book was published in 1984, she has been highly regarded as one of Australia’s most accomplished wordsmiths for young people. She has that rare capacity to speak to a wide range of ages in her carefully crafted texts. Her rhythmical books for babies, her lyrical picturebooks for beginning readers, and her complex visual works for older readers demonstrate a virtuoso control of voice that few other writers could master. Her picturebooks resonate with tenderness, love, and comfort. Her words offer ample opportunity for

the illustrator to explore the gaps in the narrative that she artfully leaves in order to entice a reader into a web of complex meaning and subtext.

She has also written two groundbreaking verse novels, *Jinx* and *One Night*, and one prose novel for young adults. *Jinx* has been translated into nine languages. In these works she explored teenage emotions in an empathetic and highly immediate way.

Her themes have been said to be often unconventional for children’s books. But invariably they offer an uplifting, and ultimately joyful perspective on life. Among her many interests are the homeless, imprisoned, dying, lost, and aged and such social concerns as bullying, divorce, and Alzheimer’s disease. Her own experience of losing her younger brother David to leukemia was explored in *Jenny Angel*.

Margaret Wild’s books have appeared in many foreign editions and all have been

highly acclaimed. *Fox* is one of her most awarded titles. Her awards for personal achievement include the 2020 Australia Council Award for Lifetime Achievement in Literature, 2011 Lady Cutler Award (CBCA NSW), 2008 Nan Chauncy Award for an outstanding contribution to children’s literature in Australia, and the 2001 Centenary Medal for service to Australian society and literature.

Five Books by Margaret Wild

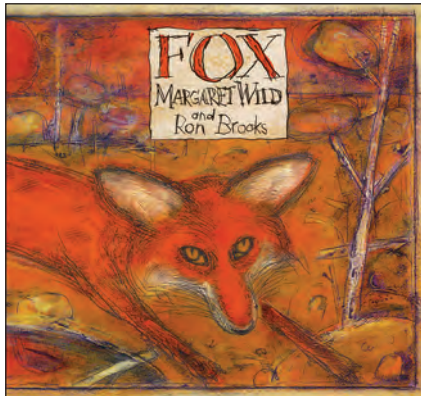
Chalk Boy. Allen & Unwin, 2018.

Harry & Hopper. Omnibus Books, 2009.

Lucy Goosey. Little Hare Books, 2007.

Jinx. Allen & Unwin, 2001.

Fox. Allen & Unwin, 2000.



Tohby Riddle

Illustrator—Australia

“While maintaining simplicity, I like to be ambitious with meaning. I seek to write stories that don’t so much state a meaning but rather attract meanings—that can flutter and wheel around the story like moths around a lamp.”



Tohby Riddle (1965-) was raised in Sydney, and his early years were spent at a Steiner school, a school focused on experiential learning. After school he completed a bachelor of arts in visual arts at the Sydney College of the Arts (1985) and then worked as a mailing clerk (1986-1987) at what was then Pan Books Australia. After leaving that job, and creating his first picturebook, he studied architecture from 1989 to 1991, attaining a bachelor of science, architecture, at the University of Sydney (1991). In 1989, Riddle began writing and illustrating picturebooks, which have since been published in several countries.

Riddle’s works include award-winning picturebooks, nonfiction and fiction for junior readers, television adaptations, newspaper cartoons, magazine illustrations and articles, and a young adult novel. His short stories have been anthologized in a number of collections. Riddle has expressed a belief that the picturebook medium offers great opportunities for storytelling aimed at people of all ages. He possesses immense integrity as a fine artist in the picturebook format and is widely admired by his peers. For example, according to Shaun Tan, “*Nobody Owns the Moon* is a standout classic for all ages, a masterly tale of friendship and dignity that fits perfectly into any hand, paw, or hoof.”

Riddle has the ability to really speak to, and for, children, and he never underestimates their natural intelligence. Nor does he patronize or moralize. Metafiction, postmodernism, and intertextuality are evident in his body of work. Ideas stemming from everyday inspiration evolve into a complex revisioning of the world around us. Devices such

as challenging the authorial role, parody and irony, indeterminacy, and open endings are playfully employed in order to question sociocultural roles. Like his character Irving, he is a magician who, with sleight of hand, often tricks his readers, and invites them into complex guessing games.

Philosophical sophistication in concepts is evinced in *Unforgotten*, a visual feast that depicts the awesome chaos of the universe and a panorama of city life that is gritty and unforgiving, but also mesmerizing and strangely beautiful. Riddle’s achievements include creating not only iconic picturebooks but also inventive nonfiction for older readers, such as *The Word Spy*, *The Return of the Word Spy*, and *The Greatest Gatsby: A Visual Book of Grammar*.

Tohby Riddle’s unequivocal achievement is to expect nothing less than the very best from both himself and from his readers. What he brings to his uniquely layered and perfectly calibrated illustrative art is utter integrity, brilliant wit, complex ideas, intellectual rigor, and an ability to witness the world with a willingness to question and to challenge orthodoxies. In the past twenty years, he has won and been short-listed for a multitude of awards.

Five Books by Tohby Riddle

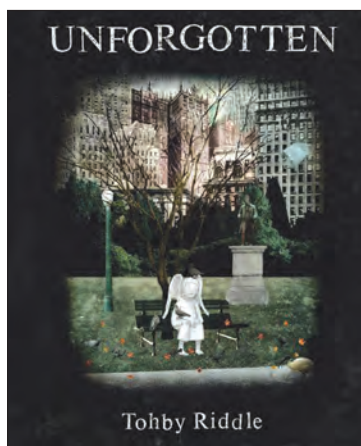
The Astronaut’s Cat. Allen & Unwin, 2020.

Unforgotten. Allen & Unwin, 2012.

My Uncle’s Donkey. Penguin, 2010.

Nobody Owns the Moon. Penguin/Viking, 2008.

The Great Escape from City Zoo. HarperCollins Australia, 1997.





Heinz Janisch

Author—Austria

“Nothing is too small for literature.”

Heinz Janisch was born in Güssing, Burgenland, in 1960. He studied German philology and publishing at the University of Vienna. He worked as an assistant editor of a children’s magazine and as an editor and publisher of literature for children and youth, and has been working for the Austrian broadcasting media (radio) for the past forty years. Since 1989, Janisch has written numerous picturebooks, poetry books, and tales for children and adults, as well as movie scripts and plays or dance pieces for modern theater.

Heinz Janisch’s fundamental attitude is to cast a literary eye on the little things, the assumably trivial issues, the objects and features of daily life—situations that trigger emotions in a special manner. His writing slows down the world, thus gripping it with every sense. To begin with, Heinz prefers the small form: the poem, the miniature, the aphorism, the fraction of a thought. That he turns into spaces of association, where his readers’ imagination and wealth of ideas as well as his illustrators’ artistic power can unfold.

Heinz Janisch’s texts for children are never focused on a topic; he has no intention whatsoever to teach or preach. Instead, he lures his readers into dreams filled with wishes and desires, up into the crown of trees and out into the ocean. He possesses the literary skill to wrap trivial life with its characters and objects into a foil of poetry; to say romantic things, yet to satirize his love of romance as well. He always approaches the center from the margin, developing a very attentive eye for the marginal topics of society. His narratives focus on those who

are being overlooked all too frequently and enabling intergenerational communication in special ways.

Janisch tends to turn traditional material or fairy tales around, twist plot elements, and reposition characters. Showing great commitment, the author conducts a multitude of readings, workshops on literary and creative writing for children and adults at schools and libraries, and creative workshops for young artists with disabilities.

He seeks to provide an understanding of literature, particularly to those who can gain access to literature only by taking considerable detours. Going beyond the actual field of literature, he and a choreographer and dancing instructor develop dance plays that offer young people the opportunity to express themselves, with a focus on challenging experiences and questions that are relevant to real life.

Heinz Janisch has received numerous awards for his children’s books, which have been

published in over twenty languages.



Five Books by Heinz Janisch

Hans Christian Andersen. Die Reise seines Lebens [*Hans Christian Andersen: The Journey of His Life*]. NordSüd Verlag, 2020.

Die Brücke. [*The Bridge*]. Jungbrunnen Verlag, 2019.

Die Schlacht von Karlawatsch [*The Battle of Karlawatsch*]. Atlantis im Verlag Pro Juventute, 2018.

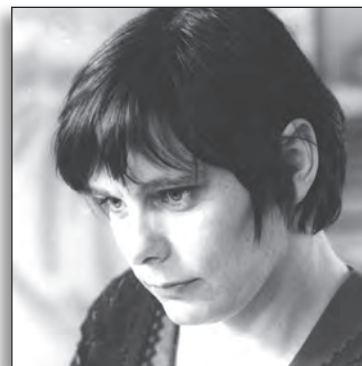
Der König und das Meer. 21 Kürzestgeschichten [*The King and the Sea: 21 Extremely Short Stories*]. Sanssouci, 2008.

Zack bummm! [*Ker-boom!*]. Jungbrunnen Verlag, 2000.

Linda Wolfsgruber

Illustrator–Austria

“I have a particular desire to put something new into each book.”



Linda Wolfsgruber was born in Bruneck, South Tyrol, in 1961. She studied art in Gröden, Italy, typesetting in Munich, and graphic design in Bruneck. She also studied at the Scuola del Libro in Urbino, Italy, and has been teaching at the Scuola d’illustrazione di Sarmede.

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. In her books, everyone can have an adventure, be out of the ordinary, jump through the air; the wolf has the right to pose as a sheep and a young hare to lose its way. Yet, not only do these characters maintain a sense of balance, so does the entire artistic world in which they appear.

At the beginning of her career, her illustrated world was picturesque. In the nineties, she began to tackle etching and moved from Bruneck to Vienna, where she changed the way she worked and broadened her artistic field. From this point on, one could expect a surprise in each and every one of Wolfsgruber’s books. She loves being able to invent something truly special for each of her books. Curiosity, a desire to experiment, and tenacity are the prerequisites for constant change. The result is that techniques other than drawing in charcoal or color pencil and painting in acrylic, tea, or alternative materials were soon added and perfected. She writes, stamps, prints, sprays, cuts, etches, tears, and glues.

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. She calls herself “a collector of impressions.”

Several of Linda Wolfsgruber’s books have won national Children’s and Juvenile Book Awards as well as the Juvenile Book Award of the City of Vienna for best illustration. She has also won the Golden Apple of the Biennale of Illustration in

Bratislava, Slovakia.

Five Books by Linda Wolfsgruber

- Der Schneeflockensammler* [*The Snowflake Collector*]. Jungbrunnen, 2020.
- Die kleine Waldfibel* [*The Little Forest Primer*]. Kunstanstifter, 2020.
- Der Garten der Formen* [*The Garden of Shapes*]. Kunstanstifter, 2019.
- Der Elefant und der Schmetterling* [*The Elephant and the Butterfly*]. Gestenberg, 2013.
- Wie war das am Anfang* [*How It Was in the Beginning*]. Dom Verlag, 2009.





Thomas Lavachery

Author—Belgium

“I have always been keen to work on style, aesthetics in general... in short to set the bar as high as possible at the artistic level.”

Thomas Lavachery was born in Brussels in 1966, to a pedagogue father and a press cartoonist mother who later chose to be an antiquarian. He lived a happy childhood, surrounded by his family and pets, and was nourished culturally and intellectually. He studied art history, and at the age of eighteen, his first comics were published in the magazine *Tintin*. After his studies, he joined the Y.C. Alligator film production company. His main interest was in documentaries, and he has authored two documentary films, one of which, *L'homme de Pâques (The Easter Man)*, retraces the 1934 scientific expedition led by his grandfather on Easter Island.

In the early 2000s, Thomas Lavachery began to invent an epic story for his children. He thus plunged into literature through storytelling and created a heroic fantasy adventure led by Bjorn, an antihero of sorts, who reveals himself by drawing the best out of himself. Bjorn, like many other heroes created by Lavachery, rises up and makes the most of his surroundings to become a dignified human being.

Lavachery admits that he is obsessed with working on the psychology of his characters, letting them evolve, and allowing their relationships to grow. He also explains that his “concern has always been to deal, in the novel of adventures, with themes both timeless and very up-to-date: power and its dangers, religious and racial intolerance, the loss of traditions, rumor...” He prefers to be perceived as an author of adventure novels, rather than fantasy, because in his novels adventure is the key ingredient.

Here are four terms that can define the work and

the world of Thomas Lavachery:

Adventure—To read his books is a guaranteed adventure.

Travel—His books take us through many lands and countries, for most of which he has imagined their language, writings, tools used, inhabitants, and so on.

Fantastic creatures—From dragons to trolls, gnomes, and invented species, he brings to life numerous and quite diverse creatures.

Illustration—His illustrations, his first love, are an overlay of small cumulative strokes that form the

substance of his representation of landscapes, people, and animals.

Aesthetics are really important to him: “In my adventure novels, my fantastic stories, I have always been keen to work on style, aesthetics in general... in short to set the bar as high as possible at the artistic level.”

Thomas Lavachery is an author with an overflowing imagination and a key author-illustrator of the French-speaking Belgian landscape of literature for children and youth.



Five Books by Thomas Lavachery

Un zoo à soi [A Zoo of One's Own]. L'école des loisirs, 2020.

Ramulf. L'école des loisirs, 2015.

Tor et les gnomes [Tor and the Gnomes]. L'école des loisirs, 2015.

2 pouces & demi [2 Inches and a Half]. Bayard, 2009.

Bjorn le Morphir [Bjorn the Morphir]. L'école des loisirs, 2004.

Carll Cneut

Illustrator–Belgium

“Success is risky, because if you don't pay attention, it can lead to compromises you later regret.”



Carll Cneut (1969-) studied graphic design at the Saint-Lucas Arts School in Ghent, Belgium, where he still lives today. He made his illustrating debut in 1996 with a children's book called *Varkentjes van Marsepein* (*Piglets of Marzipan*), a collaboration with Flemish author Geert De Kockere. By the end of 2000, Cneut was illustrating full-time, mainly working in the field of children's literature.

In his earliest work, his illustrations are sparse, focusing on the characters. Emotions are mainly captured through his use of color and composition. However, his love for details already starts showing in the way he dresses his characters with great care, indulging his fascination with fabrics and textures in gossamer-thin, fanciful, elegant patterns. Later, this fine eye for detail will be expressed in luscious paintings of flora and fauna.

Carll Cneut's brush has become ever finer, in more ways than one. For every book, he makes detailed preliminary studies of the characters. He wants to know the characters and to have a sense of them before he dares to consider himself their “spokesman.” With each new book, his characters and their body language become even more expressive.

Because of his natural ability to analyze and interpret a story, Cneut taps into the deepest narrative layers in a way that seems almost easy, even playful. This talent allows him to communicate with

a very diverse audience on many levels, without ever losing his artistic integrity.

Readers from France, the UK, Canada, Flanders, and all over the world are equally affected by the rich artistic palette and impressive narrative skills of this illustrator, whose great ambition is to tell stories that we never tire of looking at. His work is published in many different languages, from Spanish and English to Georgian, Hindi, and Latvian.

He received the most important awards in the

Dutch language area for his illustrations, as well as substantial critical acclaim in other countries. His exhibition *In My Head*, which took place in Ghent (2014-2015), attracted more than fifty thousand visitors. He is respected in wider artistic circles as well. In 2018, the Antwerp WM Gallery held a successful sales exhibition of forty-five artworks by Carll Cneut.

Five Books by Carll Cneut

De vuurzeevlieg en andere dierenverhalen [*The Sea-of-Firefly*]. Querido, 2019.

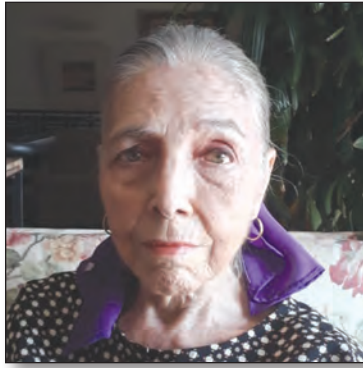
Dulle Griet [*Mad Meg*]. De Eenhoorn, 2017.

Heksenfee [*Witchfairy*]. De Eenhoorn, 2016.

De gouden kooi, of het waargebeurde verhaal van de bloedprinses [*The Golden Cage, or the True Story of the Blood Princess*]. De Eenhoorn, 2014.

Het geheim van de keel van de nachtegaal [*The Secret of the Nightingale's Throat*]. De Eenhoorn, 2008.





Marina Colasanti

Author–Brazil

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

Marina Colasanti was born in 1937 in 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*, which has been highly acclaimed.

Coming 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 the 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.

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. Depth in content and rich poetic language are 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 a 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.

Today, there are more than fifty books published under Marina Colasanti’s name; they are recognized by critics and award committees and analyzed in numerous academic theses. Colasanti was the Brazilian candidate for the Hans Christian Andersen Award in 1994, 2016, 2018, and 2020.

Five Books by Marina Colasanti

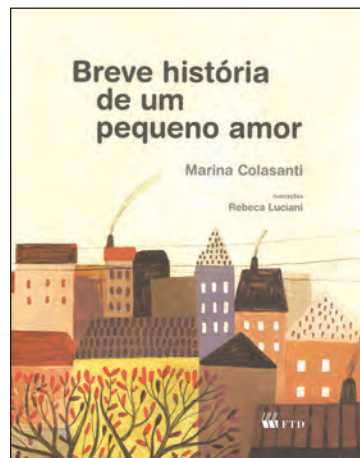
Brief Story About a Little Love. FTD, 2013.

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.



Nelson Cruz

Illustrator–Brazil

“I suffer to create, but I am happy.”



Nelson Cruz was born in 1957 in Belo Horizonte city, Minas Gerais State, Brazil. He currently lives and works in Santa Luzia, a small town thirty kilometers from Belo Horizonte. Since 1998, Cruz has illustrated for the Brazilian publishing market. A self-taught designer, in the middle of the 1970s he studied painting for two years at the studio-gallery of the painter Esthergilda Menicucci, in Belo Horizonte. At the age of twenty years old, he had his first exhibition of paintings in that same studio-gallery. As a caricaturist, he illustrated for several newspapers and participated in humor shows in Belo Horizonte and other states in Brazil. In 1988, he moved to São Paulo, where he worked with art galleries, literary journals, and publishers. He returned to live in Belo Horizonte in 1989, and the following year, he married the illustrator Marilda Castanha. After five years working in the press, he decided to dedicate himself to book illustration.

Cruz is a researcher of line and color, as well as a reader of texts by great artists, Brazilians and foreigners. Moreover, his respect for the child’s intelligence leads him to break the boundaries of stereotypes and the obvious, arousing the interest and curiosity of the reader through his beautiful and thought-provoking illustrations.

The technical virtuosity and the plastic beauty of Nelson Cruz’s illustrations are at the service of themes that express the great complexity of the

problems Brazilian society faces. Cruz’s work subverts, and alerts the young reader to serious issues, such as environmental crimes and authoritarian power.

In addition to illustrating a narrative, in the most common and immediate sense the word may have, Cruz’s traits and colors tell stories, those in the text and the ones he summons through artistic experimentation: characters that loom large, words that scream, gestures that silence, landscapes that sadden and distress, details that promise little joys.

In his thirty-two-year-long career, Nelson Cruz has received the best illustrator award on multiple occasions and his books have received the award of highly recommended books by the Brazilian section of IBBY. In 2002, he was nominated for the Hans Christian Andersen Award for illustration, and in 2004 and 2012, he was nominated for the IBBY Honour List. He has received numerous other awards and participated in several local and international exhibitions.

Five Books by Nelson Cruz

Sagatrisuinorana. ÔZé, 2020.

Benjamina. Miguilim, 2019.

Se os tubarões fossem homens [*If Sharks Were Men*].

Olho de Vidro, 2018.

O edifício [*The Building*]. Positivo, 2016.

Um escritor na capela [*A Writer in the Chapel*]. SM, 2016.





Angèle Delaunois

Author–Canada

“Childhood is a time when we learn, we play, we awaken to wonders, and all sorts of problems too. I think what builds a personality is as much the difficulties as the joys.”

Angèle Delaunois emigrated to Canada from France at the age of twenty-one. Following the birth of her daughter, she devoted herself entirely to children’s literature. She started off as an author and later became a publisher. Before writing fiction, she published many educational and nonfiction books. She then adapted three well-known children’s stories: *The Three Little Slobs* (*Les trois petits sagouins*), *Junior Thumb* (*Junior Poucet*), and *The Goat of Monsieur Potvin* (*La chèvre de Monsieur Potvin*). Her passion for children’s literature led her to become editor at Les éditions Héritage and later head literary director at Les éditions Pierre Tisseyre. In 2004, she founded her own publishing house: Isatis. Robert Soulières, a publisher, says that “Angèle elevates passion to another level. She is passionate, ambitious, perfectionist, tireless, and most of all very involved in the literary milieu.”

For over thirty-five years, Angèle Delaunois has written and published more than one hundred books. Her creative process is quite versatile and includes multiple genres. In addition to her early educational books, nonfiction, and adaptations, her body of work includes picturebooks, short stories, novels, docufictions, poems, stories, and game books. Nicholas Aumais, co-chair of the IBBY Nominating Committee, observes that “many of her books are filled with cultural and social issues and feature children from around the world.” Each of her new books succeeds in creating a vocabulary that will appeal to her young readers.

Her pen, fluid and precise, makes way to many various realities, always in tune with the concerns

and issues of today’s youth. Through her stories, she addresses with passion and determination many hot topics, sadly affecting more and more children, such as uprooting (in *Kissou*) and environmental issues (in *Les enfants de l’eau* [*Water’s Children*] and *Une petite bouteille jaune* [*The Little Yellow Bottle*]). Her works include lighter yet equally relevant subjects. Fundamental human values are also part of her glossary. Notions of happiness and wealth are put forward in her twin books *Je suis heureux / Je suis riche* (*I Am Happy / I Am Rich*). Love and consent are tackled

with great truth in her novel *Une simple histoire d’amour* (*A Simple Love Story*). The strength of this story resides in the fact that when turning the last page, the reader is left to deal with their own truths and values. This simple love story lingers on in one’s mind well after its reading.

Angèle Delaunois’s books have been translated in more than ten languages. She has received several prestigious awards, including the Governor General of Canada’s Literary

Award for Young People’s Literature for her book *Variations sur un même t’aime* (*Variations on the Same Love*) in 1998.

Five Books by Angèle Delaunois

Kissou. D’eux, 2020.

Une simple histoire d’amour [*A Simple Love Story*]. Soulières, 2015.

Le grand voyage de monsieur Caca [*The Long Journey of Mister Poop*]. Les 400 coups, 2011.

Une petite bouteille jaune [*The Little Yellow Bottle*]. Isatis, 2010.

Les enfants de l’eau [*Water’s Children*]. Isatis, 2006.



Sydney Smith

Illustrator—Canada



“Illustrations can control how the story is read and can add weight to words or flip them upside down. There’s a lot of power there.”

It was during his years studying for an interdisciplinary bachelor of fine arts degree (conferred in 2006) at Nova Scotia College of Art and Design, Halifax, that Sydney Smith’s childhood “playing” with drawing became “serious,” and he recognized his calling—the “invisible force,” he calls it, that identified and defined him as an illustrator of children’s books.

After several years of poster and album cover design, Smith apprenticed as an illustrator of Sheree Fitch’s republished books of children’s poetry (2010-2012) and Jill Barber’s *Music Is for Everyone* (2014). His move to Toronto and work illustrating for Groundwood Books and Neal Porter/Holiday House (New York) brought Smith to national and international recognition for the urban energy of books like *Sidewalk Flowers* and *Small in the City*, both recipients of the Governor General’s Literary Award for Young People’s Literature—Illustrated Books.

When IBBY Canada launched a special initiative to welcome Syrian refugee families coming to Canada with a gift, they selected the ideal book: JonArno Lawson and Sydney Smith’s wordless *Sidewalk Flowers*. Despite fears and insecurities that arise as a child navigates an unfamiliar and often threatening environment, the book is, as Maria Popova writes, “a gentle wordless celebration of the true material of aliveness.” A *New York Times* reviewer writes that in a book like this, “language would seem intrusive or didactic. The absence of text seems to provide a more eloquent and nuanced story, one that allows children to freely share their perceptions of the narrative.”

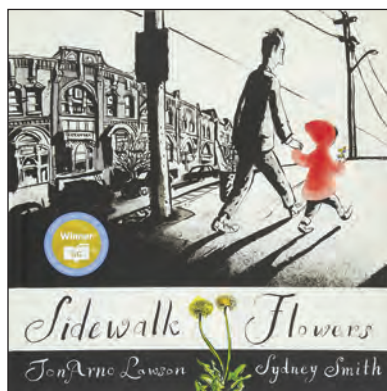
This democratization of perspectives is Sydney

Smith’s trademark and goal, as he articulated in a video prepared for the virtual presence of Canada, which is the guest of honor at the 2021 Frankfurt Book Fair: “I’m trying to speak to the experience of child as human, not as a separate organism.” Smith understands that these experiences often have no labels and no buffers for children. He enjoys exploring and experimenting with new narrative structures, character perspectives, and artistic challenges. What remains a constant is the empathy with which he approaches his subject matter and that he inspires in his readers. With his books now being published in over twenty languages and territories, this empathy for small people in seemingly mundane places speaks to a global community about singularity and plurality and the intersection of the two.

Recently, the luminosity of *The White Cat and the Monk*, *Town Is by the Sea*, and *I Talk Like a River* has earned him accolades, including the CILIP Kate Greenaway Medal for *Town Is by the Sea*. Sydney Smith has received four *New York Times*/New York Public Library Best Illustrated Children’s Books citations (2015, 2016, 2017, 2019) and a *New York Times* Kids Notable (2018). He is currently working on a new book, *This New Morning*, to be published with Neal Porter/Holiday House in fall 2021.

Five Books by Sydney Smith

I Talk Like a River. Neal Porter Books, 2020.
Small in the City. Neal Porter Books, 2019.
Town Is by the Sea. Groundwood Books, 2017.
The White Cat and the Monk. Groundwood Books, 2016.
Sidewalk Flowers. Groundwood Books, 2015.





Jin Bo

Author—China

*“Turning from a child into an old man,
Returning from old age to childhood,
Is my eternal growth,
Is my growing new life.”*

Jin Bo, born in Beijing in 1935, was raised by his mother. Despite lacking fatherly love, he was nurtured by his mother. Familiar with folk nursery rhymes, she often entertained and comforted her child with them. Due to his fondness for children’s literature and education, he was admitted to the Chinese Literature Department of Beijing Normal College in 1957. He began collecting and organizing folk nursery rhymes and creating children’s literature works in his spare time. His short children’s poems were set to music by composers and quickly gained popularity among children, whose singing encouraged his creation and study of children’s poetry. While creating, he began to realize the richness of children’s inner worlds and the importance of children’s aesthetic education. He views poetry as children’s emotional nourishment with love and beauty.

No matter how turbulent the times, he insists on conveying to children the common values and emotions of mankind, such as beauty, love, friendship, affection, and closeness to nature. He absorbs and integrates the essence of Chinese classical poetry and folk nursery rhymes, and his poems have distinctive rhythm and musicality. He was the first poet to introduce Western sonnets into Chinese children’s poetry.

The language of his fairy tales, essays, novels, and other works has the condensed fluency and rhythm of poetry. His sentences, paragraphs, and chapters incorporate rhythm, and each work as a whole is characterized by poetic mood and communicative strong emotion.

His works, which always take a child’s

perspective, have influenced three generations of children in China. More than ninety of his works have been included in textbooks for “Chinese” in various primary and middle schools, and more than thirty works have been made into songs and included in textbooks for “Music.”

No other Chinese author has been creating children’s literature for a longer time period. Jin Bo has authored 256 works so far. It is indicative that the



Chinese Writers Association has recently held the “65th Anniversary Seminar on Jinbo Children’s Literature Creation.” The meeting declared: “Jin Bo and his works will increasingly shine with special light as the years go by.” The only child literary creation award in China is named after him.

Jin Bo’s works have been honored six times with the National Outstanding Children’s Literature Award from the China Writers Association, three times with the Best Works Award, with A Wonderful Read Award, three times with the Soong Ching-ling

Children’s Literature Prize, twice with the Bing Xin Children’s Literature Award, and twice with the Chen Bochui Children’s Literature award.

Five Books by Jin Bo

The Adventures of Wudiudiu. Beijing Education Press, 2016.

Fragrant Birds. BEN SHE, 2012.

Tracing the Little Green Men. Anhui Education Press, 2000.

Selected Collections of Children’s Poems in 60 Years of Jinbo.

Selected Collections of Sonnets in 60 Years of Jinbo.

Xiong Liang

Illustrator—China

“Only when people see the world totally relaxed and without bias can they find their connections with others.”



Xiong Liang’s work is emblematic of writers and illustrators working in children’s literature in China today, and he himself is a towering figure in the field. In 1980, five-year-old Xiong Liang picked up a paintbrush for the first time and made his first picture. In 2002, now twenty-seven, he started composing his first illustrated book; the shoots of original illustration were beginning to bloom in China. In 2014, with thirty-nine-year-old Xiong’s publication of *The Solar Terms*, the rest of the world began to take note of illustration in China. Xiong Liang’s journey is a microcosm of the development of illustration in China, and his journey to creative maturity likewise reflects the maturation of this field in his home country.

His groundbreaking experimentation has not only produced eye-popping results but—in his quest to give illustration in China its own voice—has also yielded extremely valuable experience. Xiong Liang’s work uses global, modern, artistic means to express the cultural magnetism of history, tradition, and Asia itself. Most of his works choose an element from China’s ancient past on which to focus. This could be an image, for instance the little stone monkey from *Little Stone Monkey* or the small clay monkey from *The Toy Rabbit Story*, or it could be a supernatural being, like the Kitchen God.

Xiong Liang has published more than seventy children’s books, fifty of which are illustrated. The books he wrote and illustrated himself span at least seventeen different categories. Considering the scarcity of illustrated books in the Chinese children’s literature market at the beginning of the twenty-first century, it is fair to call his output prodigious. Even more remarkable is the variety of styles he has

boldly taken on from the very beginning, from works of ink wash painting and cut paper dripping with Asian tradition, to modern art bursting with color and individuality. His topics are similarly diverse, ranging from traditional Chinese folk art, nursery rhymes, legends, and Buddhist stories to children’s works of pure fantasy. Some of his stories even draw on the everyday lives of today’s children (especially those from rural areas). No matter his choice of medium, style, or subject, Xiong’s drive for artistic perfection has gradually brought into being a flawless, one-of-a-kind fusion of traditional and modern art. His artistic accomplishments and ceaseless illustration output have won him wide public influence.

Apart from his work on his own books, Xiong Liang is gracious in sharing his experience with other illustrators. As a result, he has overseen the creation of almost as many books as he has made by himself. It is no exaggeration to say that he has had a profound influence on an entire generation of Chinese illustrators. Xiong Liang has won several awards, and works of his have been selected for the “Excellent Youth Book Publishing Project” by the National Press and Publication Administration.

Five Books by Xiong Liang

The Little Mu Ke series. Hangzhou GUOMAI Culture & Media Co., Ltd., 2019.

Nian and the Boy. China Children’s Press and Publication Group, 2019.

Wandering with the Wind. Hangzhou GUOMAI Culture and Media Co. Ltd., 2016.

The Solar Terms. New Star Press, 2015.

The Little Stone Lion. Heryin Books, 2005.





Ivar Da Coll

Illustrator—Colombia and Venezuela

“Currently I work simultaneously on both text and images because sometimes, when there is an idea and the text does not flow, the drawing manages to pull words.”

Ivar Da Coll, son of an Italian father and a Swedish mother, was born in Bogota (Colombia) in 1962. At the age of twelve he joined the Cocoliche puppet theater as a puppeteer, scenographer, and dress-maker. The theater was directed by the dramatist and pedagogue Julia Rodríguez, with whom he collaborated in many different plays and a series of television programs. Thanks to his puppet theater work, which synthesizes many artistic languages, such as literature, music, painting, and film, Da Coll found the origin of his vocation as an author and illustrator for children and youth.

In 1983, Ivar Da Coll started working with different Colombian publishers as a textbook illustrator. In 1985, he illustrated the *Chigüiro* picture-book series, which starred a South American mammal, a rodent with the biggest size and weight in the world that is constantly threatened by human activity. The amazing receiving of *Chigüiro* both among children and adults allowed him to authoritatively immerse himself in the world of children’s and youth literature.

Da Coll has illustrated texts by renowned Colombian and international writers, and his books have been published by various Hispano-American publishers in Colombia, Mexico, Spain, and Venezuela; some have been translated and published in Swedish, English, Chinese, Portuguese, French, and Danish. He has participated as a guest of honor in international book fairs; in Mexico in the cities of

Guadalajara, Oaxaca, Ciudad de Mexico, and Jalapa; in the cities of Quito and Guayaquil in Ecuador; and in the international fairs of Santiago de Chile and Panamá. In the United States, he participated in book fairs in Houston, Miami, and New York, and in 2011 he was a special guest in the International Children’s and Youth Literature Week at the National Library of Sweden.

He has represented Colombia on multiple occasions on the IBBY Honour List, with his books *I’m Scared*, *Hamamelis*, *Miosotis* and *Mr. Surprise*, and *Feet for the Princess*. Additionally, two books by Da Coll have been included in the White Ravens: *No, It Was Not Me!* and *To a Man with a Big Nose*. His book *Feet for the Princess* received a special mention in The Best Books for Kids of the Book Bank of Venezuela.



In 2014, he received the SM’s Ibero-American Children’s and Youth Literature Award. He has been nominated for both the Astrid Lindgren Memorial Award and the Hans Christian Andersen Award.

Five Books by Ivar Da Coll

- José Tomillo. SM, 2015.
Hamamelis y el secreto [*Hamamelis and the Secret*]. Ekaré, 2014.
- ¡No, no fui yo! [*No, It Was Not Me!*]. Babel, 2014.
- Tengo miedo (Historias de Eusebio I)* [*I’m Afraid (Histories of Eusebio I)*]. Babel, 2012.
- Chigüiro viaja en chiva* [*Chigüiro Travels in Chiva*]. Babel, 2005.

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. For many years, she has successfully collaborated with numerous Croatian and foreign publishing houses.

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 for more than a decade.

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. Kolanović says that it is all right for us to try to find our own way as individuals, but at the end we always return to the shelter of family, either the one to which we are linked by blood ties or the one that we create ourselves, nurturing close friendship relationships.

In 2009 and 2018, Dubravka Kolanović received the prestigious Croatian Grigor Vitez award. 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. 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 Kouppanou

Author—Cyprus

“My books care to offer a space in which children can experience moments of safety within a world that is just coming into being, a world that invites them to think for themselves and to change it—if they wish to do so.”

Anna Kouppanou was born in Cyprus in 1979. She completed her undergraduate studies in education sciences and her postgraduate studies in intercultural dimensions of education and psychology at the University of Cyprus, and her doctoral studies in philosophy of education at University College London. She has worked as a teacher in primary education, as an education officer at the Cyprus Pedagogical Institute, and as a specialist scientist and postdoctoral researcher at the University of Cyprus.

Kouppanou’s literary work promotes inclusion and acceptance through the genres of fantasy and realism. Her stories seem to encourage interspecies coexistence and respect for difference, while cultivating the need for social change. She believes that children face much hardship, which often ensues “from the way we, adults, understand them and understand the way they attempt to understand the world.” This is why her books, she says, “aspire, above all, to speak to children and address them through that transformative element of childhood that is present in all of us.”

Anna Kouppanou’s work is rich and multifaceted. Her fiction is often organized through the creative combination of real and imaginary, drawing on enchanted and mythical elements that take on new meaning and forming clear intertextual connections with the original texts. Her work is characterized by a thoughtful and playful philosophical organization. Kouppanou’s characters are a dynamic force that organizes her books. These are three-dimensional heroes, with desires, problems, and dilemmas.

With her works *Aria Changes Worlds* (IBBY Cyprus

Award), *The Argonauts of Time* (Republic of Cyprus State Award), and *The Day We Broke the World—The Lost Kids Club, Vol. 1*, Kouppanou contributes to the renewal of themes and narrative techniques in children’s literature, not only in Cyprus but also in Greece, giving a breath of fresh air to the genre of fantasy. With books such as *Grandpa, Superman, and a Little Cherry* and *The Disappearance of Mrs. Papadakou* she has also immersed herself into realistic fiction, dealing with important psychological and social issues and capturing contemporary depictions of childhood and adolescence.

Kouppanou’s work is celebrated both in Cyprus and abroad. Her novel *The Incredible Revelation of Sebastian Montefiore* was awarded the Republic of Cyprus State Award for Young Adult Literature as well as the Award for a Book for Children by the literary magazine *O Anagnostis* (*The Reader*). The same book was included in IBBY’s Honour List in 2018.

Five Books by Anna Kouppanou

The Day We Broke the World—The Lost Kids Club, Vol. 1 [Ti mera

pou spasame ton kosmo]. Patakis, 2019.

Grandpa, Superman, and a Little Cherry [O pappous, o Superman kai ena Kerasaki]. Kedros, 2018.

The Disappearance of Mrs. Papadakou and What Happened That Summer [I eksafanisi tis K. Papadakou]. Patakis, 2017.

The Incredible Discovery of Sebastian Montefiore [I apistefti anakalipsi tou Sebastian Montefiore]. Kedros, 2015.

The Argonauts of Time [I Argonautes tou hronou]. Kedros, 2009.



Dora Oronti

Illustrator—Cyprus

“In art classes, we are always faced with the question whether we are trying to teach future artists or shape future art lovers. I personally believe that these two views are not mutually exclusive.”



Dora Oronti was born in Limassol in 1940. She studied interior design in Athens and graphic arts at Exeter College of Art and Design in England, on a scholarship from the Devon County Council. She attended postgraduate classes (MA) at Pittsburgh University and worked for many years in secondary schools in Cyprus as an art teacher.

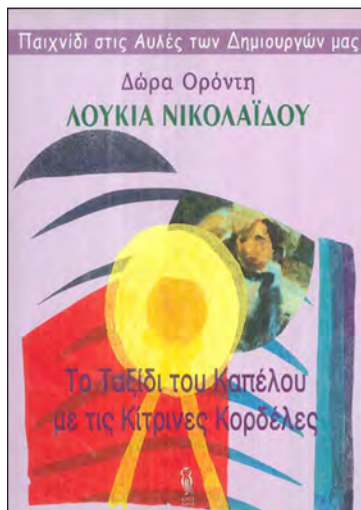
Dora Oronti is a well-known and prominent painter, one of the most distinguished and remarkable artists of contemporary Cypriot artistic creation. At the same time, she is an important illustrator and author of children’s and youth literature. She has been honored by the Cyprus Association of Children and Youth Books (IBBY Cyprus) for her literary work and her contribution to the field. Distinguished in her illustrated children’s books are the brightness and brilliance of her colors, which impress and sensitize readers, causing feelings of joy and optimism.

In her most recent children’s book, *Creative Play: 10 Stories for Children*, prime and bright colors such as red, blue, green, and yellow dominate in imaginative color combinations on each and every page. In all ten stories, even the text is formatted and placed in ways that make it an integral part of this beautiful creative play with colors—a true color festival that enables children to travel to beautiful and magical worlds. The bright colors that characterize her work are an expression, a reflection, and a visual representation of her rich inner world, which is flooded by the light of joy, love, serenity, and an optimistic contemplation of life.

The creative relationship between discipline

and freedom that informs her artistic creation is highlighted in the pages of her book *Play and Art*. The contribution of her book *The Creation of Experience and the Experience of Creation: Sound and Color* is also important, while her artistic skill as a children’s illustrator is also highlighted in her book *The Famous Mouse and Her Funny Blunders*, a tale in seven stories for elementary school children.

Oronti’s most emblematic work is found in her series *Playtime in the Courtyards of Our Artists*, which includes thirteen children’s books, elaborately illustrated with selected works by great artists. According to the illustrator: “The children’s series *Playtime in the Courtyards of Our Artists* is an attempt to approach the subject through an ‘internal necessity’ for the work and the surrounding space of each artist. It is a suggestion to remember or re-remember, touch or retouch, study or restudy our artistic tradition, a tradition that continues to influence our contemporary artistic perception.”



Five Books by Dora Oronti

- Creative Play: 10 Stories for Children*. Chr. Georgiou & Sons Ltd., 2021.
- George Bouzianis: The Journey of the Small Umbrella*. MAM Publications, 2006.
- Lucia Nicolaidou: The Journey of the Hat with the Yellow Ribbons*. MAM Publications, 2006.
- Paul Georgiou: The Journey of the Prickly Pear with the Roses and Yellow Petals*. MAM Publications, 2006.
- Vincent van Gogh: The Journey of the Sunflower with the Green Seeds*. Parga Publications, 1999.



Andrus Kivirähk

Author—Estonia

“I believe everything I have written makes up a whole; when writing for children or adults, I am always getting at the same thing.”

Andrus Kivirähk was born in Tallinn on August 17, 1970. He graduated from Tallinn 32nd Highschool in 1988 and received his journalism degree from Tartu University in 1993. After graduating from the university, Kivirähk started to work at the newspaper *Päevaleht*, where he is currently the editor of the op-ed section.

He made his publishing debut in 1984 when he was a high school senior. Among his sizable body of work—around forty books and about as many plays—can be found a baker’s dozen of children’s books. His first children’s book, *Giraffe*, was published in 1995, the same year as his first book for adults. For Kivirähk, “writing for children does not differ in any way from writing for adults, just as I equally enjoy reading both good children’s books and good books for adults. It is kind of like eating: meat cutlets are good, but that doesn’t make pancakes bad. What’s important is that both are properly cooked!”

Kivirähk knows how to “cook properly.” His unique humor is based on hyperbole and unexpected, boundless fantasy. He also uses wordplay, intertextuality, and absurdity. Nothing is impossible. For example, Dad’s socks lay eggs, and out of the eggs hatch tiny stockings. He surprises his readers with dialogue soaked in wit, as well as unexpected situations and characters.

However, entertaining the reader isn’t Kivirähk’s only goal. Beneath the layer of his jokes lies a wonderful and, as unexpected as it may be, educational core. Kivirähk is a moralist in his own way. He values caring, friendship, helpfulness, understanding, playfulness, and tolerance. Each of his

books has distinct warmth and a friendly spirit, offers thrills and laughs, and neatly ties everything together in the end.

Kivirähk’s stories are usually about children who feel lonely but are able to cope through their imagination. Kai, the main character in *Giraffe*, has parents who take care of her but don’t talk or play with her. So, the girl finds herself a friend, her tummy worm Tõnis. In *Oskar and the Things*, Oskar has to live with

his grandmother for the summer. He has a hard time adjusting to life in the countryside, but with the help of a mobile phone made of a wooden block, he is able to communicate with things. In *Tilda and the Dust Angel*, the titular Tilda feels lonely because her father has passed away and her mother works all the time. Flights of fancy and dreams are a vital part of life in *Sirli*, *Siim*, and *the Secrets*. Memories are also important. Oskar’s relationship with his grandmother starts to grow when he suddenly realizes that she too used to be a child. Remembering the past is also important in *Tilda*

and *the Dust Angel*.

Andrus Kivirähk has won several awards, including the Nukits Competition, the Järje Hoidja Award, the Annual Children’s Literature Award of the Cultural Endowment of Estonia, and the Tartu Prize for Children’s Literature.

Five Books by Andrus Kivirähk

Tilda and the Dust Angel. FD Distribution, 2018.

Oskar and the Things. Film Distribution, 2015.

Poo and Spring. Varrak, 2009.

Lotte’s Journey to the South. Varrak, 2002.

Sirli, Siim, and the Secrets. Varrak, 1999.



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 Eno Raud—were renowned Estonian children’s writers. Raud even appears as a character and as 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 the work 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.

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

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

Five Books by Piret Raud

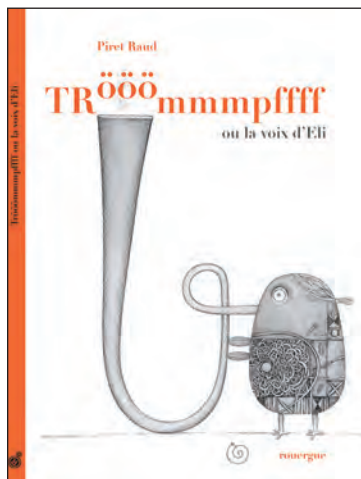
Juurtega aed [*The Rooted Garden*]. Tänapäev, 2020.

The Ear. Thames & Hudson, 2019.

L’histoire de la petite maison qui recherchait des habitants [*The Story of the Little House Who 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.





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.

She started by writing romances in women’s magazines. In 1985, Pierre-Marcel Favre published in Lausanne her first novel for adults, *Passage*, followed by *Voici Lou (Here’s Lou)*. Her debut in the field of children’s literature dates back to 1986, when she started publishing tales, stories, and novels in magazines 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. Her work is well known by young readers, librarians, booksellers, publishers, and lovers of books for children, in France and abroad.

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, so she frequently travels to various countries.

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 recogni-

tion of her work in the field of children’s literature. She was a finalist for the Hans Christian Andersen Award in 2018 and 2020.

Five Books by Marie-Aude Murail

Miss Charity. L’École des loisirs, 2016.

Sauveur et Fils. Saison 1 [Saviour and Son: Season 1]. L’École des loisirs, 2016.

Oh, Boy! L’École des loisirs, 2015.

Simple. L’École des loisirs, 2015.

Le Hollandais Sans Peine [Dutch with Ease]. L’École des loisirs, 2010.



Gilles Bachelet

Illustrator—France

“Over the past fifteen years, I have really taken a liking to making my books on my own, text and illustration. It’s this chemistry between word and image that really interests me. I only have fun this way.”



Born in 1952 in Saint Quentin (north of France), Gilles Bachelet spent his childhood in the Pyrenees. He attended the Faculté d’arts plastiques while preparing to join the École Nationale Supérieure des Arts Décoratifs. He then studied at the école for five years. In 1977, he started working for magazines with increasing success. He then left the École Nationale Supérieure des Arts Décoratifs and has since been an independent illustrator for print media, publishing houses, and advertising. In 2001, he started teaching illustration at the Superior Art School of Cambrai.

Gilles Bachelet is one of the greatest French creators of picturebooks. He has his own unique way of playing with the picture-text relationship, creating a humorous effect that is his special trademark. He says his only ambition is to make people laugh, but his work goes far beyond that simple state-

ment. Bachelet’s books are marvelous jewels of imagination, creativity, beauty, and elegance. No wonder his pioneering work appeals to everyone, children and adults alike. He recognizes that the more whimsical the subject is, the more he brings realism and details to his drawings. Nothing is improvised in Gilles Bachelet’s work. Every detail, every reference is thoroughly thought of.

Having decided that he will refrain from portraying humans (he believes he doesn’t excel in drawing them), Bachelet puts animals and objects under the spotlight, using them as heroes of his stories. And one cannot help but go on board with him, believing that gloves can fall in love, that Napoléon Bonaparte can be portrayed as a mushroom, that an elephant can be “the silliest cat in the world.” While he is very discreet in his everyday

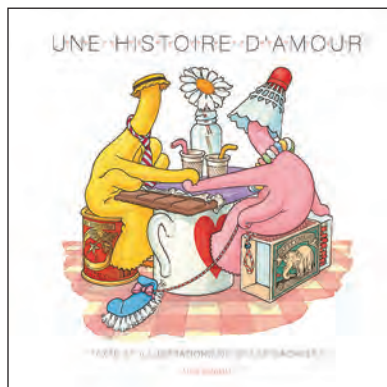
life, Bachelet is quite daring in his work. He creates truly innovative books, extending the limits of what a picturebook can be, taking the reader further into the realm of imagination. Thus, he paves the way for other authors and illustrators. With each new book, he pushes the frontiers defining what an author or an illustrator can create in a picturebook. He dares and achieves, making it possible for others to create fearlessly, for the greatest benefit of children’s literature.

Gilles Bachelet has created numerous picturebooks, including *Mon chat le plus bête du monde* (*My Cat, the Silliest Cat in the World*), winner of the Baobab Prize in 2004, and *Madame le Lapin blanc* (*Mrs. White Rabbit*), for which he received the Pépite 2012 at the Salon du livre et de la presse jeunesse de Montreuil. More recently, *Une histoire d’amour* (*A Love Story*) won the Libr’à Nous Prize 2018. His latest picturebook, *Résidence*

Beau Séjour (*Beau Séjour Residence*), was published by Seuil jeunesse in 2020. In 2019, Gilles Bachelet received La Grande Ourse Prize, awarded by the SLPJ for his entire body of work.

Five Books by Gilles Bachelet

- Résidence Beau Séjour* [*Beau Séjour Residence*]. Seuil jeunesse, 2020.
- Une histoire d’amour* [*A Love Story*]. Seuil jeunesse, 2017.
- Madame le Lapin blanc* [*Mrs. White Rabbit*]. Seuil jeunesse, 2012.
- Le chevalier de ventre-à-terre* [*The Belly-to-Earth Knight*]. Seuil jeunesse, 2014.
- Mon chat le plus bête du monde* [*My Cat, the Silliest Cat in the World*]. Seuil jeunesse, 2004.





Andreas Steinhöfel

Author—Germany

“It is my belief, a long sentence could never harm children. A child should always try to stretch, not cower.”

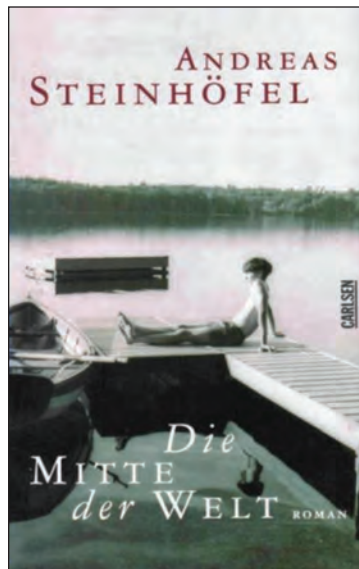
Andreas Steinhöfel was born in 1962 in Battenberg (Germany) and grew up with his parents and his two brothers, Björn and Dirk. He has a master’s degree in English, American studies, and media studies, which he completed in 1991. In the same year, he published his first children’s book, *Dirk und ich* (*My Brother and I*), because—as he reports in interviews—he was annoyed by a pedagogically ambitious children’s book his brother Dirk, an artist, was supposed to illustrate.

Since then, he has written numerous novels for children and young people, short stories and narratives, as well as screenplays. He has also become a renowned translator of English and American literature; he has translated, for instance, books by Roddy Doyle, Susan E. Hinton, Lois Lowry, Paul Shipton, and Jerry Spinelli.

He is currently one of the most popular German children’s book authors. In nearly all his books Steinhöfel places outsiders at the center of attention—the unparented, the unloved, the emotionally homeless, the fatherless, or the battered. His heroes are often “handicapped” in some way. They are too heavy, too slow, too rebellious, too clever. But Steinhöfel never betrays them; he shares their hope that everything will turn out fine in the end. And thus, they bravely set out again and again, laughing away their fears, unembarrassed and unapologetic. Readers are amazed by these characters and unable to forget them.

Steinhöfel explains his preference for slightly weird heroes as follows: “Being an outsider sharpens one’s view of the world. You want to know why you do not belong.” This is a sentiment many of his readers can relate to. As Eva-Maria Kohl puts it in the statement of the jury for the German Children’s Literature Special Award: “Steinhöfel has retained the perspective of the child. This is something rare and, in it, he resembles authors like Erich Kästner or Hans Christian Andersen, who remained at eye level with children all their lives.”

Andreas Steinhöfel has received numerous awards for his work, including the German Children’s Literature Special Award for his complete work as an author. He is the first writer of children’s and young adult literature to be part of the German Academy of Language and Poetry.



Five Books by Andreas Steinhöfel

Wenn mein Mond deine Sonne wäre [*If My Moon Was Your Sun*]. Carlsen, 2015.

Rico, Oskar und die Tieferschatten [*Rico, Oskar and the Deeper Shadows*]. Carlsen, 2008.

David Tage. Mona Nächte [*David Days. Mona Nights*]. Carlsen, 1999.

Die Mitte der Welt [*The Center of the World*]. Carlsen, 1998.

Dirk und ich [*My Brother and I*]. Carlsen, 1991.

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 in 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 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 sixty 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 themes include sexuality, death, jealousy, aggression, loneliness, and fear. For Heidelbach, tackling these topics means taking children seriously. And he does so without pedagogical impetus. 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 center of his artistic work are individuals, who he portrays with psychological empathy and sympathy for their weaknesses.”

For the artist, taking children seriously also means drawing for children and for adults without any qualitative differentiation. 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, Loriot, 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.

Nikolaus 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.
- Königin Gisela* [*Queen Gisela*]. Beltz & Gelberg, 2006.
- Was machen die Jungs?* [*Where Are the Boys?*]. Beltz & Gelberg, 1999.
- Was machen die Mädchen?* [*Where Are the Girls?*]. Beltz & Gelberg, 1993.
- 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 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.

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 worldviews, 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 is 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 subversive work that avoids didacticism and satisfies readers’ needs.

Maria Papayanni’s 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. She was Greece’s Hans Christian

Andersen nominee in 2019 as well.

Five Books by Maria Papayanni

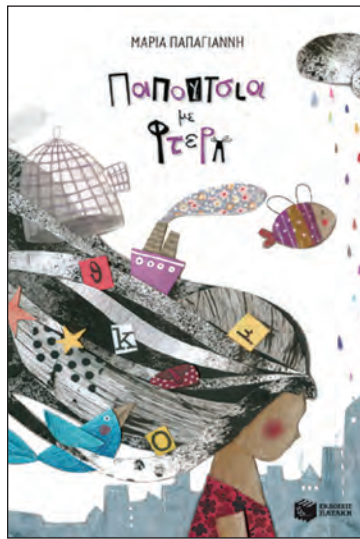
Παπούτσια με φτερά [*Shoes with Wings*]. Patakis Publishers, 2016.

Είχε απ’ όλα και είχε πολλά [*The King Who Had Too Much of Everything*]. Patakis Publishers, 2015.

I Want to Win! Patakis Publishers, 2013.

Το Δέντρο το Μονάχο [*The Lonesome Tree*]. Patakis Publishers, 2010.

Ως διά μαγείας [*As If by Magic*]. Patakis Publishers, 2006.



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...historian, explorer, engineer, physicist, and more.”

Iris Samartzi was born in Athens, Greece. She has always loved drawing and reading. In an interview, she explains:

I guess I’m among those lucky people who knew early on what they want to do in their life. I remember once I asked my mother to buy me a 2-meter cardboard (maybe it was smaller, but at that age it seemed huge) and every day after school I would spend endless hours perfecting my work: an orange snake that was a train—with windows and cabins—and all the animals would be on board. Unfortunately that project has been lost...

She studied at the Vakalo Art and Design College, where she obtained two bachelor’s degrees, in graphic design and interior design. 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* (*O Galetzás*) 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’s plot. She does like to use different kinds of collage, though, traditional or digital.

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. To showcase the social contribution of mailmen to the Greek communities of yore, she 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.

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.

Five Books by Iris Samartzi

On Ellie’s Wavy Sea. Papadopoulos Publishing, 2018.

Once upon a Bear. Patakis Publishers, 2018.

Καλοκαίρι, Φθινόπωρο, Χειμώνας, Άνοιξη, Καλοκαίρι... [*Summer, Autumn, Winter, Spring, Summer...*]. Patakis Publishers, 2016.

Una última carta [*One Last Letter*]. Kalandraka, 2016.
“20,000 Leagues under the Sea”: *J.Verne Adventure Stories Retold by A. Papatheodoulou*. Papadopoulos Publishing, 2015.





András Dániel

Author–Hungary

“I try to play with things that readers take for granted. Turn the obvious upside down. I believe that unusual is better than safe and irregular is better than standard. I believe that questions are more interesting than answers and freedom is more important than playing by the rules.”

András Dániel began writing when he was still quite young, but as he began to excel in the fine arts, his work as a writer went a bit by the wayside. In 2012, Pagony Publishing House published his first book, *Matilda and Margaret*. As a freelance graphic designer, illustrator, and writer, he is the author of twenty-five children’s books. He has also illustrated books by other authors. In his books, text and illustration go hand in hand to create something that neither of the two could fashion on its own.

András Dániel is a versatile graphic artist who has done illustrations for publications in an array of genres. He is also a renowned contemporary painter whose compositions have been on display in numerous solo and group exhibitions. As a writer, he has created a world in Hungarian children’s literature in which there are no boundaries and nothing is forbidden. Perhaps the most distinctive characteristic of his compositions is their unpredictability. His narratives and his illustrations are always inventive and arresting, and he makes audacious use of his unusual mindset. Dániel explains:

I aim to stretch the boundaries of picture-books. I try to create books that not only amuse but also surprise and sometimes even astonish the reader. I also like to play with the acts of writing and reading. In my books, I often reflect on my role as the author, the reader’s role as a reader, and the roles of the heroes of the story. Even the book’s role as a book.

Dániel writes entrancing tales, rich with humor that appeals both to children and their parents. His series of books about fantastic creatures called “Kufli” made him one of the most popular authors of children’s books in Hungary, and a series of animated films has since been made based on the books. According to Dániel, the Kufli may help remind us that it’s never worth getting too worked up over things. We can always find solutions to our

problems, whatever mishaps or misfortunes may befall us. Whatever the case, the Kufli never bother getting too stressed about things (unlike their author, as Dániel confessed in a moment of weakness).

Dániel’s *What Was Jake Looking for under the Bed?* was chosen as the Most Original Children’s Book of 2014 by the Hungarian Board on Books for Young People. *And Now I Will Tell You about My Trip in the Elevator* received the Best Illustrations Award in 2017, and *The Rabbit-Shaped Dog* received the Beautiful

Hungarian Book Award in 2018.

Five Books by András Dániel

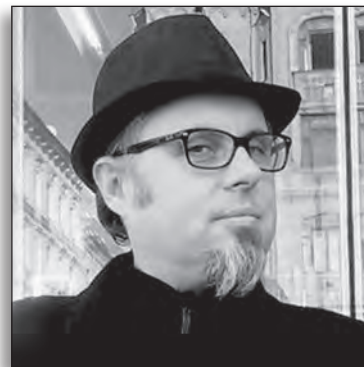
- Nincs itt semmi látnivaló!* [Nothing to See Here!]. Pozsonyi Pagony, 2020.
- A nyúlformájú kutya* [The Rabbit-Shaped Dog]. Pozsonyi Pagony, 2018.
- A könyv, amibe bement egy óriás* [The Book Which a Giant Went In]. Betűtészta, 2015.
- Mit keresett Jakab az ágy alatt?* [What Was Jake Looking for under the Bed?]. Pozsonyi Pagony, 2014.
- Kicsibácsi és Kicsinéni (meg az Imikém)* [Tiny Sir and Tiny Lady (and Emery)]. Pozsonyi Pagony, 2013.



László Herbszt

Illustrator–Hungary

“Someone once said of illustration that it works if it adds something to the text that wasn’t there before. Something which required another genre, another personality, and another manner of thinking. I don’t think I could have summarized my thoughts on good illustrations any more eloquently.”



László Herbszt completed his studies in graphic design at the Moholy-Nagy University of Art and Design. He has illustrated numerous books. He also designs logos, labels, catalogs, and book covers, and serves as the art director of several graphic design studios. He is an instructor at the KREA Design School and serves as the main organizer of the Budapest Illustration Festival.

László Herbszt is one of the most prominent Hungarian illustrators today, and he has been a defining figure in children’s book publishing since 2000. At a time when Hungarian children’s books were, from the perspective of their illustrations, still groping in the dark as they gradually emerged from the shadows, his book *The Miraculous Spectacles*, which was postmodern in its sophistication, offered a rethinking of the traditions of children’s book illustration.

As a graphic artist who comes from the world of advertising and who has not abandoned the insights he gained from that world, Herbszt crafts captivating blends of computer technology with an array of elements of diverse styles, including the postmodern, pop, and even steampunk, and he does this without fuss or flurry, as if it were second nature. He employs hundreds of different motifs and

unusual symbolism, creating unforgettable book illustrations.

Herbszt creates illustrations in which every word, object, and visual element (all of which are crucibles of childhood memories or other shared memories) becomes part of a symbolism so striking and strong that we could not even begin to consider if the text or the image enjoys priority. They rather seem to flourish side by side. Herbszt has added an arresting array of images and techniques to the palette of Hungarian book illustration, constantly presenting his readers with new challenges and adventures.

László Herbszt has won several awards for his work, including the Hungarian Board on Books for Young People Illustrator of the Year prize in 2018.



Five Books by László Herbszt

- Ők is boldogan éltek? [Did They Also Live Happily Ever After?].* Cser, 2019.
- A rabbi és az oroszlán [The Rabbi and the Lion].* Kolibri, 2018.
- Éjféli harangszó [Midnight Bell].* Móra, 2017.
- A bűvös puska [The Enchanted Rifle].* Móra, 2015.
- A csodálatos szemüveg [The Miraculous Spectacles].* Naphegy, 2011.



Jamshid Khanian

Author—Iran

“The experience of writing this novel was a rediscovery of the world I had experienced as a child by reading other people’s works and hearing my father’s naval stories. A world I had dreamed of creating in my writing.”

Jamshid Khanian (September 8, 1961) was born in southwestern Iran in the city of Abadan. Inspired by his father’s naval stories (his father was a sailor on cargo ships) and moved by the events of the Iran-Iraq War (1980-1988), Khanian started his writing career by writing several plays and short stories for adult audiences. After a decade of writing, he entered the field of children’s literature. During the last few decades, Khanian’s work and ideas have had a prominent and undeniable role in the development and expansion of modern Iranian children’s and young adults’ literature.

In his three decades of professional activities, Khanian has published more than forty books in the fields of fiction and dramatic literature, literary and artistic criticism, and historical research. He has written several screenplays for adults, children, and young adults, as well as a thirteen-part TV puppet show and a television play series. Most importantly, he kept a close, continuous, and face-to-face communication with teenagers and his audiences across Iran.

In addition to his regular young adult audience, adults, critics, researchers, and academics have always been attentive to Khanian’s books. So far more than one hundred articles, dissertations, and theses at various scientific levels have been written and presented based on his work.

Khanian’s focused and comprehensive approach to adolescence includes an emphasis on concepts such as love, peace, identity, and intergenerational relationships, as well as death, war, immigration, loneliness, fear, discrimination, aging, the urban middle class, family crisis, and adolescents’

labor and civil rights. He also pays special attention to Indigenous cultures and traditions, as well as customs from various parts of Iran. The narrative quality of his work and his emphasis on tone, dramatic dialogues, and the aesthetic aspects of language are unique features of Khanian’s works. His strong and complex characters, combined with his different and meticulous perspective, intrigue young adult readers and help them develop their critical and philosophical thinking and expand their imagination.

Jamshid Khanian has received more than forty national awards and was selected more than six times for the Children’s Book Council’s honor list. In 2017, he was honored at the 36th Fajr International Theater Festival for a lifetime of writing, teaching, researching, and producing theater. He also received IBBY Honour List recognitions in 2005, 2012, and 2014. He has been nominated twice for the Astrid Lindgren Memorial Award. Khanian currently lives in the beautiful and historic city of Isfahan, where he continues to write professionally.



Five Books by Jamshid Khanian

- Edson Arantes Do Nascimento and His Himalayan Rabbit*. Fatemi Publishing Co., TUTI Books, 2019.
- A Conversation between the Great Wizard and the Queen of the Island of Colors*. Ofogh, 2018.
- The Romance of Jonah in the Fish’s Belly*. Kanoon Parvarsh Fekri Koodakaan va Nojavaanaan, 2011.
- The Western Seventh Floor*. Ofogh, 2008.
- The Beautiful Heart of Babur*. Institute for the Intellectual Development of Children and Young Adults Publication, 2004.

Pejman Rahimizadeh

Illustrator–Iran

“My tongue always comes up against a brick wall whenever I try to communicate my inner thoughts. Creating a picture is a means by which I am able to collect my dreams, beliefs, thoughts, and feelings and whatever I have inside and present it to another.”



Pejman Rahimizadeh, born in 1970, is one of the most talented Iranian artists. He graduated with a master of art and visual communication degree from the Department of Art and Architecture of Azad University, Tehran. He has illustrated over sixty children’s and young adult books and has designed approximately five hundred book covers. Today, he is one of Iran’s leading illustrators; he is a versatile and complex artist, able to draw on his vast repertoire, yet at the same time keep his finger on the pulse of today’s increasingly sophisticated young readership.

For more than twenty years, Rahimizadeh has been developing his own personal style, gaining him widespread recognition in Iran as well as abroad. He is a sincere artist, true to his roots, and adhering to the best Iranian traditions of children’s book illustration. He puts his heart and soul in his work, making each illustration a veritable labor of love. His work appeals to the hearts of children and young adults, ushering them into a world full of mystery and beauty. Each of his books, while distinctly marked with Rahimizadeh’s signature style, is unique with its own atmosphere and mood.

While being hugely popular with the audience for which they are intended, Rahimizadeh’s books have also been the subject of academic studies, he himself being a university professor. His interpretations of the varied works he has illustrated are never mere mimetic depictions of his subject matter, Rahimizadeh manages to burrow his way underneath a text, showing what has been told but amplifying it with layer upon symbolic layer so that the resulting visual

image offers an exhilarating counterpoint to the text on the page. Text and illustration function in tandem to an extraordinary degree, a feature that is manifestly palpable in his work *Rostam and Esfandiyar*.

The most notable features of his work are solid composition, strength in character outline, and the creation of an overall epic feel, timeless and larger than life, yet accommodating to the tastes of today’s young readers. In most of his work, Rahimizadeh uses signs and symbols from different historical schools of visual culture, Iranian painting, and illustration traditions, such as symbols from stone inscriptions, miniatures, ancient Iranian architecture, lithograph books, scientific notation, and traditional clothing.

Rahimizadeh’s illustrations grace the walls of well-known national and international galleries, and he has been the recipient of numerous awards. He has made a lasting contribution to the advancement of children’s literature, both within the borders of Iran and internationally.

Five Books by Pejman Rahimizadeh

- Rostam and Esfandiyar*. Kanoon, 2014.
Arash: Hekate Tir Andakhtan-e Mard-e Ghessegoo [*Arash: The Tale of Archery of the Storytelling Man*]. Ofogh, 2012.
Sultan va Ahoo [*The King and the Deer*]. Kanoon, 2007.
Divaneh va Chah [*The Mad Man and the Well*]. Ofogh, 2007.
Raz bar asase Hekayatī az Masnavi Molavi [*Secret: Based on the Story of Rumi’s Masnavi*]. Kanoon, 2007.





Roberto Piumini

Author—Italy

“The taking-out process is extremely important...and it helps to clear our own heads and show us what has to stay.”

Roberto Piumini was born in Edolo (Brescia). He received a degree in pedagogy from the UniCatt of Milan. After working in education and in theater, he began his literary career. He writes fairy tales, short stories, novels, nursery rhymes, poems, screenplays, adaptations, theater plays, translations, and lyrics for songs and musical theater. His works can be found in the catalogs of numerous publishers, from Mondadori to Einaudi to Nuove Edizioni Romane, from Solferino to Piemme to Carthusia, and many others.

An extraordinary writer, Roberto Piumini writes, narrates, reads, performs; there are different versions of the author. A version of him writes songs and invites children to demand a happy city, and another version is capable of writing about death with a strong life-inflected prose. Roberto Piumini writes, researches, invents. He loves to ask his readers for their opinion—for example, he creates conversations with large school groups, library-goers, or bookshop regulars, combining his work as a writer with his role as an educator and a promoter of books and literature.

When young people ask him about the most important thing to keep in mind when writing, he answers that you have to write a story and then leave

it be for a week or two. Then, “after time has passed, one or two weeks, you have to pick up those pages again, with the strange conviction that one of your enemies, one of those people who would put a hex on you, put something like ten or twenty useless, wrong, fake, repetitive, boring things in there and hid them well because they really are evil...and you have to find them and take them out, because they are there...”

More than fifty of Roberto Piumini’s books have been translated into foreign languages. His nomination for the prestigious Hans Christian Andersen Award starts from the desire to promote his published works beyond national borders, in order to share his extraordinary talent as a writer.



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 so the Story Began*]. Giunti, 2016.
- Lo Stralisco* [*The Stralisco*]. Einaudi, 2016.

Beatrice Alemagna

Illustrator—Italy

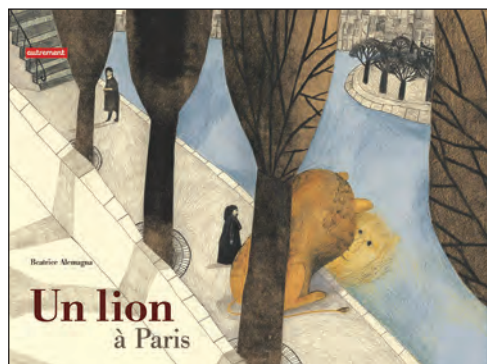
“In the end I realized that I like to invent my own techniques, to improvise with oils or pastels, experimenting with tissue paper or wool.”



Beatrice Alemagna was born in Bologna in 1973 and is now based in Paris. Her dream was always to become a writer and illustrator. She studied graphic design at ISIA, in Urbino. In 1996, she won first prize at the Concours International Futures Figures of the Salon du Livre, in Paris. She has written and illustrated twenty-four books, which have been translated into numerous languages.

Beatrice Alemagna has illustrated stories by authors as diverse as Rodari, Apollinaire, Huxley, Buten, Queneau, and Kristof. Her books are published by internationally acclaimed publishers.

Starting from her training in a high-profile Italian school of graphic and visual design and a preference for symbolism and drawing, Alemagna creates highly engaging illustrations. Her style is a personal one that is continuously evolving. Martin Salisbury explains that “she is perhaps an example of the kind of artist whose



language is untaught or unteachable in the sense that it seems to come so directly from the heart, in the form of a visual poetry apparently untainted by conscious technique or facility.” Alemagna states “I know I have a multitude of personalities that express themselves differently in my drawing. Perhaps if I had learned or acquired a particular technique I would have settled into a particular way of working and would not have fallen into this perpetual ‘search.’”

Her illustrations directly address her readers; they guide them through the story, and page by page, they invite them to catch details and unexpected aspects, the book becoming an opportunity for connection, an extraordinary tool for building

relationships between its child and adult readers. Per Silvana Sola, the president of IBBY Italia, “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.”

In 2013, the French Region Ardèche awarded her book *Bon voyage Bébé* with the prize for best book for children ages zero to two years old and donated copies of it to all babies 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). Her book *On a Magical Do Nothing Day* has won several awards, including the Landerneau Prize (France, 2017), the Grand prix de l’illustration (France, 2017), the English Association Book Award (England, 2018), and a gold

medal from the Original Art Exhibition of the Society of Illustrators (United States, 2017). The book was also selected by the *New York Times* and the New York City Library as one of the ten best children’s books of 2017.

Five Books by Beatrice Alemagna

Un leone a Parigi [A Lion in Paris]. Donzelli, 2017.

Il meraviglioso Ciciapellaccia [The Marvellous Ciciapellaccia]. Topipittori, 2015.

Che cos’è un bambino [What Is a Child]. Topipittori, 2015.

Gisèle de verre [Gisele Made of Glass]. Seuil jeunesse, 2002.

Mon amour [My Love]. Autrement jeunesse, 2002.



Joko Iwase

Author—Japan

“I myself certainly have focused on my own childhood. I’ve never stopped wondering what it meant for me to be a child. Indeed, my impression is that being a child means simultaneously living and being destroyed.”

Joko Iwase was born in 1950 in the suburbs of Iwakuni City in Yamaguchi Prefecture, Japan, following defeat in World War II, was still under the rule of the General Headquarters of the Allied Powers, and Iwakuni was home to a U.S. military installation. The base stayed following Japan’s independence, and the town was flooded with GIs during the U.S. war in Vietnam. Iwase came of age during that time, and the base has had an important influence on her writing.

In 1970, Iwase joined a citizen’s movement calling for peace in Vietnam, and she also frequented an anti-war coffee shop. There she attended a cultural lecture, a talk on children’s books by author Yoshitomo Imae. It inspired her to audit classes at Seibo Jogakuin in Kyoto, where Imae taught. Thus began her study of children’s literature. She published her first book, *Asa wa dandan miete kuru* (*Morning Gradually Appears*), in 1977.

From the very beginning of her writing career, Joko Iwase portrayed the cry of the soul of adolescents forced to rebel. In the decades that followed, her work has remained vivid and true to the predicaments and distress of youth at the time in which it is written. She uses imagery to depict the universal impatience of young people, feelings they are unable to discuss with their parents or siblings, the perilous behavior and intentions of adults that keep children off-kilter and dishearten them, but which they

manage to work through in an effort to find freedom of spirit and independence. Iwase’s expressiveness soothes the hearts of children and youth, finding and carefully removing the tiny splinters piercing their souls.

As social and home environments become ever more complicated and tumultuous, Joko Iwase continues to effortlessly open the door to the hearts and minds of children trying to make sense of it all. She portrays the diversity and courage of young people who refuse to be defeated by difficulty as they resolve to think for themselves and move forward. Iwase has been a driving force in children’s literature in Japan, greatly expanding its range. She has written more than sixty books and won many major awards for Japanese children’s literature. Her works *Uso ja nai yo to Tanikawa-kun wa itta* (*Tanikawa Said “It’s Not a Lie”*) and *Atarashii ko ga kite* (*A New Kid Is Here*) were chosen for the IBBY Honour List.



Five Books by Joko Iwase

- Boku ga ototo ni shita koto* [*I Shouldn’t Have Done That!*]. Rironsha, 2015.
- Atarashii ko ga kite* [*A New Kid Is Here*]. Iwasaki Shoten, 2014.
- Kimi wa shiranai ho ga ii* [*Better You Not Know*]. Bunken Shuppan, 2014.
- Pisu birejji* [*Peace Village*]. Kaiseisha, 2011.
- Asa wa dandan miete kuru* [*Morning Gradually Appears*]. Rironsha, 1977.

Ryoji Arai

Illustrator—Japan



“The things I’m trying to say become lines and colors / And I get closer to the things I’m trying to express / And it begins to look something like a picture / And then I want to show it to someone / And it becomes a picturebook / And eventually, I wind up doing this over and over / And I think that’s because I want to become a person who makes picturebooks and makes others happy.”

Ryoji Arai was born in 1956 in Japan’s Yamagata Prefecture. Even as a child, he loved painting and making things. By the time he was a teenager, he had already begun to think about creating picturebooks. He majored in design at Nihon University College of Art. After graduation, he got a job as an illustrator in the advertising industry. He published his first picturebook, *Melody*, in 1990. Since then, he has published more than sixty picturebooks and illustrated more than two hundred other children’s books.

Arai’s illustrations are described as “bold, mischievous, and unpredictable.” They are full of bright color as well as a sort of rich musicality, as free and unconstrained as children, and full of extemporaneity. On the other hand, his stories originate in text that is intellectually conceived. As a youth, Arai studied the classics, but the plots of his stories do not follow a typical path. Indeed, the conventional joy of unfolding plot and continuity is kept to a minimum.

Each book has the standard thirty-two pages, but in each one he pursues new possibilities in expression and makes new discoveries. While the stories do not make statements aimed at society, Arai always has society in his sights, interpreting what he sees there at any given time and creating books that act as encouragement to both children and adults living in that era. If one were to describe Arai’s themes in a word, it would have to be “prayer” or perhaps “hope” for life in uncertain times.

Picturebooks are often passed down to be read for fifty or even a hundred years. Arai says that he

writes about positive ideas, always with readers a hundred years in the future in mind. The world is consistently uncertain, and it is this uncertainty that demands books that portray and cheer on life in a positive way. “Prayer” and “hope” illustrated in Ryoji Arai’s books transcend the walls between generations. His books can be shared with people throughout the world no matter where they are, all sharing the same problems with seemingly no end to them in sight.

In the thirty years since his first publication, Arai has remained true to his original style, consistent in his attitude toward both his theme and his readers. His expression, however, is like a spiral staircase that looks at ideas from different angles, changes its approach, and further evolves. Indeed, the best of his works have been concentrated in the fifteen years since he won the Astrid Lindgren Memorial Award.

Ryoji Arai has received many honors in Japan and overseas, including the 2005 Astrid Lindgren Memorial Award.

Five Books by Ryoji Arai

Kyo wa sora ni marui tsuki [A Full Moon in the Sky Tonight]. Kaiseisha, 2016.

Sa ni nattanode mado o akemasu yo [It’s Morning so I’ll Open the Window]. Kaiseisha, 2011.

Taiyo orugan [A Sound of Taiyo-Organ]. Kaiseisha, 2008.

Otsuberu to zo [Other and Elephant]. Miki Shoko, 2007.
Yukkuri to Jojoni [Slowly, Gradually]. Holp Shuppan, 1991.





Yi Hyeon

Author—Korea, Republic of

“With stories, you can be free from the world’s insistence that there are only certain ways of doing certain things. I want to present a new, limitless world of possibilities to young readers. I want our children to see that there is so much more beyond their current realities, and even this planet.”

Yi Hyeon was born in Busan in 1970. At the university, she studied Korean language and literature, after which she took on various jobs as a TV writer, the owner of a bookstore, and an activist at a support center for migrant workers. While working at these various jobs, she threw herself into writing novels. Her short story “Trains, Forever Sounding Their Horns, Always Racing Towards the Light” earned her the 13th Chun Taeil Literary Award in the fiction category. Yi Hyeon was about to launch a career as a fiction writer when an editor of children’s books persuaded her to turn to children’s fiction.

She received the grand prize at the 10th Changbi Good Children’s Book awards, which marked the start of her career as a children’s book author. Since then, she has published over fifty fiction and nonfiction titles. And she has constantly challenged herself to cross over stories and genres to experiment with folktales, history, sports, science, fantasy, martial arts, and mystery. With an absolute faith in her young readers, she has pressed on with her works, which have collectively introduced a new wave in original Korean children’s fiction since the 2000s.

Her excellent storytelling skills have captivated readers and critics alike. *Wanini the Green Lioness*, her representative work, is an animal fantasy adventure told from a feminist perspective. The adoration of her readers has led to a much-anticipated sequel. *Planet of Robots* is a science fiction series that presents a new perspective on the relationship between humans and technology. It has been praised as Korea’s first original work of children’s science fiction. The historical novel *1945, Cheolwon* is set in a

liberated Korea, on August 15, 1945, after the end of Japanese colonialism. For giving weight to the voices of the weak and powerless, who were victimized by the more powerful in Korean society, the novel received much critical acclaim.

Above all, Yi Hyeon has demonstrated an appreciation and respect for children and other vulnerable groups in our society, while fiercely resisting anthropocentric, androcentric, and adult-centric violence. With an imaginative look at the other, and a commitment to coexistence and solidarity, she has constantly pushed her own boundaries by challenging herself to traverse new territory. Yi Hyeon will continue to write stories that are quintessentially hers—stories that she has discovered in an ever-changing, interesting way.

Her awards and recognitions include the 13th Chun Taeil Literary Award in 2005 (for “Trains, Forever Sounding Their Horns, Always Racing Towards the Light”); winner of the 10th Changbi Good Children’s Book Contest in 2006 (for *Your Noodles Will Get All Mushy!*); recipient of the Daesan Creation Fund of the 16th Daesan Cultural Foundation in 2008; and the Changwon Children’s Literature Award (for *Planet of Robots 1, 2, 3*) in 2012.

Five Books by Yi Hyeon

I’m Opportunity, a Mars Exploration Rover. Manman-books, 2019.

Play Ball. Hankyoreh Publishing Company, 2016.

Wanini the Green Lioness. Changbi Publishers, 2015.

1945, Cheolwon. Changbi Publishers, 2012.

Planet of Robots 1, 2, 3. Prunsoop Publishing Co., Ltd., 2010.



Suzy Lee

Illustrator—Korea, Republic of

“No matter which picturebook I’m writing, I feel an inexplicable sense of power just from knowing that I’m creating something that will be for children. That power allows me to think of myself as a child again and find the inspiration I need.”



KOREA,
REPUBLIC OF

Suzy Lee was born in Seoul in 1974. After studying painting at the College of Fine Arts at Seoul National University, she went on to receive her master’s degree in book art at the UAL Camberwell College of Art. While there, she explored the medium of artists’ books and the possibilities of expanding the physical properties of the book form. With the first picturebook she made—*Alice in Wonderland*, a graduation piece from UAL—she signed a contract with Edizioni Corraini. Her second work, *The Revenge of the Rabbits*, was selected by the Bologna Illustrators Exhibition in 2002. This was quickly followed by the publication of *The Border Trilogy*—*Mirror*, *Wave*, and *Shadow*—which grabbed the attention of the international picturebook community.

Through the inspired marriage between the physical properties of paper books and the philosophical imagery of a “border,” Lee has managed to inform readers of the unique spatial characteristics of picturebooks. Furthermore, in exploring the temporal borders between the real world and fantasy, she has boldly broadened the horizons of text-less picturebooks. Her 2018 work *Lines* meanders across the inner and outer workings of its narrative and roams freely across the temporal realities of the author, the protagonist, and even the reader. In *Open This Little Book*, Lee used the device of infinite regress to visualize the physical layers of the book. Recently, she founded an independent publishing company, Hintoki Press, to publish her own experimental works inspired by old Korean folk motifs, such as the story of *Sim Cheong*. She also heads the project group Vacance, a collective of other Korean picturebook authors.

Suzy Lee wonders: What if books themselves became a part of the reading experience? With that, she defines the reader’s act of reading picturebooks as “looking into the book’s world of dreams.” Lee has chosen picturebooks, as her primary means of self-expression, testing those same limits through various experiments to create picturebooks that question the boundaries between what’s real and what’s fantasy. Her works feature children who do not hesitate to march into the unknown, play to their hearts’ content in both the real world and the fantasy world, and present a satisfying grand finale.

Lee’s efforts to create unique literary and aesthetic innovations earned her a short-list position for the 2016 Hans Christian Andersen Award. She has also received numerous awards nationally and internationally, including the 60th Korea

Book Award, IBBY Honour List, IBBY Silent Books/Lampedusa Project (Honour List), Prix Janusz Korczak de littérature jeunesse, La Sélection, The *New York Times* Best Illustrated Children’s Books, Notable Children’s Book in the Language Arts of NCTE (National Council of Teachers of English), Premio Album illustrado 2009, and Gremio de Libros de Madrid.

Five Books by Suzy Lee

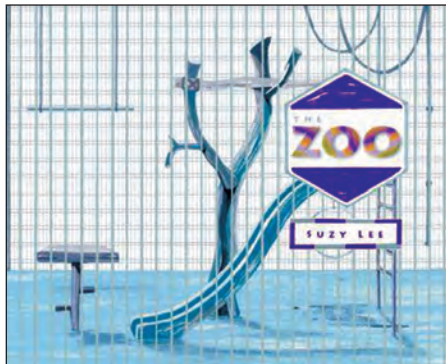
Sim Cheong. Hintoki Press, 2019.

Lines. Chronicle Books, 2017.

The Border Trilogy (*Wave*, *Shadow*, *Mirror*). Chronicle Books, 2008; Chronicle Books, 2010; Edizioni Corraini, 2003.

The Black Bird. Gilbut Children Publishing, 2007.

The Zoo. BIR Publishing, 2004.



Hans Christian Andersen Award Winners 1956–2020

Hans Christian Andersen Award for Writing 1956–2020

2020 Jacqueline Woodson (USA)
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)

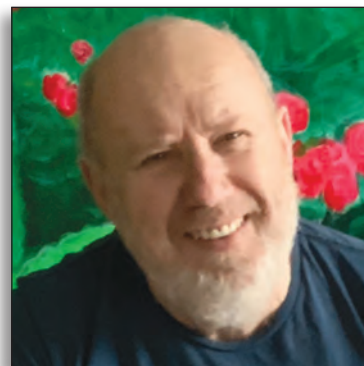
Hans Christian Andersen Award for Illustration 1966–2020

2020 Albertine (Switzerland)
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)

Aleksejs Naumovs

Illustrator–Latvia

“Despite the fact that I am best known for my paintings, in all my illustrations I have kept the colorful palette that has become my signature style. Admittedly, it is a little bit harder to create illustrations because it is necessary to take into account a particular format where the subject is dictating the form.”



Born in 1955 in Riga, Latvia, Aleksejs Naumovs graduated from J. Rozentals Riga Secondary School of Art and the Monumental Painting Department of the Art Academy of Latvia. He received a French government scholarship (Sorbonne Art Plastiques, L'École Nationale des Beaux-Arts de Paris) to study painting in Paris. He has been the initiator, leader, exchange program organizer, and exhibition curator for various collaborative art projects in Italy, France, Japan, Germany, Austria, the Netherlands, Spain, Greece, Russia, the United States, and elsewhere. For almost thirty years, Naumovs has regularly contributed to book art. He is an outstanding plein air painter with great experience—a painter who has a very deep self-experienced sensuality and puts it in his illustrations. His illustrations in the book *Pasaka par Tebras bebru* (*Tale of the Tebra Beaver*) by M. Rungulis won him a special award for using high-quality painting illustrations in children's literature in the competition for the Annual Prize for Book Publishing 2007.

Naumovs continues painting—every illustration resembles a painting as it is made in large format. Free strokes of the brush present clearly every character, place, and time. His illustrations are like a bridge that connects the writer's story and the artist's life. The young reader experiences and imagines it

as a dynamic, original film—from nature finding inspiration in plein air and filling the world with new images, stories, and intense emotions.

Among his awards, Aleksejs Naumovs's illustrations for M. Cielena's book *Pasakas par diviem* (*Fairytales About Twosomes*) has been included in the selection of international children's and youth literature in the White Ravens 2004 and IBBY Honour List 2006. His illustrations for children's and youth books have been nominated several times (2008, 2011, 2016) for the International Jānis Baltvilks Prize in Children's and Youth Literature and Book Art. In 2011, he won this prize for the painted illustrations and design of M. Cielena's book *Princese Aurēlija un kokspoki* (*Princess Aurelia and Tree Ghosts*), which is also included in the IBBY Honour List 2012.



Five Books by Aleksejs Naumovs

- Kaķis brīvdienās* [*Cat on Vacation*]. Liels un Mazs, 2015.
- Ahoi! Plūdi Daugavā* [*Ahoi! Flood in the Daugava*]. Zvaigzne ABC, 2014.
- Princese Aurēlija un kokspoki* [*Princess Aurelia and Tree Ghosts*]. Lietusdārzs, 2010.
- Pasaka par Tebras bebru* [*The Tale of the Tebra Beaver*]. Pētergailis, 2008.
- Pasakas par diviem* [*Fairy Tales About Twosomes*]. Alis, 2003.



Fatima Sharafeddine

Author—Lebanon

“It’s not my purpose to send any messages through the books I publish, but of course there is a message in every book, whether I want it or not. I believe that the smartest technique is to be very honest when you write. Writers have to really draw from their own experience as children, and from their memories.”

Fatima Sharafeddine was born in Beirut, Lebanon. When civil war broke out, she moved between cities and towns with family to keep safe. She earned her BA in early childhood education from the Lebanese American University and moved to the United States for graduate studies. She worked as a lead teacher in preschools and also was an instructor of Arabic language and culture at Rice University. She decided to dedicate herself to writing for children in Arabic, her native language, as well as giving creative writing workshops in various Arab cities and engaging in events and activities related to children’s literature globally.

Sharafeddine entered the field of children’s literature twenty years ago, when she decided she wanted to contribute to filling the huge gap that existed in high-quality Arabic children’s books. Her first works were welcomed by a young publisher who also wanted to make a difference. Soon, Sharafeddine’s books were popular in public libraries, bookstores, and later on, schools. She has since been very active in traveling around Arab cities to meet her young readers. Sharafeddine has written and published forty-five books, addressing all age groups of childhood.

While translation had mostly occurred in only one direction in the past (from European languages to Arabic), Sharafeddine is one of the first writers of modern Arabic children’s picturebooks to have been translated to numerous languages, including English, French, German, Castilian Spanish, Catalan Spanish, Swedish, Turkish, Italian, Finnish, Norwegian, Danish, Dutch, Romanian,

Malawi, Russian, Chinese, and Korean.

Sharafeddine has explored a multitude of literary styles and genres for children. Her books include fiction stories, rhymes, poetry, alphabet books, nonfiction factual books, biographical books, young adult novels, riddles, tongue twisters, early readers, fairy tales, and retold folktales. She has written a number of picturebooks that inform and widen the imagination of the child, in addition to books that

tackle specific topics, such as accepting oneself, accepting and embracing differences, bullying, war, loss, managing angry feelings, managing fear, and peer pressure. One of her major contributions in the field is that she found the tone of language that most appeals to children, close to their mother tongue yet considered literary Arabic. Her books are distinct in the simplicity and musicality that she extracts from the language.

Fatima Sharafeddine has received many honors, including being nominated for the prestigious Astrid Lindgren Memorial Award and receiving the Horizon Award Bologna Ragazzi. Other honors include the Etisalat Award for Young Adult Book of the year, IBBY Honour list recognition, and being long-listed for the Sheikh Zayed Award.

Five Books by Fatima Sharafeddine

Adel’s Colorful Birds. Kalimat Group, 2017.

Cappuccino. Dar AlSaqi, 2017.

Do Not Open This Book / When I Open This Book. Kalimat Group, 2013.

Aunt Zayyoun and the Olive Tree. Dar Asala, 2010.

War in My City. Dar Asala, 2006.



Sinan Hallak

Illustrator–Lebanon

“Illustration is the art of setting your own drawing rules and “codes”. There is no such a thing as “right” or “wrong” illustration as long as the illustrator is able to make him/herself understood.”



Sinan Hallak, illustrator and graphic designer, was born in Beirut in 1980 and continues to call this city home. He has witnessed the city’s numerous ups and downs of the past four decades and believes that Beirut has a great impact on his character and his career. He received a master’s degree from the Académie Libanaise des Beaux-Arts and is involved in travels for international events and fairs, book projects, and teaching art part-time as a university instructor. He is continuously engaged in illustration workshops for various ages and in different communities and countries in which he promotes visual expression and narrative art.

Hallak’s drawings were first published in 2009, and since then he has been part of the recent expansion of Arab children’s literature, collaborating with local, regional, and multinational publishing houses. Besides his work as an illustrator, Hallak has designed many picturebooks and books for both young adults and adults.

His playful and colorful graphic style can be seen in *My Book Got Bored* by Fatima Sharafeddine, which won an award at the Sharjah Children’s Reading Festival, and in *Hungry Charbor* by Samar Mahfouz Barraj, which was short-listed for an Etisalat Award in 2016. He has also illustrated books dealing with more serious issues for children, such as *Stronger Than Anger* by Eva Kozma, which received recognition at the Beirut International Book Fair in 2016, and more recently, *The Lilac Girl* by Ibtissam Barakat, about the Palestinian painter Tamam Al-Ak’hal, which received the Sheikh Zayed Award in 2020.



Five Books by Sinan Hallak

The Lilac Girl. Tamer Institute, 2019.

Perfectly Different. Penguin Random House, 2019.

Hungry Charbor. Academia, 2016.

Stronger Than Anger. Academia, 2015.

My Book Got Bored. Kalimat, 2012.

THE 2022 HANS CHRISTIAN ANDERSEN AWARD JURY

The Hans Christian Andersen Award is the highest international distinction given to authors and illustrators of books for young people. Given every other year by IBBY, the Hans Christian Andersen Awards recognize lifelong achievement and are given to an author and an illustrator whose complete works have made an important and lasting contribution to literature for young people.

The following were selected to serve as members of the 2022 Hans Christian Andersen Award Jury under the guidance of Jury President Junko Yokota (Evanston, IL, USA):

- Antoine Al Chartouni from Lebanon is a writer and professor at the Lebanese University.
- Marilar Aleixandre from Spain is a writer, poet, translator, and jury member for literary awards.
- Evelyn Arizpe from Mexico/UK is a professor and researcher of children's literature at the University of Glasgow.
- Mariella Bertelli from Canada is a bilingual storyteller and former children's librarian.
- Tina Bilban from Slovenia is a senior research associate at the Institute Nova Revija and works as a freelance literature critic, editor, author, and translator.
- Viviane Ezratty from France is a librarian and former director of the Médiathèque Française Sagan in Paris.
- Jiwone Lee from South Korea is a lecturer in the Polish department of the Hankuk University and in the department of illustration at the University of Seoul.
- 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.
- Jaana Pesonen from Finland is a university lecturer in the education department of the University of Helsinki and researcher of children's literature.
- Cecilia Ana Repetti from Argentina is a children's literature specialist and was the children's and young adult literature director editor for SM in Argentina.

IBBY Executive Director Liz Page (Basel, Switzerland) is an ex officio Jury member.

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. After finishing school in 1973, he shifted his focus from music to fine arts. Thus, in 1972 he entered Vilnius Institute of Arts (now the Academy of Arts), with a specialty in graphic design. Kasparavičius was supported in his work by his older brother, a student of the same institute, and in 1981, he graduated from the Institute of Arts. He started as a graphic designer at a publishing house and since 1984 has been working as a children’s books 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, masterfully rendering detail, innovative composition, humor,

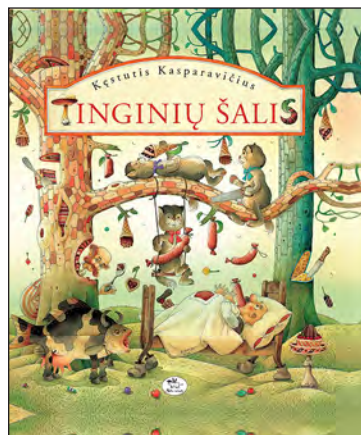
and elegance, set Kasparavičius apart from other artists. He constructs a lyrical and poetic story in a flowing manner using a traditional narrative model, and the nonsensical story that he creates is not only pleasant, but even seems logical. And for children, this fairy tale is a story about wonderful dreams in which cats talk, dogs bake apple pies, and mothers know how to fly.

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.

Kęstutis Kasparavičius has won many varied awards, including an award for excellence at the Bologna Children’s Book Fair and the Baltic Sea Region Jānis Baltvilks International Prize in Children’s Literature and Book Art. He has been included on the IBBY Honour List and the White Raven List, short-listed by Nami Concours, and nominated for the Hans Christian Andersen Award and the Astrid Lindgren Memorial Award, among other national and international recognitions.

Five Books by Kęstutis Kasparavičius

- Pinocchio.* Copenrath, 2018.
- The Neighbour around the Corner.* Nieko Rimto, 2016.
- Lazy Land.* Nieko Rimto, 2015.
- Florencijus the Gardener.* Nieko Rimto, 2007.
- The Missing Picture.* Nieko Rimto, 2007.





Tonke Dragt

Author–Netherlands

“Success means being able to write the books that you want to write—the ones that some people will love, and others hate, but nobody will feel indifferent about.”

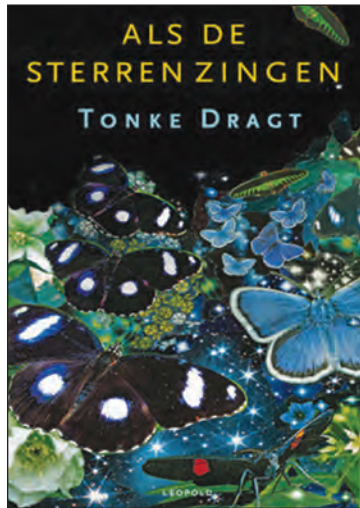
Tonke Dragt is considered as one of the most talented and successful Dutch authors from the Netherlands. She was born in Jakarta, formerly Batavia, and spent her childhood in Indonesia. During World War II, she lived in a Japanese internment camp for three years. During her captivity, she noticed how everyday ordeals became more bearable when she made up stories with her friends. She wrote on every scarce scrap of paper she could find and made drawings in the sand. Despite these terrible years, she missed Indonesia and its mesmerizing nature when she moved to the Netherlands after the war. Eventually, the magical atmosphere of the Indonesian jungle became a returning element in her books.

Dragt went to the Academy of Visual Arts in the Hague. After she graduated, she illustrated works by E. Nesbit, Rosemary Sutcliffe, and Paul Biegel. She worked as an art teacher at several schools. After she discovered how she could enchant her students by telling them stories, she started writing. Her first book remained relatively unnoticed, but her second book, *De brief voor de koning* (*The Letter for the King*), sold over one million copies. Tiuri is sitting vigil in a chapel the night before he will be knighted. When someone knocks on the door and asks for help, Tiuri decides to leave the chapel and offer his assistance, even though this means he will probably never become a knight. In doing so, he shows the real meaning of chivalry and courage. Tonke Dragt considers *Torens van februari* (*The Towers of February*) as her best book. Traveling between different times and worlds, parallel universes, the mysteries of our memories, and respect for nature are themes that occur in

many of Dragt’s books. Her main characters are free-thinkers and inquisitive, as is Tonke Dragt herself. Through her stories, she encourages her readers to remain both critical and considerate.

“I need to stay alive, at least until I watched *The Letter for the King* on Netflix,” she joked when she was interviewed right before the release of the now very popular Netflix series. Her joke had a serious undertone since Tonke Dragt turned ninety on November 12, 2020. Despite her old age, she never stopped writing, although the process is going slower.

Tonke Dragt won several prestigious awards for her books, and her work has been translated in thirty-two languages, including German, Armenian, Afrikaans, Czech, Danish, Chinese, Indonesian, Kurdish, English, and Spanish. Among her awards are the Japanese Child Welfare and Culture Award in 2007; the Victorine Hefting Award in 2005; and in 2004, for *De brief voor de koning*, the Griffel der Griffels (the best of Golden Slate Pencils, an award for the best Dutch book of the past fifty years).



Five Books by Tonke Dragt

- Als de sterren zingen* [*When the Stars Are Singing*]. Leopold, 2017.
- De torens van februari* [*The Towers of February*]. Leopold, 1973. 9th ed. 2014.
- De Zevensprong* [*The Song of Seven*]. Leopold, 1966. 37th ed. 2018.
- De brief voor de koning* [*The Letter for the King*]. Leopold, 1962. 56th ed. 2020.
- Verhalen van de tweelingbroers* [*The Goldsmith and the Masterthief*]. Leopold, 1961. Renamed *De goudsmid en de meesterdief* in 15th ed. 2018.

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 in Utrecht, the Netherlands, in 1954, and she loved to draw even as a little girl. She studied graphic design at the Art Academy in Arnhem. After working for several newspapers and magazines, since 1978 she has lived and worked as an independent illustrator in Amsterdam. Weve illustrated her first children’s book in 1980. Since then, she has illustrated over two hundred books, mostly for children. Additionally, she has made countless drawings for newspapers and magazines. From 1986 until 1993, she also taught illustrative design at the Art Academy in Arnhem.

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. Their book *Dit is geen CoBrA* (also published in English as *This Is Not a CoBrA*) was written by both Westera and Weve. 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 Thusfar Unknown Animals*).

Early on in her career, Sylvia Weve mostly drew with a blunted pen and ink, showing her great 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 material, 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.

Renowned author and illustrator Ted van Lieshout, who delivered the festive speech at the award ceremony of the Max Velthuijs Award, believes that Weve has brought about a revolution in children’s book illustration art. The jury of the Max Velthuijs Award praises Weve for the idiosyncratic richness of her images and states that her oeuvre is full of eloquence.

Sylvia Weve has been awarded the Vlag en Wimpel (Flag and Streamer) three times, the Zilveren Penseel (Silver Paintbrush) four 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*), and in 2020 they received this award again for *Uit elkaar* (*Breaking Up*). In 2019, Weve was awarded the prestigious triannual Max Velthuijs Award for her entire oeuvre.

Five Books by Sylvia Weve

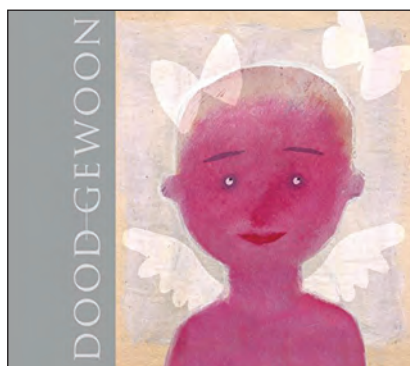
Dit is geen CoBrA [*This Is Not a CoBrA*]. Samsara, 2019

Uit elkaar [*Apart*]. Gottmer, 2019.

Logboek van tot nu toe onbekende dieren [*Log of Thusfar Unknown Animals*]. Hoogland & van Klaveren, 2018.

Doodgewoon [*Dead Normal*]. Gottmer, 2015.

Aan de kant, ik ben je oma niet! [*Step Aside, I Am Not Your Grandmother!*]. Gottmer, 2013.





Marcin Szczygielski

Author—Poland

“In my childhood, I was motivated by the disappointment that I experienced when, halfway 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.”

Marcin Szczygielski, born in 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 (the Polish Writers Association). His books for young readers have received numerous awards and recognition awards 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.

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* and *The Theatre of Invisible Children*), contemporary (as with *Omega* and *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 the challenge. Szczygielski draws his child characters’ emotional and mental portraits with profound sensibility and accuracy and always emphasizes their otherness.

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 Honour 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.



Five Books by Marcin Szczygielski

- The Curse of the Ninth Birthday*. Bajka Publishing, 2016.
- The Theatre of Invisible Children*. Instytut Wydawniczy Latarnik Publishing, 2016.
- Rafe and the Ark of Time*. Stentor Publishing, 2013.
- 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 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, a 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 cut-out pieces from old notebooks and journals. She embroiders with one color of thread. Her drawings are clear, sometimes slightly naive, 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.

Chmielewska’s books are mainly about people and 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?*

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.

Five Books by Iwona Chmielewska

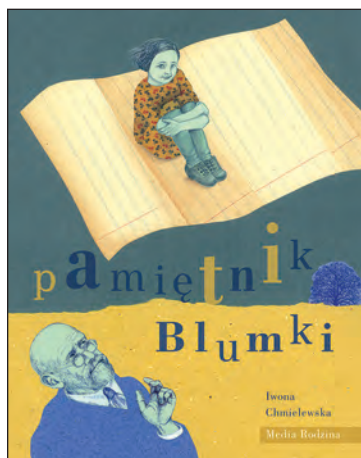
abc.de. Warstwy Publishing, 2015.

Eyes. Warstwy Publishing, 2014.

Four Ordinary Bowls. Format Publishing, 2013.

Trouble. Wytównia Publishing, 2012.

Blumka’s Diary. Media Rodzina Publishing, 2011.





Sergey Makhotin

Author—Russia

“The credo of the children’s writer: ‘The children’s writer has the most pleasant professional duty. The children’s writer should be happy.’”

Sergey Makhotin is a Russian poet, an author of books for children, a novelist, a member of the Union of Russian Writers, and a member of the Union of Russian Journalists. He was born on May 12, 1953, in Sochi. His mother worked as a teacher of Russian language and literature, and his father was a communication technician. Sergey Makhotin graduated from the Gorky Literary Institute in Moscow. He held a variety of positions before focusing on authorship, working as an assistant sound engineer on Sochi television, paving roads in Leningrad, and traveling around western Siberia with a geological expedition.

Makhotin devoted many years to children’s journalism. He was a correspondent for the children’s newspaper *Leninskiye Iskry*. For more than ten years, he worked as the head of the poetry department of the magazine *Koster*. He was also one of the founders of the children’s radio station *Zayachiy Ostrov*. Currently he is the editor of the children’s broadcasting of Radio of Russia. He lives and works in Saint-Petersburg.

His first children’s poem, “Puppy,” was published in 1979. In his interviews, Makhotin repeatedly says that it was in children’s literature that he found his intonation. The special style of the fiction of Sergey Makhotin is full of lyricism, irony, and philosophical melancholy. One of his favorite genres is

a biographical sketch, fiction, artistic, and documentary at the same time. Small encyclopedias for young readers also deserve attention.

Makhotin is a member of the jury of the Independent Children’s Literary Award *Glagolitsa* (Kazan), the international prize named after *Babel* (Odessa).

For more than twelve years, he has been the head of the seminars of the festival “Young Writers Around *Detgiz*.” The writer often speaks to children in schools and libraries of Russian cities; he also sings and plays the guitar. He likes traveling and taking photographs of his young readers and listeners.

Sergey Makhotin is a laureate of the most important Russian children’s book awards (Marshak Literature Prize, Chukovsky Prize, Scarlet Sails). His book *The Grumble Virus* has been awarded the IBBY Honorary Diploma

(2008). Makhotin was the author of the *Message to the Children of the World* at the International Children’s Book Day in 2017.

Five Books by Sergey Makhotin

100 Pieces of Paper from Toffees. Detskoe vremja, 2019.

Sparrows in the Head. Rech, 2017.

Going for the Chalk. Detgiz, 2011.

Walks in the Wood. Bely gorod, 2007.

The Grumble Virus. Detgiz, 2006.



Julia Gukova

Illustrator—Russia

“I watch a lot. I try to look carefully at everything I’m attracted to—interesting pictures, photographs—trying to grasp what I need in my work. I only care about the text of the work itself—I immerse myself in it, I try to imagine, construct its world. By the way, the less text, the better—this gives more room for imagination.”



Julia Gukova was born in Moscow in 1961. She was brought up in an artistic family. Her father was a scientist, a traveler, and a photographer, and her paternal grandmother was a well-known opera singer taught by Konstantin Stanislavsky. Gukova is married to the famous Russian book artist Andrey Bondarenko.

In her early years, she took her first painting lessons from Alisa Poret, a student of Pavel Filonov.

Later Gukova graduated from the Art School in the class of Vitaly Komar, one of the founders of Soviet social art. She studied at Nikolai Popov’s and Sonya Gannushkina’s workshops. In 1985, she graduated from Moscow Polygraphic Institute, the Department of Decorative Design. Her graduation work was illustrations for Shakespeare’s *A Midsummer Night’s Dream*, which was immediately published. In the 1990s, Gukova worked in Europe and Canada. Books she illustrated were published in more than ten

languages by various international publishers. As an artist, she also participated in animation film and computer game projects.

Julia Gukova is a striking storyteller. In her series of toy books (the *Old City* trilogy and the mystery *Big Confusion*, books by Udo Weigelt), Gukova does not play with meanings or ask difficult questions. She renders the feeling that being a child and believing in miracles is a great value by itself. She depicts a vivid, bright childhood filled with dreamy birds, flying cats, and angels. It seems that these works are no less valuable than her grand works, such as *The Wizard of Oz* and *Alice in Wonderland*. *Alice in Wonderland* by Gukova stands out for its sharp, modern approach, its geometrically clear alignment

of the book space, and a subtle understanding of the nature of Lewis Carroll’s fantasy and humor. Gukova has an exceptional, easily recognizable artistic style. She remarkably organizes fantasy space in the illustrations that introduce us to a surreal world where reality opens up from a completely different angle. It is startling to see the volume of conceptual fullness of her works, expressed by the emotional language of visual and plastic metaphors. Each of her books

becomes a symbiosis of literature and painting.

Gukova is a member of the Graphic Section of the Union of Moscow Artists and a member of the International Association of Plastic Arts, UNESCO. She has won numerous Russian and international art exhibitions as well as various awards and competitions. In 1989, she received from La Biennale International d’Illustrations de Bratislava BIB-89 a golden medal for the book *Where a Dream Dreams* by Janis Baltvilks. In 1991, she

won the International GIELJ Competition Prize of Graphical Nomination for the book *Alice in Wonderland* by Lewis Carroll. In 2020, she was the laureate of the international contest for book illustrators and designers, *Obraz Knigi*. Her works can be found in private collections in Russia, Belgium, Luxembourg, Spain, Italy, Canada, Germany, and Japan.

Five Books by Julia Gukova

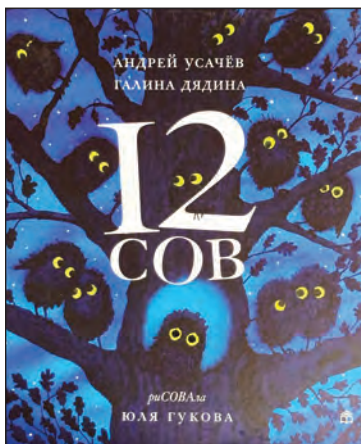
12 Owls. Anastasia Orlova’s Publishing House, 2020.

A Trip to the New Year. Moscow, 2019.

The Wizard of Oz. Moscow, 2012.

Who Stole the Gold? Zurich, 2000.

The Other Side. Toronto, 1996.





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. In 1995, he graduated in Slovenian studies and defended his PhD thesis on old 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 hometown of Ljubljana and the destinations of his travels, but also his scholarly interests—his scientific research is focused on old Slovenian poetry, children’s and youth literature (especially its socially and politically directed transformation after World War II), and detective novels. He translates poetry and children’s literature from English, German, Croatian, and Czech and works as an editor for poetry collections and literature textbooks for primary school.

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 (fairy tale subjects), 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 (hippos Hubert and Marcel, František the water buffalo, Franci the cheetah, etc.). 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.

Peter 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

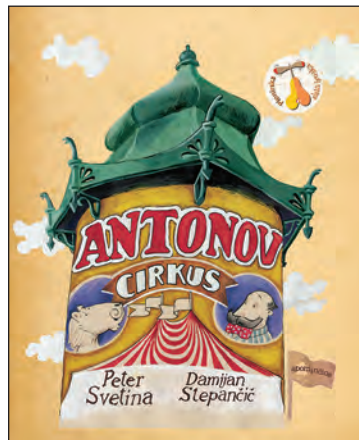
My Neighbour Up There. KUD Sodobnost, 2016.

Prayers from the Stairs. Mladinska knjiga, 2016.

The Lumber Room. Miš. Dob pri Domžalah, 2012.

Hippopotamus Wisdom. DZS, 2010.

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.”



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. 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*).

Illustrated books for young readers have traditionally predominated on the Slovenian book market, while literature for slightly older children and teenagers is dominated by several quality illustrators, but far too few for the huge increase in new titles. Damijan Stepančič was soon creating illustrations for all age groups. 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.

Damijan 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. He 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. Stepančič’s work has been honored with many awards, including the Levstick Award, the Golden Pear, the Večernica Award, the IBBY Honour List, and the White Ravens List.

Five Books by Damijan Stepančič

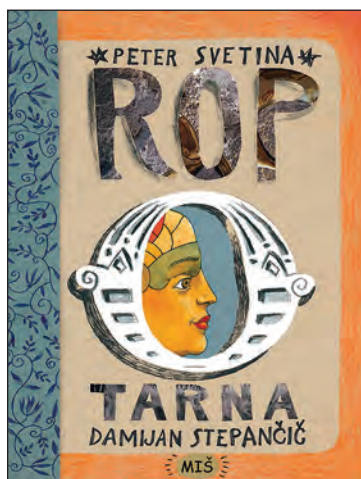
Arsenije! Miš, 2017.

Animal Farm. Miš, 2015.

The Lumber Room. Miš, 2012.

The Story of the Anchor. Mladinska knjiga, 2010.

Where Do You Live? Rokus Klett, 2010.





Jordi Sierra i Fabra

Author—Spain

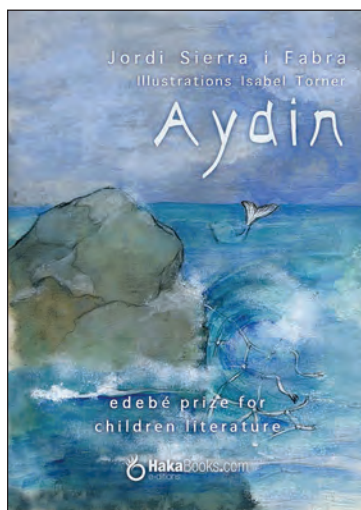
“I have seen the power a book has in changing a person, the smile of a boy receiving one, this feeling that sets you in the right place and in the right moment doing things that transcend the fact of invented stories. It’s something exciting, unpayable.”

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, traveling with well-known rock bands, writing for and establishing music magazines, and working in other related areas in the contemporary music field. 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, extinction of animals. He also has addressed issues specific to Latin America, such as dictatorships, Indigenous tribes and their continuation, and massacres. 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 when she was a young adult reader, Spain had lived under a dictatorship for forty years. “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. Yes, the main characters were hippies, but I had never read a novel about this kind of characters. It was magic!” Later as an editor, Duarte says that for her, the most important accomplishment of Jordi Sierra i Fabra is that “he 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.”

Five Books by Jordi Sierra i Fabra

Wounded Words. Siruela, 2017.

Kafka and the Travelling Doll. Siruela, 2016.

Sensitive Matter. Cruel Accounts. SM, 2005.

Strawberry Fields. SM, 1997.

Aydin. Ebebe, 1994.

Elena Odriozola

Illustrator–Spain

“To me, illustrating is a way of seeing and understanding things, of explaining how I feel. And doing it according to certain rules I impose upon myself and which I am incapable of abolishing. They also include obsessions related to who I am, although it took me a while to discover that.”



SPAIN

Born in San Sebastián in 1967, Elena Odriozola states that 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.

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. According to Pep Molist, in an article focusing on Odriozola’s characters, “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. As readers are offered a brief moment in the lives of characters, they also experience how they view the world as their lives continue

beyond the book as well as in the minds of readers. 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.

Highlights in her career include participation in the 2005 and 2010 Bologna Book Fair exhibits; inclusion in the IBBY Honour List in 2006; being a finalist for the Kate Greenaway Award in 2004; being selected at

the Biennial of Illustration Bratislava in 2003, 2013, and 2015; being a nominee for the Astrid Lindgren Memorial Award in 2012, 2013, 2014, 2015, and 2016; and other international honors.

Five Books by Elena Odriozola

Discovered Feelings. Ediciones Modernas El Embudo, 2019.

In the Forest. Zorro Rojo, 2018.

Ur: Book of Rain. Denonartean, 2014.

Frankenstein. Nórdica libros, 2013.

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, she has become one of the most successful authors of books for children and young adults. Her first book, *A Faraway Island* (*En ö i havet*), 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 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, social belonging, 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 this life, with psychological and existential conflicts strongly affected by the society in which they live. In her novel *If Not Now, When* (*Om inte nu så när*), she returns to the time before and during World War II that she depicted in her first book. She 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. 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. 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. This is an issue of concern that continues within today’s refugee situations.

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 prestigious awards for her works in Sweden and abroad. Among these are the Deutscher Jugendliteraturpreis in 1999, for *En ö i havet* (*A Faraway Island*); the Astrid Lindgren Award in 2000; and the Maria Gripe Award in 2005, for her complete works.

Five Books by Annika Thor

The Girl from Far Away. Bonnier Carlsen, 2014.

Open Sea. Bonnier Carlsen, 1999.

Deep Sea. Bonnier Carlsen, 1998.

The Lily Pond. Bonnier Carlsen, 1997.

A Faraway Island. Bonnier Carlsen, 1996.



Anna Bengtsson

Illustrator—Sweden

“As an illustrator, you have to let the words govern the images you create. What are the colors and shapes of the text?”



Anna Bengtsson was born in 1951 and grew up in the Swedish countryside near Linköping. She studied graphic design and illustration at Konstfack (University of Arts, Crafts, and Design) in Stockholm, and in 1983 she began illustrating picturebooks.

She uses a range of artistic media—ink wash, egg tempera, watercolor, acrylic, and gouache, as well as experimenting with digital techniques such as Photoshop. Since then, she has developed her own methods where she now alternates between analog and digital elements in her work, often producing sketches using a computer and then developing them at the light table before scanning them in various rounds to ultimately produce handmade originals.

Bengtsson crafts an engaging story from ordinary events, as in *En hög med snö* (*A Heap of Snow*), where children discover a heap of new snow, and *I garderoben—Väskor pratar resor* (*In the Wardrobe—Bags Talking Travels*), about memories told to the new red suitcase by the dusty bags and backpacks in the wardrobe. For Anna Bengtsson, nature is never scenography or stylized decoration. Nature, and the social, geographical, and historical environments of the stories, always play the main role in her books, and she doesn't hesitate to present the facts. Although her books are always fictional

and imaginative, they also show her own curiosity and genuine desire to tell things as they are.

To date, she has produced more than forty books, more than twenty of which feature her own text. In 1994, she won the major Swedish illustrator's prize, the Elsa Beskow-plaketten, for two of her books: *Fredrik Matsson flyttar* (*Fredrik Matsson Is Moving*) by George Johansson, and *Banvaktsbarn* (*Children at the Railway*), which she produced together with her mother, the teacher and writer Margareta Bengtsson. She went on to illustrate three more historical books with her mother, including *Farfars mammas soffa* (*Granddad's Mother's Sofa*), all of them depicting the poverty endured in Sweden in the past. Her story *Det kittlar när löven kommer* (*It Tickles When the Leaves Come*) was selected for the IBBY Honour List in 2008.

Five Books by Anna Bengtsson

I garderoben—Väskor pratar resor [*In the Wardrobe—Bags Talking Travels*]. Alfabet, 2020.

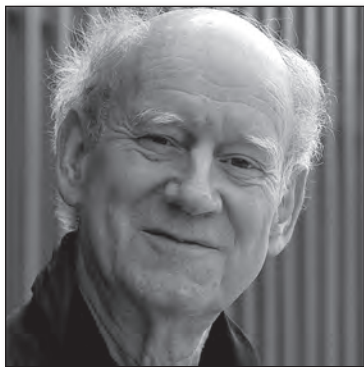
Farfars mammas soffa [*Granddad's Mother's Sofa*]. Alfabet, 2014.

En hög med snö [*A Heap of Snow*]. Alfabet, 2012.

Ny frisyr [*New Hair Do*]. Alfabet, 2011.

Bollongexpeditionen [*The Balloon Expedition*]. Alfabet, 1994.





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. In 1965, he presented his first program for stage and took the program on tour in Switzerland, Germany, and Austria. 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.

Franz 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 to his audience as books, cabaret programs, radio and television shows, 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. Some of his stories have changed sides, beginning as miniatures for grownups only to find themselves later collected in a volume of stories for little ones. What all of his stories have in common, however, 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 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 take place.

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 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 has been said to be 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.”

Franz 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 Literaturepreis, and the Johann-Peter-Hebel-Preis.

Five Books by Franz Hohler

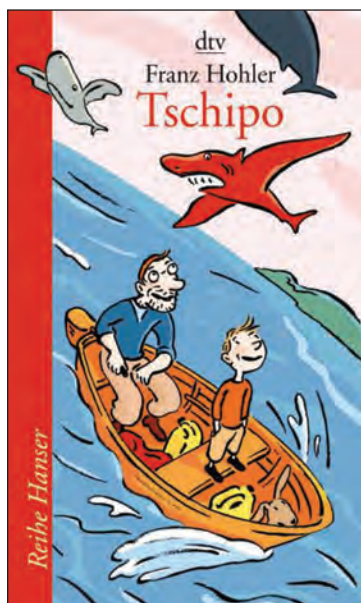
The Favourite Food of Hamster Hugo Was Spaghetti with Tomato Suga—Animal Poems. Hanser, 2018.

Night of the Comet. Hanser, 2016.

The Big Book. Hanser, 2009.

If I Had a Wish. Hanser, 2000.

Tschipo. Hanser, 1978.



Catherine Louis

Illustrator—Switzerland

“I’ve realized that many projects are born out of encounters with people. I love discovering the world. I’m open to new projects and this is a real opportunity.”



Catherine Louis was born in 1963 in La Neuveville, a small town in the Bernese Jura, surrounded by vineyards. Inspired by the workshop and artwork of a neighbor, she studied at the École d’arts visuels in Bienne in 1987 and illustrated a children’s picturebook for her final degree project. She continued her studies in Strasbourg (France) at the École des arts décoratifs.

In 1988, her first picturebook was published in German: *Die Möwe Fridolin* (*Fridolin the Seagull*). An early work, *Léon et Ciboulette*, was included in the White Ravens selection in 1997 and the IBBY Honour List in 1998. She began exploring Chinese calligraphy, which led to “chinoiseries,” as she calls them, illustrations influenced by calligraphy and graphic design. Her use of paper cut-outs also points to a bridge between Chinese art and ancient folklore traditions of the Swiss culture. She began collaborating with Picquier, an Asian literature specialist publisher, creating *Liu et l’oiseau* (*Liu and the Bird*), followed by *Mon imagier chinois* (*My Little Book of Chinese Words*), which were both exhibited at the BIB in 2005. *Mon imagier chinois* was selected for the White Ravens in 2005 and won the prestigious Prix Sorcières in 2006, and *Liu et l’oiseau* was included in the 2006 IBBY Honour List. Louis has collaborated with many authors, especially Marie Sellier, including on *Le rat m’a dit...* (*What the Rat Told Me*), *Mô et le maître du temps* (*Mô and the Master of Time*), and *Les yeux de Bianca* (*Bianca’s Eyes*).



To date, Louis has created 130 works: illustrated storybooks, collections of poems, picturebooks, *leporellos*, books as objects, song collections, early-reader books, and even books for artists. She employs a range of techniques, line drawings, collage, paper cut-outs, linocuts, and digital work for her illustrations. She has been described by her peers as a keen observer, finding inspiration in every-

thing around her; full of surprises within her illustrations that take readers on fabulous journeys; and motivating young readers toward respect and empathy—fundamental values. Her books advocate for the “other”—often children facing challenges.

Catherine Louis has worked for the press, created posters for cultural events, illustrated theater programs, and held workshops and courses for children and adults. Her work has been exhibited numerous times both in Switzerland and internationally.

Five Books by Catherine Louis

- Contes d’Orient* [*Tales of the Orient*]. Saltimbanque, 2018.
- Les yeux de Bianca* [*Bianca’s Eyes*]. Loisirs et Pédagogie, 2018.
- Mô et le maître du temps* [*Mô and the Master of Time*]. Picquier jeunesse 2013.
- Le rat m’a dit...* [*What the Rat Told Me*]. Picquier jeunesse, 2008.
- Mon imagier chinois* [*My Little Book of Chinese Words*]. Picquier jeunesse, 2004.



Behiç Ak

Author–Turkey

“The most useful education is to let the children improve themselves. Children’s literature feeds the faith in children that they can be the ‘masters of their own lives.’ If the story you wrote for children is close to being a piece of art in terms of its literary value, the child reader establishes an intellectual connection with it.”

Behiç Ak is a well-known cartoonist, playwright, and author of children’s books. Born in Samsun on the Black Sea, he studied architecture at Istanbul Yıldız University and İstanbul Technical University. He began drawing the daily comic strip *Kim Kime Dum Duma!* (*Everybody for Himself!*) for the newspaper *Cumhuriyet* in 1982. His comic books have been published in Turkey and Germany, and his comic strips have been exhibited in several cities throughout Turkey, as well as in the Netherlands, Switzerland, and Germany.

Ak has written and illustrated thirty-eight children’s books, including children’s novels. He uses humor to examine even the most serious social issues in his stories. He has also produced plays, the best known of which is *Fay Hattı* (*Fault Line*), and documentaries.

He has been an ardent supporter of the history and architecture of Istanbul and has brought this activism to young readers. In 2012, the thirtieth year of Ak’s career, he was awarded with the Achievement and Contribution in Architecture Prize, given by the Union of Turkish Engineers and Architects, for the environmental and architectural issues he has addressed through his comic strips, books, and plays. Behiç Ak voiced his love for Istanbul in a documentary named *Behiç Ak and the City at the Tip of His Pen*. He supports the preservation of historical values of the megacity with an activist enthusiasm.

Ak created a unique literary style for children’s books both in terms of language and visual aesthetics, thanks to his superior observation, analysis and interpretation abilities, and caricature

performance of nearly forty years. He claims that children are capable of understanding and dealing with every issue expressed in accordance with their age, provided that they are made to ponder and question without losing hope and the joy of life.

His works especially increase the empathy and curiosity of children while supporting their imagination to build new dreams by drawing their attention to various individual, social, and universal issues.

He believes in the power of children’s literature not just as a component of reading culture, but also as a strong and useful tool for increasing both intercultural and intergenerational dialogue. He also shares strong beliefs in the child’s need for experiences as part of the natural world, their need for freedom, and the negative effects of a consumption mentality.

His awards cross the many genres of his work—children’s books, drama, journalist cartoons, and architecture, for all of which he is both a supporter and an enthusiast.



Five Books by Behiç Ak

Postayla Gelen Deniz Kabuğu [*The Sea Shell That Came by Post*]. Güneşi Kitaplığı, 2014.

Yaşasın Ç Harfi Kardeşliği [*Hurray for the Brotherhood of Ç!*]. Güneşi Kitaplığı, 2013.

Galata’nın Tembel Martısı [*Galata’s Lazy Seagull*]. Güneşi Kitaplığı, 2011.

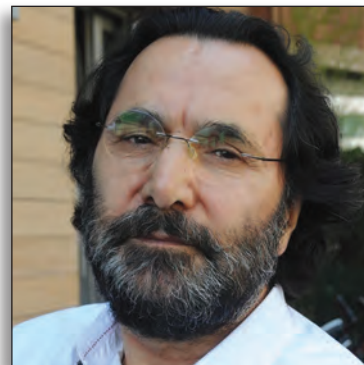
Yüksek Tansiyonlu Çınar Ağacı [*The Plane Tree with High Blood Pressure*]. Güneşi Kitaplığı, 2009.

Güneşi Bile Tamir Eden Adam [*The Man Who Repaired Even the Sun*]. Güneşi Kitaplığı, 2008.

Mustafa Delioğlu

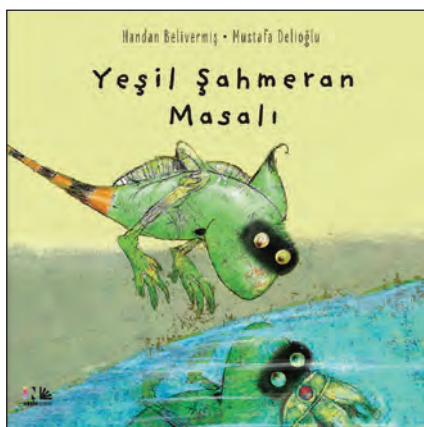
Illustrator–Turkey

"Illustrating for children is like fishing in a vast ocean for me. Fun, but demanding. Thus, it feeds my imagination constantly. This feat in producing myriad book covers and children's books continues to this day with the same enthusiasm of the first."



Born in Erzincan in 1949, Mustafa Delioğlu is a self-taught artist and began his professional career at one of the first advertisement agencies in Turkey as a cartoon background artist and designer. Since setting up his own studio in 1974, he has produced paintings, book covers, and children's books. He also worked as an editor and illustrator of traditional joke books for children. He is currently one of the most productive illustrators of children's books in Turkey, having illustrated more than two thousand books to date and held around thirty exhibitions. He has worked with all of the major publishers of Turkey as well as publishers in the United States, Europe, the Far East, and Australia.

Delioğlu's art can be admired in many forms, from fantastic paintings to line drawings or book illustrations. His classical paintings and illustrations have featured in solo and group exhibitions. His illustrations are understandable to children, with their own fresh and original aesthetic: the lines float freely on paper and his colors have no borders, no rules, but together they create a harmonious whole. The illustrations of Mustafa Delioğlu are a unique combination of West and East cultural legacies.



Mustafa Delioğlu has won several awards in Turkey, including the Modern Journalists and Writers Association Best Illustration and Design Award in 2005 and 2006. His best-known works include *Dünyanın Butun Kedileri* (*All the Cats of the World*) by Cetin Oner and *Gucunu Yitiren Kral* (*The Lost King*) by Pakize Ozcan. His most recent work is *Yesil Sahmeran Masali* (*The Tale of the Green Sahmeran*) by Hamdan Belivermiş. Delioğlu was nominated for the Hans Christian Andersen Award in 2000, and he has also represented Turkey as a nominee for the Astrid Lindgren Memorial Award.

Five Books by Mustafa Delioğlu

Yesil Sahmeran Masali [*The Tale of the Green Sahmeran*]. Nesin Yayınevi, 2020.

Gucunu Yitiren Kral [*The Lost King*]. Gunisigi Kitaplari, 2011.

Pigmeler Ormani [*Forest of the Pygmies*]. Can, 2011.

Berber Pire Tellal Deve [*When Fleas Were Barbers and Camels Were Brokers*]. Gunisigi Kitaplari, 2009.

Dünyanın Butun Kedileri [*All the Cats of the World*]. Can, 2005.



Halyna Malyk

Author—Ukraine

“I think that there are no taboo topics for kids in children’s literature. Sex, violence, cruelty, death—about all these you may tell to children. But it has to be spoken [in] their own language for them to understand.”

Halyna Malyk (Halyna Kurii), Ukrainian writer, translator, editor, and public woman, was born August 12, 1951, in Berdiansk. She graduated from the Philology Department of Uzhhorod State University.

Her work is a reaction to current problems and a response to the challenges of the modern world. Thanks to this inner honesty in the selection of topics and issues, Halyna Malyk became an innovator in expanding the thematic horizons in Ukrainian children’s literature. She was the first to talk with children about difficult topics: gender and child-bearing, death and illusions of adult life, the Chernobyl disaster, and the humanistic crisis of the information age and consumerism. Her courage in portraying the ambiguous, partly dark sides of everyday life attracts young readers as fear is a traditional attribute of children’s texts that makes it possible to reproduce the struggle between good and evil, to evoke empathy to the pain of loss and the euphoria of victory. The heroes of her books are not role models. They evolve and change for the better, giving the reader an example for personal growth and positive changes.

The author strives for the most relevant embodiment of her works in various types of publications: toy books, pop-up books, comics, audio, art books, and interactive e-books. Such creativity is specified by style peculiarities, which is determined by gamification (she gives some traits of famous public people to satirical characters and plays with their personal names, with famous quotes, idioms, and clichés). She implements her natural creativity and frankness, overcoming inevitable obstacles of the generally

accepted language barriers and conventions, stereotypes, and habits, rules, and expectations.

The author is distinguished by a childish desire to make the world a happy place, to make everything better here and for now; love and respect for human life unite her with the world neo-humanistic tradition of the modern era. At the same time, a powerful satirical component still inhabits her work. Characters of good powers usually fight evil with laughter.

Among her many highly regarded positions, she is the deputy chairman of the New Form, the Association of Creative Women of Zakarpattia; head of the organizing committee of the Uzhhorod Book Mykolai annual book fair; and a member of the expert council rating the All-Ukrainian Book of the Year. She is the founder of new Ukrainian comics for children, *Fantasy for the Youngest*, as well as the author of the first Ukrainian



interactive children’s book for the iPad. Her awards are numerous for her children’s books, including translations.

Five Books by Halyna Malyk

Pirate Route. Vydavnytsvo Staroho Leva, 2020.

Незвичайні пригоди Алі / *Nezvychaini Pryhody Ali* [*Alia’s Unusual Adventures*]. A-BA-BA-NA-LA-MA-NA, 2018.

Вуйко Йой і Лишиня / *VuikoYoi i Lyshynia* [*Uncle Yoi and Lyshynia*]. Kalamar, 2017.

Zlochynsi z Paralelnoho Svitu [*The Criminals from the Parallel World*]. Znannya, 2015.

Бабусина книжка / *Babusyna Knyzhka* [*Grandmother’s Book*]. Vydavnytsvo Staroho Leva, 2012.

Kost' Lavro

Illustrator–Ukraine



“A drawn character who an author-illustrator ‘forgot’ to endow with a temper will never become a friend for a young reader and will remain a soulless, dull picture.”

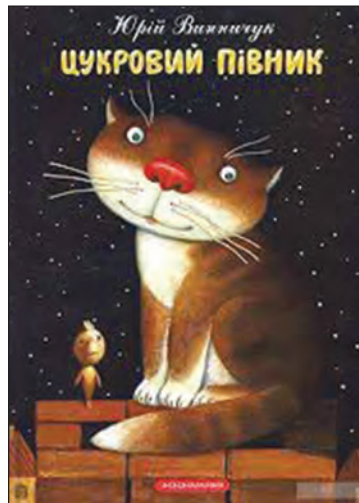
Kost' Lavro (Lavro Kostiantyn) was born March 11, 1961, in Novoukrainka city of Kirovohrad region. A contemporary Ukrainian book graphic artist, he studied at Republican Art School and graduated from the faculty of book design of Ukrainian Academy of Printing. Today, Kost' Lavro is a prominent illustrator of modern Ukrainian books for children and one of the most outstanding and vivid Ukrainian book graphic artists. His masterful work is easy to recognize: his drawings attract with their frankness, elegance, gently flourishing bright colors, kindness, and affection. The illustrator tries to help the reader dig into the content of the story, depicting details for almost every episode of the text, leaving many “clues.”

Today, the artist's creative work includes dozens of illustrated books, which were published not only in Ukraine but also in Europe and in the United States. Among them are *100 Best Ukrainian Folk Tales*, *The Night before Christmas* by Mykola Hohol, *Christmas Glove*, *Mr. Kotsky*, and *My ABC Book*.

Their uniqueness lies in the fact that they are distinctive in their design. Books with illustrations by Kost' Lavro break the concept of the publication foreseen for the smallest readers. Lavro's graphics skillfully recreate the spirit of Ukrainian naive art: its stormy fairy-tale-like imagination and good-humored irony. The artist calculates every

centimeter of future illustration with mathematical precision in his head before drawing it on paper. He reflects not only the scenes of the plot but also the feelings of the heroes, their experiences, thoughts, and emotions, which means that he depicts the temper and psychological condition.

He is a member of the National Union of Artists in Ukraine and a prizewinner of the Lesia Ukrainka National Prize and Taras Shevchenko National Prize. He cooperates with A-BA-BA-HA-LA-MA-HA and Rozumna Dytna publishing houses and with the popular French magazine for children *Pomme d'Api*. Additionally, he illustrates for publishing houses outside Ukraine. His illustrations for the book *Nich Pered Rizdvom* (*The Night before Christmas*) got the title of “The Best Book for Children 2007” in the All-Ukrainian contest “The Book of the Year.”



Five Books by Kost' Lavro

- Абетка (Українська) / *Abetka Ukrainka* [ABC—Ukrainian]. A-BA-BA-HA-LA-MA-HA, 2020.
- My ABC Book. A-BA-BA-HA-LA-MA-HA, 2020.
- Цукровий півник / *Tsukrovyi Pivnyk* [*The Sugar Rooster*]. A-BA-BA-HA-LA-MA-HA, 2018.
- Ніч перед Різдом / *Nich Pered Rizdvom* [*The Night before Christmas*]. A-BA-BA-HA-LA-MA-HA, 2014.
- Фарбований Лис / *Farbovaniyi Lys* [*The Painted Fox*]. A-BA-BA-HA-LA-MA-HA, 2014.



Marcus Sedgwick

Author—United Kingdom

“I like challenging myself... But I also think we underestimate young people and their capacity to take on new ideas.”

Marcus Sedgwick has challenged readers from the beginning, but he can also have fun. He was born in 1968 in Kent, England, where he grew up. Books have always featured in his life—he has worked both as a bookseller and with a publishing company. Though he has been author-in-residence at Bath Spa University and has taught on the Arvon creative writing courses, he himself is self-taught. He says, “I taught myself to write, by writing four books that remain unpublished. The fifth book I wrote got published, won an award.” This was *Floodland*, a dystopian novel that won the Branford Boase Award 2001, an annual prize that celebrates the best debut novel published in the UK for children. This was only the beginning and heralded Sedgwick’s interest in darker themes that will challenge his readers, themes reflected in *My Sword Hand Is Singing*. This novel won the Booktrust Teenage Prize in 2007. In 2009, *Revolver* appeared and was short-listed for the Carnegie and cited as a Printz Honor Book when it appeared in the United States in 2011. It was an IBBY Honour List book in 2012. In 2014, he was awarded the Printz Award for *Midwinter Blood*, a novel in which the themes are explored through interlocking narratives that cross time. This experimental approach reappears in *The Ghosts of Heaven*, his second Printz Honor (2016), where Sedgwick’s fascination with mathematics, and in particular the Fibonacci spiral, is embedded in the storytelling.

He has written several series for younger audiences in which humor has a strong place. One series is the *Raven Mysteries* adventures, in which he introduces a wonderfully gothic family. The

third in the series, *Lunatics and Luck*, was short-listed for the Blue Peter Award in 2011. Sedgwick’s writing indeed covers the whole spectrum, ranging from the youngest, with his early readers, to adult. He has also written several graphic novels, notably *Dark Satanic Mills* and *The Voyages in the Underworld of Orpheus Black* in collaboration with his brother Julian Sedgwick.

Personal experience adds depth to his writing. In *She Is Not Invisible*, the main character is blind; Marcus records that he himself has had sight problems—but “bringing this personal knowledge into the book was an entirely unconscious decision.” Though suffering from ME, he continues to write, engaging with contemporary issues. *Saint Death*, also short-listed for the Carnegie Medal, dramatically highlights the situation faced by Mexican and South American families as they seek asylum in the United States, while his latest novel, *Snowflake, AZ*, takes on climate change and a pandemic.

Sedgwick’s books have been short-listed for the CILIP Carnegie Medal, short-listed for the Edgar Allan Poe Award, won the Printz award, received the ALA best book for young adults award, and been nominated in 2016, 2017, 2018, 2019, and 2020 for the Astrid Lindgren Memorial Award.

Five Books by Marcus Sedgwick

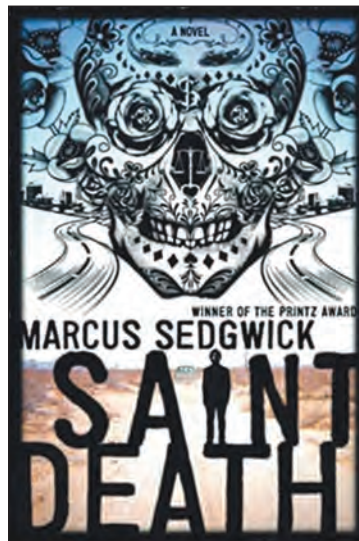
Saint Death. Orion Children’s Books, 2016.

The Ghosts of Heaven. Orion Children’s Books, 2015.

She Is Not Invisible. Orion Children’s Books, 2013.

Revolver. Orion Children’s Books, 2009.

Floodland. Orion Children’s Books, 2000.



David McKee

Illustrator—United Kingdom

“The nice thing about stories is that you’ve got that start and then you’re carried with it. You want to know what happens. At the beginning it’s like singing blues. You start singing. You don’t know where the end is, but at a certain point you know where it’s all going.”



In a career spanning over fifty years, David McKee has delighted countless young readers and inspired a generation of illustrators—and continues to do so. He was born in 1935 and grew up in Devon. Even as a child he drew: “Everybody used to send me out on long walks with a pencil and a pad. They used to tell me to fill it. So I did.” Later, following the advice of his art teacher, he went to study at Plymouth Art College. Here he discovered cartoons as a means to support himself, selling his efforts to national papers. He continued to do this after leaving college, his work appearing in *Punch* and other publications. Inspired by artists such as Saul Steinberg and André François, he realized he could match stories to his art. The result was his first picturebook, *Toucan Toucan*, in 1964.

In 1967, the first *Mr Benn* story appeared; the latest, *Mr Benn: Gladiator*, in 2001. In 1968, *Elmer, the Story of a Patchwork Elephant* was published by Dobson Press. When Andersen Press reissued the book in 1989 in glorious technicolor, *Elmer* became the iconic elephant recognized across the world, the stories generating numerous editions and merchandise—even statues decorating city parks. McKee’s work is distinctive for its bright colors, interesting perspectives, and surreal details, where the influence of artists like Paul Klee and the Fauves has become increasingly apparent. The illustrations in *Elmer* are examples of his distinctive style of bright colors, interesting perspectives, and surreal details, and show the influence of Paul Klee and Fauves artists such as Derain and Matisse. In 1980,

his book *Not Now, Bernard* immediately sparked controversy as the child in the story, ignored by the adults in his world, is eaten by a monster. Nonetheless, it is a favorite with children and has remained in print for forty years.

McKee’s stories have a moral heart but never preach. Children warm to them and to his art, which has a deceptive simplicity. McKee describes how he observed his children happily “reading” a picturebook from a variety of angles. It has informed his work ever since. For him, the child comes first: “Without the children’s books, the adult books wouldn’t have any public.” In 1987, he was awarded the Deutscher Jugendliteraturpreis. Since then he has continued to create picturebooks that delight but also challenge as they reflect contemporary issues; *The Conquerors* is his response to the Iraq War, a tale of how the victims overcome military might through cultural resilience rather than violence.

David McKee was nominated for the Hans Christian Andersen Award in 2006, and in 2020, he was awarded the British Book Awards Illustrator of the Year and received the Book Trust Lifetime Achievement Award.

Five Books by David McKee

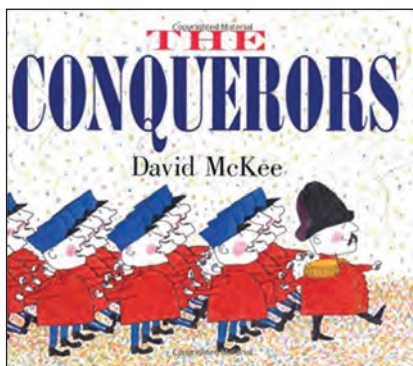
The Conquerors. Andersen Press, 2004.

Elmer. Andersen Press, 1989.

Not Now, Bernard. Andersen Press, 1980.

Tusk Tusk. Andersen Press, 1978.

Mr Benn: Red Knight. Andersen Press, 1967.





Linda Sue Park

Author—United States

“The historical fiction I choose to write focuses on ordinary people, most often from marginalized communities. My greatest challenge is finding primary sources written by members of those communities.”

Linda Sue Park has written for children of all ages, from picturebooks to novels, poetry to anthologies, fantasy series to historical stories based on her Korean heritage. Born in Urbana, Illinois, and growing up near Chicago in the 1960s and 1970s, she had little experience of other Korean Americans or Korean culture. She went on to earn three literature degrees, at Stanford University, Trinity College Dublin, and the University of London. She worked as a copywriter and taught English as a second language, and while living in London she started to write stories for her children about their Korean heritage.

Her first book, *Seesaw Girl*, a historical novel about an aristocratic girl growing up in seventeenth-century Korea, was published in 1999. Her most acclaimed title, *A Single Shard*, won the Newbery Medal in 2002, as well as many other awards; it features a young orphan boy in twelfth-century Korea who becomes the apprentice to an acerbic master potter.

More than two decades later, Park has dozens of published titles for children of all ages that showcase her authorly creative range. Her awards and recognition, too, continue to grow accordingly. Park’s Korean heritage remains a hallmark through the majority of her titles, including in the fifteenth-century *The Kite Fighters*, the nineteenth-century *The Firekeeper’s Son*, and the twentieth-century Japanese occupation in *When My Name Was Keoko*, all based in her ancestral homeland. She draws on her own Korean American hybridity in books that give young Korean American heroes their own stories.

Park’s commitment to her audience, her belief

in the power of storytelling to intimately engage readers, is what encourages and enables her to tackle complex topics and issues. Readers instinctively empathize with the plight of well-drawn characters bridging cultures, historical periods, and geographic divides. Park recalls and builds on children’s instinctive recognition of unfairness in all of its iterations, whether due to poverty, gender, war, or marginalization. Her narratives offer potential resolutions and actions that imbue and inspire hope.

Linda Sue Park has been involved in several organizations to promote diversity in children’s literature, including We Need Diverse Books, a literary nonprofit organization, and KiBooka (Kids’ Books by Korean Americans).

While *A Single Shard* receiving the Newbery Medal was a highlight of her early career, Park’s awards for each of her books are extensive. These include coveted American Library Association awards; awards given within various organizations, such as the Notable Children’s Books in the English Language Arts given by

the Children’s Literature Assembly of the National Council of Teachers of English and the NCSS/CBC Notable Social Studies Trade Books for Young People; and extensive state awards.

Five Books by Linda Sue Park

Prairie Lotus. Clarion, 2020.

A Long Walk to Water, Based on a True Story. Clarion, 2010.

The Firekeeper’s Son. Clarion, 2004.

When My Name Was Keoko. Clarion, 2002.

A Single Shard. Clarion, 2001.



Kadir Nelson

Illustrator—United States



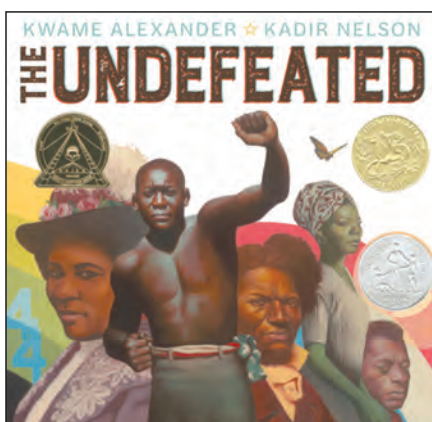
“I have taken on the responsibility of creating artwork that speaks to the strength and inner beauty and outer beauty of people from all over the world. I like to create paintings of people who have overcome diversity but by being excellent or being strong or intelligent or having big hearts to remind people that they share those same qualities.”

Kadir Nelson has created acclaimed illustrations and oil paintings for many powerful stories about Africans and African Americans. Born in 1974 in Washington, DC, he grew up in Atlantic City, New Jersey, and San Diego, California. He did not initially imagine a career in the arts but began painting and drawing at a young age and under the teaching of his uncle, the artist Michael Morris, who taught him many of the foundational principles of art. He received a scholarship to the Pratt Institute to study architecture, but soon realized that his first love was illustration.

Upon graduating with honors in 1996, he went to work at the film production company DreamWorks, where he met Debbie Allen, who requested that he illustrate her children’s book *Brothers of the Knight*, a contemporary retelling of the Brothers Grimm fairy tale *The Twelve Dancing Princesses*. This became his first published children’s book, and since then he has illustrated nearly thirty-five books for children, including several he has authored. His range of subjects is remarkable, from the achievements of legendary athletes and activists to small, meaningful moments in everyday family life. Taken together, his work honors the resilience of the human spirit: “With each story, I’ve made it a point to show the strength, love, and light that dwells within every character and indeed every human being with the hopes of appealing to what Abraham Lincoln described as our better angels.”

He uses a variety of media, from watercolor to

collage, but he is best known for his dramatic oil paintings. While the subjects of his illustrations have ranged from young animals to imaginary giants to majestic scenery, his primary focus has been on Africans and African Americans, as a way for children of color to see themselves represented in books, as well as for all children to acknowledge the diversity of their world.



He has illustrated books about African Americans, such as *Heart and Soul: The Story of America and African Americans*, as well as books about notable individuals, including Nelson Mandela, Harriet Tubman, Jackie Robinson, and Dr. Martin Luther King Jr., all of which received recognition from the American Library Association with the Coretta Scott King Award. In 2020, he won the Caldecott Medal, the

highest distinction for a U.S. illustrator of children’s literature, for *The Undefeated* by Kwame Alexander, an ode to the resilience and strength of Black life and history in the United States.

Five Books by Kadir Nelson

- The Undefeated*. Versify, 2019.
- Nelson Mandela*. Tegen Books, 2013.
- Mama Miti: Wangari Maathai and the Trees of Kenya*. Wiseman Books, 2012.
- Heart and Soul: The Story of America and African Americans*. Balzer + Bray, 2011.
- Moses: When Harriet Tubman Led Her People to Freedom*. Jump at the Sun, 2006.

Kat is sixteen years old and falls in love with Ingo, who is over thirty, married, and a friend of the family. They have sex, and Kat is afraid that she is pregnant. She also finds out that perhaps Ingo is not that interested in giving up his family and house to live with her. On top of that, she is a Christian girl and blames herself for what happened. She can't talk to her best friends because they might be ashamed of her. In the end, Kat returns to her previous life, a little bit older and a lot wiser. She realizes that Ingo also has responsibility, even though he didn't act like the adult person he is. The book is written from Kat's perspective, and the words of a rather naive young person are devoid of telling details that would be unsuitable for younger readers.

Bjarne W. Andresen



Kats Bog

Vibeke B. Arildsen
Copenhagen, Denmark: Eudor,
2020. 239 pp.
ISBN: 9 788794 015080
(Fiction; ages 12-16)

When we worry about the future, it is good to focus on the two billion people who are our future: children. What do we know about them? What circumstances shape their lives? Christoph Drösser and Nora Coenberg ask these questions and answer them in a sophisticated and impressive way, based on a thought experiment that makes statistics accessible. Abstract numbers about children's lives are broken down to one hundred children. For example, only six of them live in Europe, four in North America, eight in South America, and one in Australia, but twenty-five live in Africa and fifty-six in Asia. In this way, the book sifts through social, political, and cultural issues and shows north-south differences, gender issues, and the dramatic economic divide, but also enjoyable phenomena. Drösser's text is easily readable and yet moving. Coenberg's drawings and infographics offer an immediately understandable visual level. This title was nominated for the 2021 German Children's Literature Award.

Jury of the German Children's Literature Award



100 Kinder (100 Children)

Christoph Drösser
Illustrated by Nora Coenberg
Stuttgart, Germany:
Gabriel, 2020. 103 pp.
ISBN: 978-3-522-30537-2
(Nonfiction; ages 9-12)

One rainy day, Bulut's mother takes him to an art museum, which he dislikes in every respect, especially the rules forbidding taking photographs, eating, drinking, running, or touching the paintings. He feels overwhelmed by these expectations until he sees a girl his age enjoying the museum. She explains which paintings she likes, how she imagines the boring people wearing funny hats, and how she relates the paintings to her life. Bulut starts to understand the museum's appeal and to enjoy his visit.

This book is impressive in terms of the art style and visuals. The fusion of image and text is spectacular, and some of the artworks in the museum are well-known. This title may lead children to learn about the history of art and some of the famous artists, both Turkish and international.

Duru Erdem



Müze Bir Gün
(*A Day in the Museum*)

Ezgi Berk

Illustrated by Ece Zeber

İstanbul, Turkey: Final Kültür
Sanat Yayınları, 2019. 48 pp.

ISBN: 9786053749226

(Picturebook; ages 4+)

Based on a true event, this story portrays a poor Adivasi (member of an ethnic group) girl who walks home alone during the world's most stringent pandemic lockdown in 2020. The narrative brilliantly captures the contrasts between the childhoods of well-off children and those like Jamlo's. It lays bare the realities of the lockdown, which affected diverse children differently. Besides revealing the impact of lockdown, Jamlo's story exposes the sad reality of child labor and raises concerns about the plight of marginalized children during the pandemic.

The story may elicit thought-provoking responses, particularly regarding Jamlo not attending school, living away from her parents, or walking by herself through unknown territory. Powerful illustrations are woven so intricately into the text that each draws meaning from and contributes to insight for the other. This is one of the finest contributions to contemporary children's literature in India.

Devjani Ray



Jamlo Walks

Samina Mishra

Illustrated by Tarique Aziz

Gurgaon, India: Penguin Random
House, 2021. 16 pp.

ISBN: 9780143453178

(Picturebook; ages 7-14)

In this comic, Kuhl presents eighteen episodes of her remembered childhood in the 1970s. From a naive, childlike perspective, accounts are given of large and small, funny and serious, and sometimes even sad events in a perfectly normal child's life. This memoir focuses on the cohesion of the siblings, but also on disputes, pets, glasses, and tights, and the refuge with Grandma and Grandpa when the parents argue.

Pictorial and verbal narration are skillfully staged within the possibilities of comics. The panel arrangement is tense, broken open by the transitions. Snapshots, perspectives, and zooms, enriched with speed lines and sound words, ensure dynamism. The first-person narrator comments on cross-generational family life in the partly open, partly closed text boxes. The panels show that the world need not be ideal to generate cohesion. This title was nominated for the 2021 German Children's Literature Award.

Jury of the German Children's Literature Award



Manno! Alles genau so in echt passiert (Manno! Everything Happened Just Like That in Real Life)

Anke Kuhl
Leipzig, Germany: Klett
Kinderbuch, 2020. 128 pp.
ISBN: 978-3-95470-218-3
(Graphic novel; ages 8-12)

This notable picturebook introduces the significance of rug weaving from a child's perspective. The story is about Ayşe's discovery of rugs as a vehicle for storytelling and the meaningful bond between rugs and makers. Ayşe's mother, grandmother, and all other people around her weave rugs and talk about the patterns, which Ayşe never understands until one day she falls asleep to the loom's sound. In her dream, she finds herself inside the rugs' patterns and interacts with different ideas.

The visual narratives successfully convey the narrative in a fun, impressive way that creates a sense of being part of the patterns. During Ayşe's journey, readers also discover traditional motifs from Anatolian culture and details about a loom. Using cultural rug themes and local elements adds richness to the picturebook and provides a joyful experience for increasing art and craft literacy for readers.

Serpil Karaoğlu

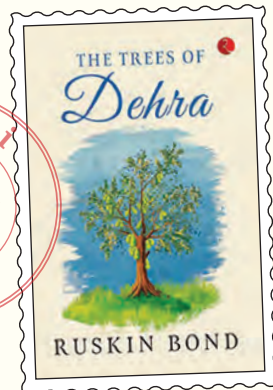


Ayşe'nin Kilimleri (Ayşe's Rugs)

Sevtap Sanca
İstanbul, Turkey: Nesin Yayınevi,
2020. 40 pp.
ISBN: 9786052780572
(Picturebook; ages 3-5)

This kaleidoscopic portrayal of the verdant valley of Dehra in India's Garhwal Hills is similar to William Wordsworth's depiction of the Lake District in England. In the case of both writers, separated by a period of over one hundred years, their passion for nature borders on an esoteric extension of their deeper selves. In fact, such was the connection between Dehra and Bond that he could not refuse its call even after he had left for England. His deep love for the resplendent vegetation shows through his impassioned descriptions of its trees, and nature seems as important a character in his writings as the humans. In fact, the setting comes alive, with the mist that curls around the hills, the houses, and the trees, creating a mystical mood for the onlooker.

Soniya Verma



The Trees of Dehra

Ruskin Bond
 Delhi, India: Rupa Publications
 India, 2021. 120 pp.
 ISBN: 9789389967487
 (Nonfiction; ages 8-12)

Kenyan writer Ngūgī Wa Thiong’o melds the fantastical mythopoeic universe, the earthy folktale, and the technologically modern. This ancient origination story of humankind learning to walk upright is a tale about human bodies with four limbs in harmony with each other, arousing envy among other organs of the body, and resulting in a war of dominance between the pairs of limbs. The body as a result is transformed into an upright “bio-machine” that works in harmony with itself and nature.

The digital collages by Indian artist Sunandini Banerjee cross cultural boundaries with a bold blend of Eastern and African motifs contrasted with minimalist Western technological patterns that complement the simple, evocative, and often poetic narration. The story depicts a utopian fantasy of the “circle of life” untouched by the ravages of anthropocentrism and greed and refuses to be nihilistic about the human body and possibilities for progress.

Renu Elizabeth Abraham



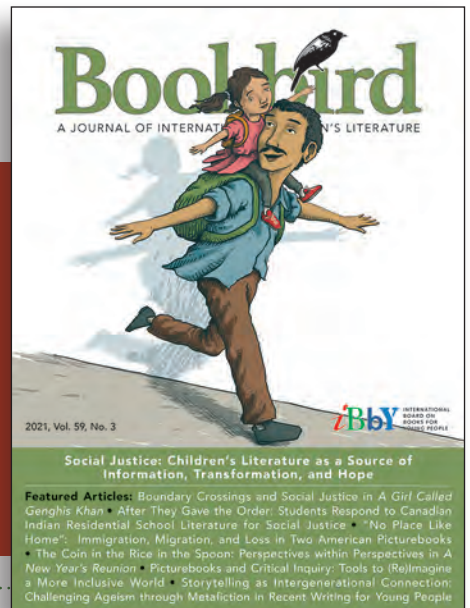
***The Upright Revolution:
 Or Why Humans Walk Upright***

Ngūgī Wa Thiong’o
 Illustrated by Sunandini Banerjee
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 48 pp.
 ISBN: 978-0-8574-2-647-5
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