

2022

LINDA WOLFSGRUBER

The Hans Christian Andersen Award 2022

Austrian Section of IBBY

Illustrator



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Biographical Information

Linda Wolfsgruber

was born in Bruneck / South Tyrol in 1961.

She attended the art college in St. Ulrich in Gröden/Italy from 1975 to 1978. Subsequently she completed her training in typesetting (Munich) and graphic design (Bruneck) from 1978 to 1980. After her professional training she studied at the »Scuola del Libro« in Urbino/Italy (1981–1983) and then started to work as a freelancing illustrator and graphic designer in Bruneck and Vienna.

She lets children participate in her creative process at schools and cultural institutions, thus stimulating their own creativity.

Linda Wolfsgruber has been teaching at the Scuola d'illustrazione di Sarnede since 1996.

She also creates new levels of artistic and social encounters through international work and school projects.

2005–2006 extended stay in Teheran, since then she has also been covering designs for books and CDs. Publications of illustrations in newspapers and magazines, such as Die Zeit, Die Furche, 1001 Buch. 4 affrescoes in the public space of the Vittorio Veneto.

Linda Wolfsgruber lives in Vienna.

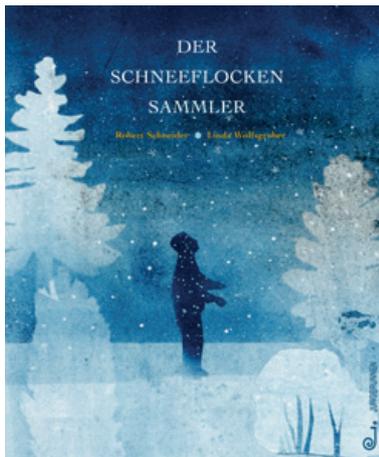
<http://www.lindawolfsgruber.at/>

Awards and Other Distinctions

- 1988 Premio Andersen »Baia delle Favole«, Sestri Levante/Italy
- 1994 Children's and Juvenile Book Award of the City of Vienna for Illustration
- 1995 Austrian Children's and Juvenile Book Award for Illustration for König und Narr (King and Fool)
- 1996 Josef Binder Award for Illustration endowed by Design Austria, Vienna
- 1997 Children's and Juvenile Book Award of the City of Vienna
Honour List of the Austrian Children's and Juvenile Book Award
Golden Apple of the Biennale of Illustration, Bratislava/Slovakia
- 1998 Children's and Juvenile Book Award of the City of Vienna for Die Prinzessin auf dem Kürbis (The Princess on the Pumpkin) (Text: Heinz Janisch)
- 1999 Austrian Children's and Juvenile Book Award for Die Prinzessin auf dem Kürbis (The Princess on the Pumpkin) (Text: Heinz Janisch)
Children's and Juvenile Book Award of the City of Vienna for Warum der Hase lange Ohren hat (Why Rabbits Have Long Floppy Ears) (Text: Martin Auer)
- 2000 Austrian Children's and Juvenile Book Award for Warum der Hase lange Ohren hat (Why Rabbits Have Long Floppy Ears) (Text: Martin Auer)
Children's and Juvenile Book Award of the City of Vienna for Märchen von A bis Zett (Fairy Tales from A to Zee) (Text: Renate Habinger)
Austrian Award for the Promotion of Children's and Juvenile Literature
- 2001 Children's and Juvenile Book Award of the City of Vienna for Prinzessin Rotznase (Princess Snotty Nose) (Text: Martin Auer)
- 2002 Austrian Children's and Juvenile Book Award for Illustration for Prinzessin Rotznase (Princess Snotty Nose)
Special Children's and Juvenile Book Award of the State of Steiermark
Children's and Juvenile Book Award of the City of Vienna for Von den wilden Frauen (About Wild Woman) (Text: Martin Auer)
- 2003 The most beautiful Austrian Books Award for Von den wilden Frauen (About Wild Woman) (Text: Martin Auer)
Honour List of the Austrian Children's and Juvenile Book Award
- 2006 Austrian Children's and Juvenile Book Award for Zwei mal Zwirn (Two Times Thread)
Children's and Juvenile Book Award of the City of Vienna for Heute will ich langsam sein (Today I Want to Be Slow) (Text: Heinz Janisch)
- 2007 Collection on the occasion of the Austrian Children's and Juvenile Book Award
Children's and Juvenile Book Award of the City of Vienna for Illustration for Das Meer ist riesengroß (The Ocean Is as Big as the Sea)
- 2008 Austrian Children's and Juvenile Book Award for Das Meer ist riesengroß (The Ocean Is as Big as the Sea) (Text: Inge Fasan)
Best Foreign Work Award at the 2nd International Biennale of Illustration in Croatia
- 2009 Austrian Children's and Juvenile Book Award for Finns Land (Text: Heinz Janisch) Acknowledgement within the scope of the Children's and Juvenile Book Award of the City of Vienna
- 2010 Catholic Children's and Juvenile Book Award for Wie war das am Anfang (How Was It in the Beginning) (Text: Heinz Janisch)
Children's and Juvenile Book Award of the City of Vienna for Wie war das am Anfang (Text: Heinz Janisch)

- 2014 Austrian Children's and Juvenile Book Award for Arche (Ark)
- 2015 Austrian Children's and Juvenile Book Award (Honor List) for A Camel in the Sun
- 2017 Children's and Juvenile Book Award of the City of Vienna for Wir (We)
Austrian Children's and Juvenile Book Award (Honor List)
for »Fisch!« (Fish!)
- 2018 Austrian Children's and Juvenile Book Award (Honor List) for Wir (We)
Hans Christian Andersen Award (Shortlist)
Candidate for the Astrid Lindgren Memorial Award (ALMA)





Books submitted to the Jury

Der Schneeflockensammler (The Snowflake Collector)

text by Robert Schneider
Wien: Jungbrunnen 2020

Die kleine Waldfibel (The Little Forest Primer)

Mannheim: Kunstanstifter 2020

Der Garten der Formen (Garden of Shapes)

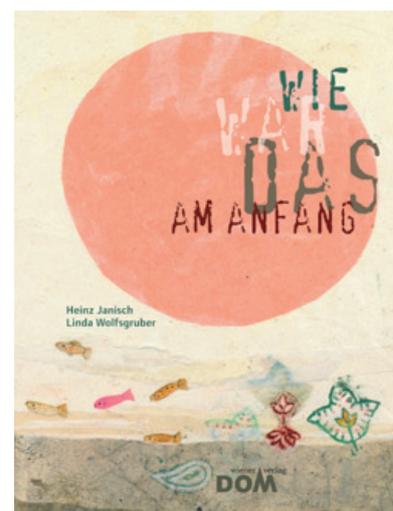
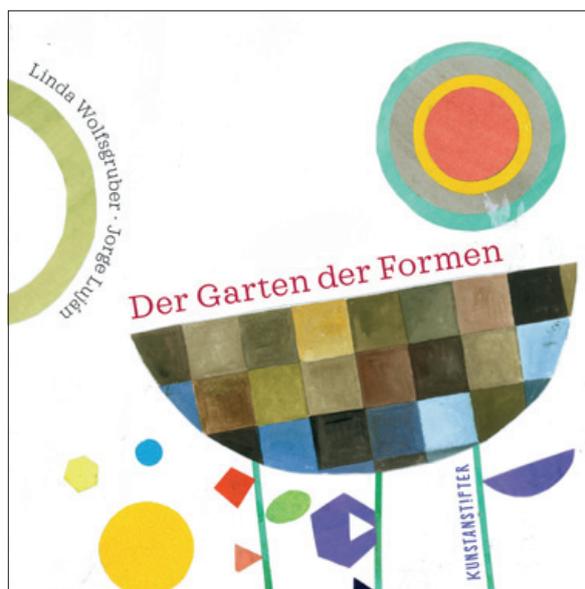
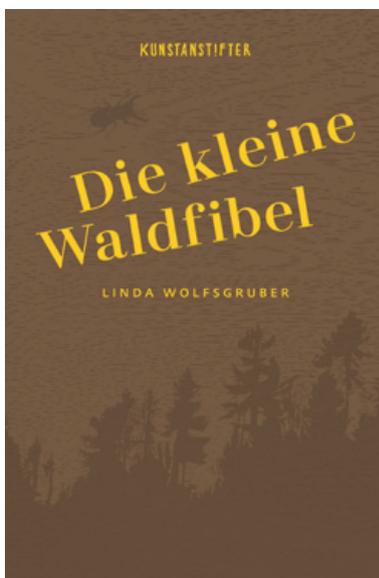
text by Jorge Luan
Mannheim: Kunstanstifter 2019
Cordoba: Comunicarte 2017 (El jardín de las formas)

Der Elefant und der Schmetterling

text by E.E. Cummings
Hildesheim: Gestenberg 2013

Wie war das am Anfang (How Was It in the Beginning)

text by Heinz Janisch
Wien: Dom Verlag 2009

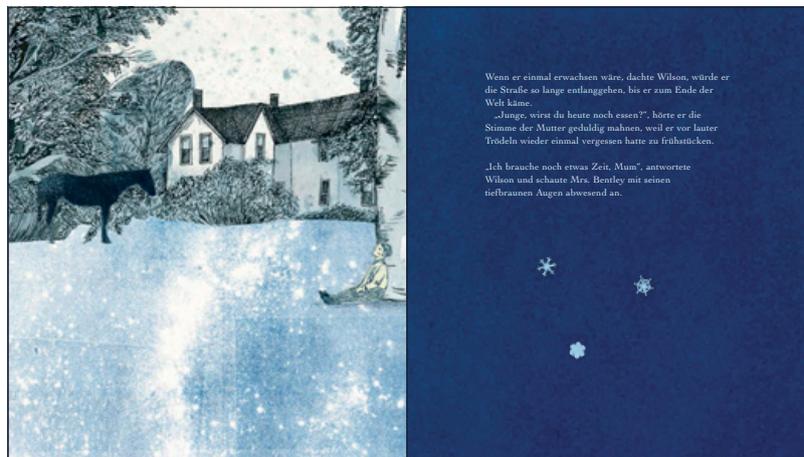




Der Schneeflockensammler (The Snowflake Collector)

Wien: Jungbrunnen, 2020

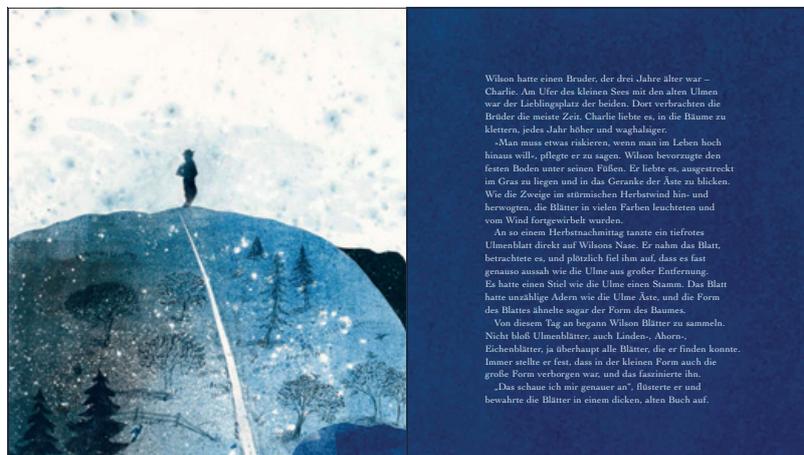
Wilson Bentley lives on a farm in the vastness of America with his older brother and his parents. The two boys are supposed to support their parents in their work and become good farmers. This leads to conflicts, because Wilson is a dreamy boy who spends a lot of time thinking and is fascinated by the little things in the world: the peculiarities of leaves, stones and snow crystals, which particularly fascinate him. It becomes the passion of his life to depict and preserve the delicate and fading crystals. Nobody in the area has any interest in Wilson's eccentric ideas, people cannot follow his enthusiasm. When he gives a lecture in the village about his work and shows the photos of the crystals, he is met with a lack of understanding. But for Wilson's father, something fundamental changes that evening: He realizes the value he has ignored so far.



Wenn er einmal erwachsen wäre, dachte Wilson, würde er die Straße so lange entlanggehen, bis er zum Ende der Welt käme.

„Junge, wirst du heute noch essen?“, hörte er die Stimme der Mutter geduldig mahnen, weil er vor lauter Trödeln wieder einmal vergessen hatte zu frühstücken.

„Ich brauche noch etwas Zeit, Mum“, antwortete Wilson und schaute Mrs. Bentley mit seinen tiefbraunen Augen abwesend an.



Wilson hatte einen Bruder, der drei Jahre älter war – Charlie. Am Ufer des kleinen Sees mit den alten Ulmen war der Lieblingsplatz der beiden. Dort verbrachten die Brüder die meiste Zeit. Charlie liebte es, in die Bäume zu klettern, jedes Jahr höher und waghalsiger.

„Man muss etwas riskieren, wenn man im Leben hoch hinaus will“, pflegte er zu sagen. Wilson bevorzugte den festen Boden unter seinen Füßen. Er liebte es, ausgebreitet im Gras zu liegen und in das Geräusch der Äste zu blicken. Wie die Zweige im stürmischen Herbstwind hin- und herwogten, die Blätter in vielen Farben leuchteten und vom Wind fortgewirbelt wurden.

An so einem Herbstnachmittag tanzte ein tiefrotes Ulmenblatt direkt auf Wilsons Nase. Er nahm das Blatt, betrachtete es, und plötzlich fiel ihm auf, dass es fast genauso aussah wie die Ulme aus großer Entfernung. Es hatte einen Stiel wie die Ulme einen Stamm. Das Blatt hatte unzählige Adern wie die Ulme Äste, und die Form des Blattes ähnelte sogar der Form des Baumes.

Von diesem Tag an begann Wilson Blätter zu sammeln. Nicht bloß Ulmenblätter, auch Linden-, Ahorn-, Eichenblätter, ja überhaupt alle Blätter, die er finden konnte. Immer stellte er fest, dass in der kleinen Form auch die große Form verborgen war und das faszinierte ihn.

„Das schaue ich mir genauer an“, flüsterte er und bewahrte die Blätter in einem dicken, alten Buch auf.



Der Garten der Formen (Garden of Shapes)

text by Jorge Luan

Mannheim: Kunstanstifter 2019

Cordoba: Comunicarte 2017 (El jardín de las formas)

»Next to the triangle and the square
the pentagon asks himself if he has
one or two sides too many,
but on looking up
he discovers thousands of shapes
as lovely as his own.«*

Linda Wolfsgruber and Jorge Luján have realised a homage to the poetic nature of geometry. Circles, rhombuses, hexagons, trapezoids and a number of other shapes are presented here both as images and in texts in a most visually – pleasing form. This book is an aesthetic delight for both older and younger readers alike.

*English translation by Janet Glass

<https://kunstanstifter.com/books/garden-of-shapes/>



Der Elefant und der Schmetterling (The Elephant and the Butterfly)

text by E.E. Cummings

Hildesheim: Gerstenberg Verlag, 2013

Harmonious and experimental



Linda Wolfsgruber, who has tested the characteristics and limits of all kinds of concrete materials from a sewn piece of fabric to paper she dyed herself with tea bags, impressively depicts in *Der Elefant und der Schmetterling* how multi-levelled and multi-faceted illustrations can be when they are imprinted with a sponge rubber that has been cut out and dyed.

The story she selected is a little-known text by E.E. Cummings she happened to stumble upon some time ago: The American writer, who is mainly known for being a representative of contemporary poetry, used to tell his little daughter fairy tales, including the rather unusual love story between an elephant and a butterfly. A subject that presented the illustrator with not a few challenges: How to depict a butterfly knocking on the door? And how can a kiss between two creatures that are so different from each other be portrayed harmoniously? The flexibility of the sponge rubber let her experiment with different versions of the elephant shape, preceded by zoological researches.

Not only the physique but also the character of these two anthropomorphic creatures differs greatly: »Once upon a time there was an elephant that did nothing all day. He lived by himself in a little house away at the very top of a winding road.« This is how the story begins. The butterfly, on the other hand, is active; its visual frailty corresponds to the fragile glass house Linda Wolfsgruber has placed it in. The distinct contrasts of the text are emphasized by using bright colours and the way the characters are positioned in the setting. The balance with which both characters present themselves is remarkable.

For the elephant the surprising visit of the butterfly and the equally surprising love the two feel for each other also means stepping out into a world of colours and versatility, switching from a completely uneventful life to a life that has something to offer you can look forward to every day: »*And after that every day the elephant would come down the winding road which smelled so beautifully (past the seven trees and the bird singing in the bush) to visit his little friend the butterfly. And they loved each other always.*«

Kathrin Wexberg

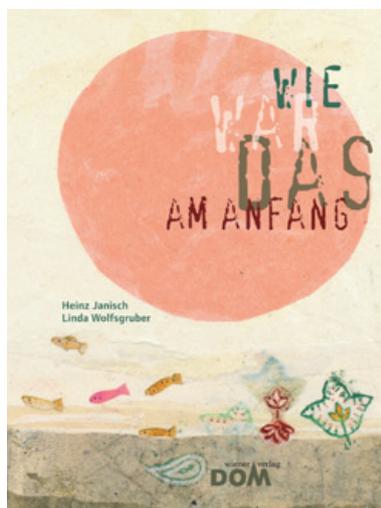


Wie war das am Anfang (How Was It in the Beginning)

text by Heinz Janisch

Wien: Dom Verlag, 2009

A picture book about the question of what is inside us



Stars twinkle in the deepest black on the first double page; one of the stars is dedicated to a newborn child. Then the colours are getting lighter and the stars start to fade. In a change between light and dark a voice is asking, »How was it in the beginning when God was thinking of me?« What was on God's mind when He decided to put a new life into this world? Was the narrator who is asking this question initially supposed to become a rock, a tree or perhaps a reindeer? These are the questions that run through the book, leading us into mysterious visual spaces. Heinz Janisch, who often connects poetry with lingual simplicity in his narratives, does not tell a genesis but instead adopts the perspective of a child and keeps asking unbiased questions that are reminiscent of a quiz game: Was I supposed to become »a tiger about to jump« or »a snowflake among many snowflakes«? Who or what would I be then?

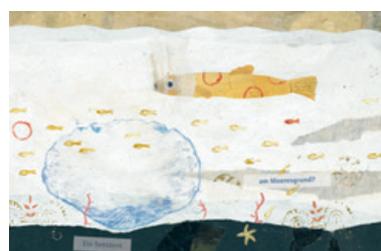
Linda Wolfsgruber responds to ponderings such as these with fragile picture offerings. Her affinity towards abstract and experimental illustrations again becomes apparent in this book. She designs symbolic landscapes that are assembled from levels of transparent paper, printed spaces of colour and pages torn out of notebooks. You seem to be literally able to touch the material, which contains archaic characters, such as fish, birds, starfish and shells.

Yet even a tiger and a polar bear may make their appearance on these instable labile paper stages. The way the illustrator integrates her concise plastic signals into the open picture spaces, the way she utilizes the structures of the torn pieces of paper to create atmosphere and different moods – that is what turns her pictures into small pieces of art that exude a bit of the magic of forgotten worlds. It is almost as if you would look at obscure pictures of prehistory.



At the end all of the child's questions are answered by only one sentence: »God said: You will be human.« A rope-skipping little girl steps out of the paper stories and offers the comforting idea that all the possibilities the enquirer has gone through are just that: ideas, thank God. The reader is comforted as well – after all, who would want to be »an apple rolling down the hill«?

Jens Thiele



Books Published in Foreign Languages

Muddy: The Racoon Who Stole Dishes | Text: Griffin Ondaatje | NorthSouth Books 2019

El jardín de las formas | Text: Jorge Lujan | Cordoba: Comunicarte 2017

Animales de compañía | Text: Jorge Luján | Buenos Aires: Capital intelectual 2012 (= Aerolitos ; 5)

Brunilda y la saga de los nibelungos | Text: Jorge Luján | Mexico City: Axial – Colofón 2010

The camel in the sun | Text: Griffin Ondaatje | Toronto/Berkeley: Greenwood Books/House of Anansi Press 2013

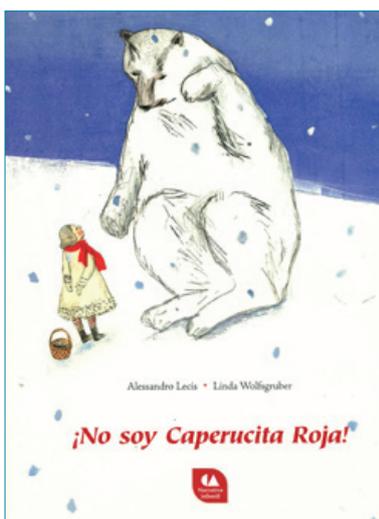
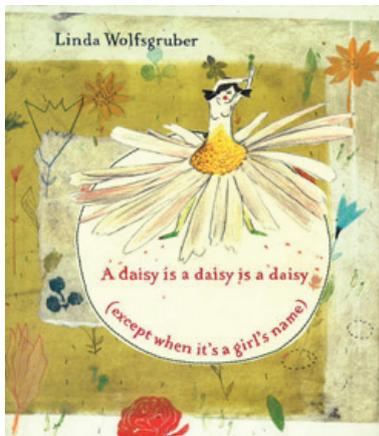
Inanna. From the Myths of ancient Sumer Text: Kim Echlin | Toronto: Greenwood Books 2003

Al otro lado del río | Text: Antonio Ventura | Mexico City: Nostra Ediciones 2009

Tombé du nid | Paris: Bilboquet; Zürich: Boehm Press 1999 (= Couleurs d'aujourd'hui)

Stories from the Life of Jesus | Text: Celia Barker Lottridge | Toronto: Greenwood Books 2004





Translated Editions

Bianca und die drei wilden Kater

Bianca et les matous | French | Laurence Pastiaux | Paris: Epigones 1994
 Tre gatti e un topolino | Italian | Gaia Volpicelli | Milano: Arka 1996
 Bianca ve üç yaramaz kedi | Turkish | Firuzan Gürbüz | Istanbul: Dogan Egmont Yayıncılık 1997
 Dosuru bianka | Japanese | Izumi Tihoko | Tokyo: Hureberukan 1996

Brunilda y la saga de los nibelungos

Brunhilda and the Ring | English | Hugh Hazelton | Toronto: Greenwood Books 2010
 Brunhilde e a saga do Anel | Portuguese | Marcos Bagno | Sao Paulo: Comboio de Corda 2011

The Camel in the Sun

Die Tränen des Kamels | German | Uwe-Michael Gutzschhahn | München: arsEdition 2014
 Korean | 2015
 Ğamal Halīm | Arabic | Fāṭimat Šaraf al-Dīn | Al-Šāriqat: Kalimāt, 2017
 Kamelen i solen | Swedish | Göran Ribe | Stockholm: Epix, 2018

Daisy ist ein Gänseblümchen

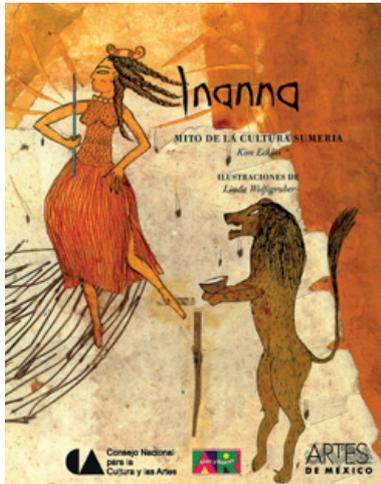
A daisy is a daisy is a daisy (except when it's a girl's name) | English | Toronto: Greenwood Books 2011

Herr Balaban und seine Tochter Selda

I signor Balaban e sua figlia Selda | Italian | Roma: Nuove Edizioni Romane 2003

Ich bin nicht Rotkäppchen!

I am not Little Red Riding Hood! | English | Talia Rebecca Ergas | New York: Sky Pony Press 2013
 ¡No soy caperucita roja! | Spanish | Alberto Cue | Cuauthémoc: Conaculta / Dirección General de Publicaciones 2012
 Persian | Sedigheh Vojdani | Tehran, 2014



Inanna

Inanna | Spanish | María Palomar | Mexico City: Artes de México 2006

Kater Leo

Leo leone | Italien | Milano: Arka 1990.

Léo le chat | French | Laurence Pastiaux | Paris: Epigones 1990

Katten som ville bli lejon | Swedish | Iva Åberg | Lerum: Sagostunden 1990

Leo, de kat | Dutch | Barbara Ide | Rotterdam: De Vries-Brouwers 1990

Leo-kissa | Finnish | Auli Hurme-Keränen | Karkkila: Kustannus-Mäkelä 1990

Kedi Leo | Turkish | Firuzan Gürbüz | Istanbul: Milliyet 1997

Neko dakedo raion | Japanese | Chihoko Izumi | 1991

Persian | n.d.

Die kleine Marionette

La marionnette de Sophie | French | Laurence Pastiaux | Paris: Épigones 1992

Storia di una marionetta | Italian | Milano: Arka 1992

Pieni sätkynukke | Finnish | Auli Hurme-Keränen | Karkkila: Kustannus-Mäkelä 1992



Der Prinz und die Blume

Le Prince et la fleur | French | Michelle Rouaud | Paris: Epigones 1989

Prinssi ja kukka | Finnish | Auli Hurme-Keränen | Karkkila: Kustannus-Mäkelä 1989

El príncipe y la flor | Spanish | Jesús Larriba | Madrid: SM 1991

Die Prinzessin auf dem Kürbis

La principessa sulla zucca | Italian | Nadia Gherardi | Milano: Arka 1998 Greek | 1999

Das rote Paket

Il pacchetto rosso | Italian | Laura Alari | Milano: Arka 1987, 1989, 1995, 1999, 2009

Het rode pakje | Dutch | Barbara Ide | Antwerpen: De Vries-Brouwers 1987

Le Cadeau | French | Carole de Fursac | Paris: Cerf 1987

Ppalgan sonmul sangja | Korean | Seoul: (Chu) Aga Woldu 1987

Punainen paketti | Finnish | Pirjo Santonen | Karkkila: Kustannus-Mäkelä 1988

The red parcel | English | London: Hutchinson 1988

Simon und die Tiere

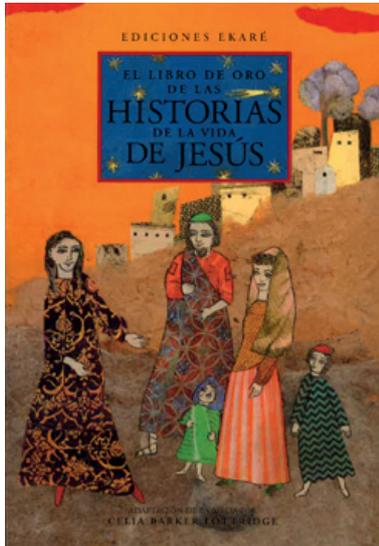
Simon and the snow | English | London: Hutchinson 1987

Simón y los animals | Spanish | Marinella Terzi | Madrid: SM 1987

Simo ja metsän eläimet | Finnish | Pirjo Santonen | Karkkila: Kustannus-Mäkelä 1987

Simone e gli animali | Italian | Milano: Arka 1988

Simonùco e ra bèsties | Rhaeto-Romanic | Tèsele Michielli Hirschtein, Rita Menardi, | Ernesto Majoni | Milano: Arka 1993



Stories from the Life of Jesus

Das Leben Jesu in Geschichten und Bildern | German | Klaus Gasperi | Innsbruck: Tyrolia 2007

El libro de oro de las historias de la vida de Jesús | Spanish | Marianne Delon | Caracas: Ediciones Ekaré 2007

Die Tränen des Kamels | Korean | 2015

Warum der Hase lange Ohren hat

¿Por qué tienen los conejos las orejas largas? | Spanish | Carmen Bas | Madrid: SM 2001

Pourquoi les lapins ont-ils de grandes oreilles? | French | Paris: Delagrave 2000

Why Rabbits Have Long Floppy Ears | Soul: Korea Piaget and Think 2002

Wie war das am Anfang?

Com'era all'inizio? | Italian | Cinisello Balsamo: San Paolo Edizioni 2011

Wolf oder Schaf – böse oder brav?

Lupo o pecora? | Italian | Milano: Arka 2003

Loup, y es-tu? Brebis, qui es-tu? | French | Sylvia Gehlert | Paris: Belin 2011

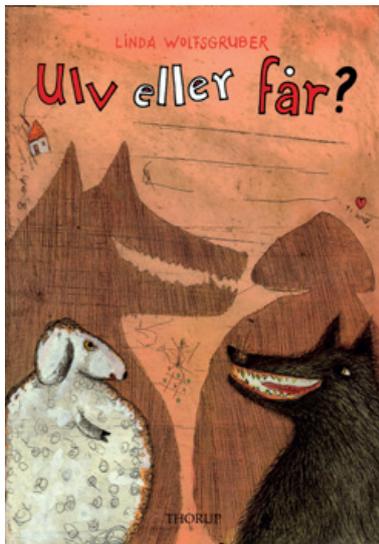
Ulv eller får? | Danish | Susanne Vebel | Kopenhagen: Thorup 2001

Korean | Seoul: Happycom 2006

Shi lang hai shi yang? | Chinese | Liang Lin | Taipei Shi: San zhi san wen hua shi ye gu fen you xian gong si 2008

Zwei x Zwirn

Persian | Sedigheh Vojdani | Tehran: Ofoq Publisher [n.d.]

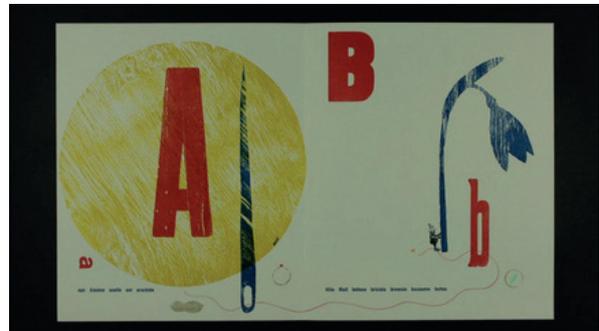


Animated Films

- 2014 **L'alfabeto delle cose piccole**
together with Federica Pagnucco und Thomas Renoldner
CROSSING EUROPE Filmfestival Linz 2015
- 2016 **Azzurra**
Music: Peter Rosmanith
One Day Animation Festival / Austria / Vienna 2016
- 2017 **Die Vögel**
Music: Peter Rosmanith
- 2018 **11 Scherzi** von N. C. Kaser
Music: Peter Rosmanith & Otto Lechner

Weblink:

<https://vimeo.com/wolfsgruber>



Essays on the Illustrative Work of Linda Wolfsgruber

Playing as a Principle of Linda Wolfsgruber's Illustrative Work

by Franz Lettner

A World Full of Sensations and Wonders

It was an extremely hot summer day when Alice sat down next to her sister who was reading a book that had neither pictures nor any other special features, and Alice thought, What good is a book without any pictures or dialogues in it? (Lewis Carroll: Alice in Wonderland). Being bored with books that have no pictures in it is reason enough to leave place and time and – after following a white rabbit – to let yourself fall. Alice is falling deeper and deeper ... past mountains of book shelves, maps and pictures. She is falling deeper and deeper ... and then she arrives in a land full of sensations and wonders.



from »Rotznase«

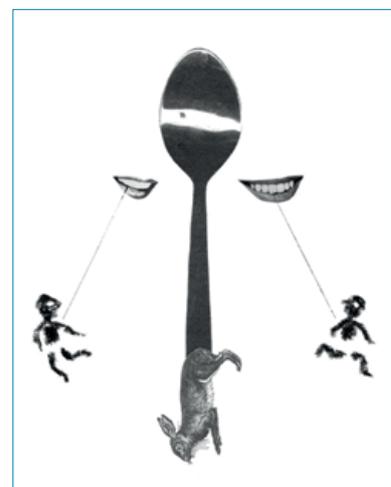
Alice falls into a world imagined by a child, in which the laws of space, time and logic no longer apply, a world only children experience who, grabbed by the game of imagination, forget the world around them ...¹

(Max Hollein, kunst – ein kinderspiel, 20)

A land full of sensations and wonders – that also applies to Linda Wolfsgruber's picture worlds in which great narrative sophistication, a high level of crafting skills and an outstanding talent to give the appropriate form to each content manifest themselves. When I use the term GAME as the principle of Linda Wolfsgruber's illustrative work in the following context, it is done in the awareness that this is only one dimension of her art work. To examine the playful character of her illustrations seems to be justified, however – after all, the suggestion of »playful« can hardly be found as consistently in the book reviews about any other picture book illustrator.



from »Rotznase«



from »Morgenstern«

The Free Game of Imagination

Classic theories see playing – first completely related to enlightenment – as »practice and training of important traits and instincts, as relaxation and relief, and as the releasing of affects and impulses.«² Not only as leisure but also as a pedagogical instrument. German idealism rejected that instrumentalization; it considered playing to be an expression of human creativity. Devoid of constraints, the playroom is determined by the freedom of movement, improvisation and creative appropriation, hence a room for child's play, but also that space in which the imagination of artists and inventors is sparked.

Such a free and liberating creativity is possible because the human being is able to free himself of constraints, shake off requirements, shape his own world and create something that does not yet exist or even something that can never exist. It is just that ability that makes a human being human ...³

This puts us right into the centre of Linda Wolfsgruber's picture worlds that are made possible by creative power, freed from the constraints of the so-called real world. We enter those worlds with the formula Once upon a time or What if to examine possibilities.

This »insisting on the possibilities« applies to her narratives as well as their forma-realization. »I have a particular desire to put something new into each book«, Linda Wolfsgruber said once. The materials, colours and various forms of her picture worlds demonstrate the many possibilities this artist has – for instance in her book *Zwei mal Zwirn* (Two Times Thread) which has just earned her an award:

There is lots of drawing, painting or spraying paint on paper; cutting out and glueing motifs or connecting photo material with painting and drawing.⁵

Mixed media as a technique to realize all possibilities. This formal multitude also makes it possible for the pictures to stand on their own. Their major purpose is not to serve the story they depict; instead they claim their own space – which turns into the readers' viewing space. The illustrations for *Two*



Times Thread not only show the adventures of a spool of thread; instead one picture tells the viewer about the overflowing, lively energy of vermillion, another one talks of the »magic of paper«⁶, a third illustration demonstrates the strange beauty of alliterating cities. To view the pictures is »to walk around as if in a maze and see what you may find, to get lost in a symbolic world«⁷, it is similar to a role play, to rediscovering yourself somewhere else and different.

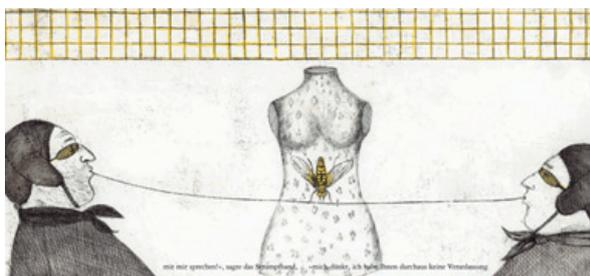
When Linda Wolfsgruber lets a Handsome Pike (NP Verlag 2003) switch from one rôle to the next, it will playfully probe its possibilities. Even though at the end it is still a pike, it has changed, since it felt just as comfortable as a seedy bird as it did in its rôle of a cool eel. Even as a billy-goat that stubbornly attacks hatched tartness it gives a smooth performance. And maybe the pike was a pike played by a shark from the beginning?

A Touch of Anarchy

To play means taking the liberty to break out of a system of order. Playing a part means being able to abandon one's part. A lot of the figures Linda Wolfsgruber tells about in her pictures do just that – for instance, the prince who is not happy with the princess that has been chosen for him, so he abandons his rôle of a prince, creating a song-and-dance in the system. Linda Wolfsgruber's book *Die Prinzessin auf dem Kürbis* (The Princess on the Pumpkin), in which she arranges a text by Heinz Janisch into a dance, is a beautiful return to the Old German meaning of the term *spil*.

In the book *Wolf and Schaf* (Wolf and Sheep) the wolf and the sheep liberate themselves from the restraints of their bodies and existence as well. They show that assigned rôles are also restraining rôles. In their game the wolf can act out its sheepy side, and the sheep can feed its inner wolf. »What am I made of?« wolf and sheep seem to ask themselves over and over again. And »What can I do?« The answer is: more than is permitted. To play also means to surrender »lustily to anarchy«⁸. Wolfsgruber enjoys that freedom; she makes heads roll, she paints the devil on the wall. Together with Martin Auer she lets a thread of snot dangle from a princess's nose. When the prince makes her aware of it, she replies, »So what? Let it dangle!« Both break with convention – the prince by saying that the princess is symbolically nude, and she by responding that she doesn't care. The two of them trigger a round dance that bestows the picture book with a touch of anarchy.

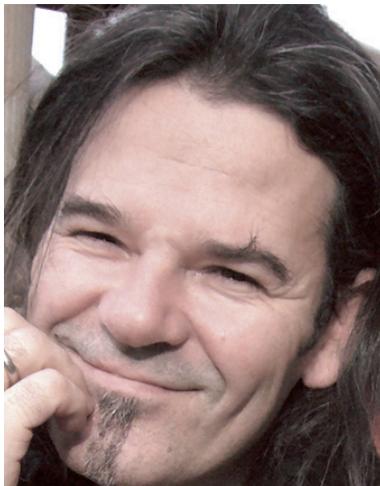
The fact that this is a rollicking game with figures, motives and pictures from fairy tales and other literary traditions is also made obvious by the presentation. Here the protagonists act on a table that is a stage that turns into



from »Halskragen«



from »Halskragen«



Franz Lettner is chief editor of the magazine »1000 und 1 Buch«

a catwalk for dolls that do away with the familiar. The sheets for paperdolls that can be found at the end of the book make evident that it does not only have a playful character but also a suggestive one: This can only mean one thing: »Come on, play!«

A Room Full of Emotions

All these pictures show that fear and joy, lust and aggression, comedy and tragedy, too, are weighed in this playroom space between freedom and adjustment, between that what is familiar and that which is unknown. Whenever space is given to or taken from the figures, when they are sheltered by colours and shapes and lines or when they from »Two Times Thread« remain abandoned, emotions are set free. Everything that has been said so far is combined in the most recently published sketch book *Der Halskragen* (The Collar). The fragmentary character of Wolfsgruber's pictures is in part responsible for their power. That power is also shown in the fact that the pictures unfold their effect in new connections that are not structured at first glance, that they gain new dimensions, that these pictures – also in combination with text by Hans Christian Andersen – try out new rôles. In that sense *The Collar* is a great and magnificent book for playing. After all playing is not only passing time or an educational tool.

Playing is underestimated on principal; it is not supposed to have any effect. But in reality this constant underestimating of playing is its great power. Playing is not something that takes place at the fringe of society but rather in its centre, in all of us.⁹

Thus it may be recommended to the viewers of the books by Linda Wolfsgruber to join Alice and let themselves fall into that empty space. Or, to say it more appropriately: to accompany Zippo on his trip. No more idle chat, no more statements on the weather, the travel companions or the reading material – instead the magic words »Quick quick, off you go to yourself!« And there you are in a world full of sensations and wonders, in a world created by the game of imagination, in Linda Wolfsgruber's picture world.

Notes

- 1 Max Hollein. Foreword, in: *kunst – ein kinderspiel*, Eds. Max Hollein and Gunda Luyken, Schirn Hall of Art Frankfurt, Frankfurt am Main: Revolver – Archiv der aktuellen Kunst 2004, P. 20
- 2 Meyers Großes Taschenlexikon in 25 Bänden, Mannheim etc.: B. I. Taschenbuchverlag 8 2001, Volume 21, P. 150.
- 3 Gunter Gebauer: *die fortschreitende entdeckung des spiels*, in: *kunst – ein kinderspiel*, P. 86f.
- 4 Marianne Gruber: *Wer aber für Kinder schreibt oder malt, muss sich erinnern*. Laudatio at the presentation of the Austrian Award of Honour for Children's and Juvenile Literature to Monika Pelz and of the Austrian Award for the Promotion of Children's Literature to Linda Wolfsgruber., Office of the Chancellor, Department of Art Affairs, without indication of year and pages.
- 5 Jens Thiele: *Zippo zieht's zu Zampano*, in: *DIE ZEIT*, 14 Jul 2005, No.29.
- 6 See above.
- 7 Marianne Gruber, see Note 4.
- 8 Compare with Jens Thiele: *Luchs 180*. The Jury of ZEIT and Radio Bremen presents: Martin Auer/Linda
- 9 Gunter Gebauer: *the ongoing discovery of the playing process*, P. 91.

A balanced world. Illustrator Linda Wolfsgruber

by Franz Lettner

assistant at the Institut für Jugendliteratur in Vienna and editor in chief at the specialist journal 1000 und 1 Buch. Das Magazin für Kinder- und Jugendliteratur

Simon und die Tiere was published in 1983 and **Ich bin nicht Rotkäppchen!** in the summer of 2011 – almost three decades and over sixty books span the period between illustrator Linda Wolfsgruber's first and latest books. If we were to lay a few of them around us on the floor and flick through them, allowing one or two of them to fall open at a page, and then sit in the midst

from »Ich bin nicht Rotkäppchen!«



of them, we would ourselves become part of a unique and peculiar world, full of life, sensations and wonderment. And we would marvel at how a world created by a single hand can be so diverse: in its colours, its shapes and format, in its moods, emotions, genres, narrative approaches and illustrative techniques. Nevertheless, it is a world – and one that is balanced. It is not that a certain excitement is lacking in the pictures and stories being told, that conflict, unexpected and dramatic twists or contradictions are missing, but rather that viewed as a whole her work conveys a strong sense of underlying balance. And neither does this mean that the artist always respects the law of physics (such as those of time and space) in her illustrations. This is not necessary when illustrating a book, as the literary interplay is essentially based on fiction, where anything made possible by man's imagination becomes possible: there are toller Hecht (a German expression used to describe someone who is cool, but at the same time a little presumptuous. Literally translated it means »a smart pike«, an expression which provides the basis for the book's main character, who is a fish. T.N.) can turn into a »stubborn old goat«, people can go for a stroll naked in the snow because it's so warm and ten hairy dwarves dance light-of-foot over the mountaintops. Moreover, the proper degree of importance cannot always be attached to moral and pedagogical preconceptions: if a princess has snot hanging from her nose, it is in no way meant that everything is motionless, but rather that the greatest forces, movements and emotions, and the intense interaction between the central characters, which are brought to life using various techniques, are in complete and perfect harmony.

If we place **Simon und die Tiere** and **Ich bin nicht Rotkäppchen!** side by side, we are immediately struck by how long Linda Wolfsgruber's journey has been from one to the other. In the beginning, her illustrated world is picturesque: silent and almost mystical landscapes with meadows and woods and mountains play host to minute figures. Everything appears to have its own place in this orderly universe, the pictorial spaces are clear-cut, the horizontal axis provides the central focus – for instance

in the form of a mountain range or of a fence that clearly separates, but which is transparent at the same time. This simple mise-en-scene and in particular the colouring – each double page is dominated by a different colour – create an extremely calm and balanced atmosphere. This mood also permeates **Ich bin nicht Rotkäppchen!** Here, however, it is achieved in an entirely different way: the illustrations are collages of figures and areas of monotype, drawings and drypoint etching, the structure of the picture is more complex; not only does the polar bear, heavy by definition, seem to float through the air – he flies away in the end –, but the houses and trees also appear to be weightless. Colour is used sparingly, areas in various tones of white, grey and blue dominate, above which the red scarf of the main character dances and captures your attention.

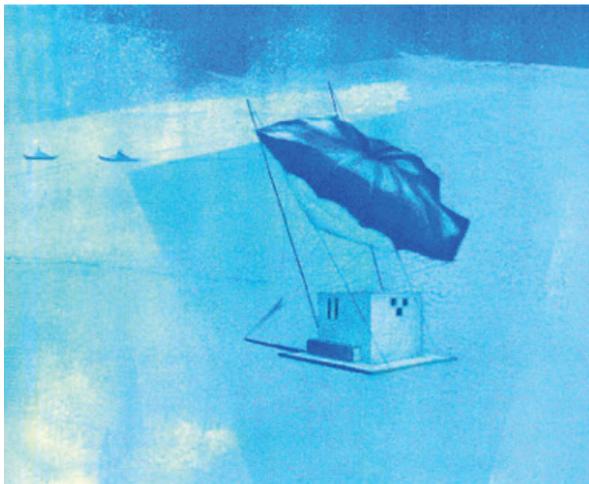
It is the nineties which mark a decisive change of direction in the artist's long journey between these two books: she began to tackle etching and moved from Bruneck to Vienna, she changed the way she worked and broadened her artistic field. In **Birnbäume** (1993), she illustrates poems by Norbert C. Kaser in a freer, somewhat abstract and extremely poetic way – with an entirely different approach compared to that used in books she had previously illustrated. (She also illustrated various poems later on, for example those by H.C. Artmann in **Allerlei Rausch** in 1999. This book is proof that Wolfsgruber had by then firmly established herself in Austria within the Viennese sector: her illustrations of these works characterized by black humour and ambiguity are more than a match for the great poet's tender cold bloodedness – or is it cold blooded tenderness?) In the illustrated books following **Birnbäume**, the straight lines and linear structure of the picture around the central axis also disappear, movement is introduced in the spaces and figures. This is evident in **König und Narr** (1994): in this book, where the artist deals with relationships of power and uses various etching techniques (drypoint, etching and aquatint coloured with watercolour) for the first time – and to great effect –, the buffoon's cap and the crown seem to whirl in mid-air and shake ancestral relations to the core.

From this point on, we can expect surprise from each and every one of Wolfsgruber's books. She is not one of those artists that stay with a successful style once discovered. »I love being able to invent something truly special for all my books. The process begins with the choice of painting or graphics technique and concludes with the typography layout«, explains Wolfsgruber. A comment of this kind could only be made by someone whose technical skill takes on various forms of expressions that are out-of-the-ordinary, adept at narrating and well-balanced, so that the techniques used develop dynamics, balance and affection between text and picture, beginning and end, and reader and book.

Curiosity, a desire to experiment and tenacity are the prerequisites for constant change. The result is that techniques other than drawing in charcoal or colour pencil and painting in acrylic, tea, or alternative materials were soon added and perfected: Wolfsgruber writes, stamps, prints using various techniques, sprays, cuts, etches and tears, only to put things together, to glue and to infuse everything with rhythm and balance: a single page, a double page, a series of pages, a whole book. Balance does not mean rigorous order. In all 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.

The variety of methods and forms in Wolfsgruber's illustrations most likely also 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, she might carefully observe the bustling city square for months on end, either to paint it over and over again or instead go to the swimming pool – where she also keeps her eyes wide open. She works in Italy or Iran with female artists, students and children. These encounters are instantly translated into free studies, painting and drawings. It is as if the artist wants to incorporate these impressions. Later on they also turn up again in her book illustrations. The process in between involves acquiring new or foreign techniques and imaginary worlds. Between 2003 and 2006, for instance, a series of »underwater pictures« is created, in which the pictorial space, featuring various shades of blue, is starkly divided by the surface of the water and only the parts of the body below it are visible.

from »Das Meer ist riesengroß«



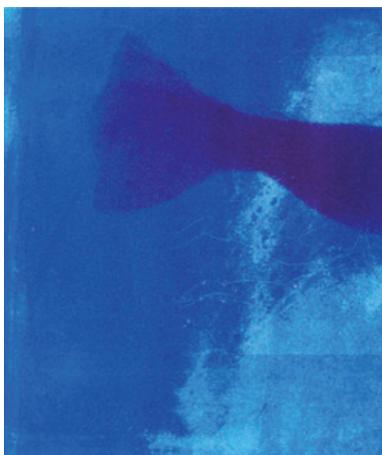
Underwater images that are in any case perceived as a kind of sigh or relief, perhaps a breath taken after the work of illustrating?

The painting does not need to account for the before and after, or the development of a story. On the contrary, these pictures create the impression of a circular pictorial movement around an idea.

Shortly afterwards they materialise in a book, narrating **Das Meer ist riesengroß** (The Sea is Enormous, T.N.) (2006), the story of a boy and the sea, and it is as if they were created for precisely that purpose.

These free illustrations, which spring up alongside her ongoing work, serve as a playground or as a testing ground. They are notes, comments and many of them are

incorporated into her subsequent illustrations, which also involve all manner of techniques. The embroidery, for example, used for a conceptual piece on women's veils, which originated in Iran in 2007 (**Der Vogel ist sterblich**), later finds an opening in **Daisy ist ein Gänseblümchen** (2009), a book about girl's names and those of flowers from all over the world. The artistic fields cross-pollinate and reduce one another to the essentials.



The many different techniques used in Wolfsgruber's artwork never come across as manneristic or forced, and are instead always well-suited, a fact that underlines her superiority in handling the stories she illustrates. Each text is completed with a world of fitting pictures: Kaser's poems in **Birnbäume**, which are already suggestive in themselves, are instilled with a somehow abstract lightness; the dialect nature of the legends in **Von den wilden Frauen** (2000) is contrasted with the earthy transparency of evocative lithographs; the essentially sad story entitled **Warum der Hase lange Ohren hat** (Why Rabbits Have Long Floppy Ears, T.N.) (1999), is undermined and counteracted by the pictures: the text tells of a father hare who pulls his young son's ears for the slightest thing. Yet the pictures show us how creatively the little hare dodges and escapes his punishment. The hare does not submit to his father, just as the pictures avoid this with the text. **Prinzessin Rotznase** (2000) introduces us to a runny-nosed princess, who is free to dance along a catwalk amid other characters (at the back of the book there

are cut-outs that can be used to build puppets to act out the scene on a little stage). In **Ich bin ein toller Hecht** (2003) Wolfsgruber shows us what she is able to make out of a trivial thing: an old rubber stamp in the shape of a fish is the basis for an entire book. It becomes the toller Hecht, showing she is a talented quick-change artist and bringing out her imaginativeness, which also incorporates typography in this work as a graphic component: letters and words carry multiple meanings, further enhancing the dynamic of the pictures.

The world of poetic images created around the text for **Wie war das am Anfang** (How it was in the beginning, T.N.) (2009) is highly evocative, and adds not a gram of weight to the story's light and airy pictures. On the contrary, it even manages to render weightless animals as large as polar bears. If a text is obscure the artist opens it up with her pictures, creating space to read between the lines, and if a story is linear her illustrations make it branch out in every direction.

It is particularly evident in her illustrations for poetic texts, but also in her alphabet book **Das Nacht-ABC** (2006), that Wolfsgruber possesses a certain freedom in her storytelling through pictures, and yet never becomes arbitrary or indifferent; she appears instead to have a precise association of ideas. This freedom consequently affords her books a sense of fragmentation. The rigour is instead responsible for the fact that the pictures make their effect within new contexts which at first glance appear to be in disarray, that they take on new dimensions and that they become as one: this mechanism is taken to extremes in **Der Halskragen** (The collar, T.N.) (2004), a book of sketches where pictures and drawings taken from various periods of the artist's career are presented in a way inspired by the fairytale of the same name by Hans Christian Andersen. It tells the story of a piece of clothing which sees all manner of things before ending up at the rag-and-bone man's and becoming precisely that piece of paper »on which history is printed«.

Thus we come full circle and after hours stand up again and step out of the fantastical world of Linda Wolfsgruber's books, open in front of us on the floor. But take care: we leave a balanced world, so we might well be left feeling a little dizzy, if only for an instant.

from »Der Halskragen«



A Pack of Wildcats – On Linda Wolfsgruber, Her Work and Her Stay in Teheran

by Annette Roeder

If you think wildcats are notorious loners you're mistaken. The lengthy list of awards the illustrator Linda Wolfsgruber from Tyrol has accumulated features a whole pack of them. The 44-year-old artist no longer knows herself how many ›Lynx Awards‹ – as the ZEIT Award for outstanding books for children and juveniles is called – she has received so far, but »it must be about 5 or so«. The latest awards were for the two picture books 2 x Zwirn (Two Times Thread) and Nacht-ABC (The Night ABC) published by Sauerländer Publishing and not only wonderfully illustrated by Linda Wolfsgruber but also texted by the artist herself, showing a fine poetic sense of rhythm and melody of language.

Every year one to three additional awards have been joining the wildcats on her list since 1994 – these range from the Austrian Children's and Juvenile Book Award to the Golden Apple of the Biennale in Bratislava. No wonder you may lose count of them ... Yet where does the inspiration come from that offers fresh surprises in each of the over 40 published books, featuring pictures never seen before, innovatively combined techniques and a form language that has been consequently developed?

Linda Wolfsgruber has successfully woven both lines of her creative work together. The exposed field of free art is turned into an experimental playground for technique and forms that are repeated in the »homey«

from »Der Vogel ist sterblich«

Die vorislamische Mythologie und Geschichte des Iran wird in Ferdousis Epos »Shah-Nameh« (begonnen 976) bewahrt. Er gilt als einer der ersten Vertreter der neupersischen Literatursprache, die sich erst langsam gegen das Arabische der Besetzer durchsetzte, und wurde im 20. Jahrhundert zum Wiedererwecker der iranischen Identität erklärt.

»Zahak« ein tyrannischer König aus Ferdousis Epos »Shah-Nameh«. Er war klug und schön, allerdings auch eitel und deshalb für Ahriman, den Teufel, leicht zu verführen, indem ihm von diesem die Herrschaft über das ganze Erdreich versprochen wurde. Ahriman erschien dem jungen Zahak zunächst als geschwätziger Geselle, er überredete ihn dazu, seinen Vater zu ermorden. Danach übernahm er die Funktion von Zahaks persönlichem Koch und machte sich unerschütterlich, da er die köstlichsten Speisen zubereitete und die schönsten Feste ausstaltete. Begleitet von Ahrimans Fingerringen erfüllte der König seinem Koch jeden Wunsch, selbst als dieser ihn bat, seine Schultern küssen zu dürfen, wunderte er sich zwar, ließ ihn aber gewähren. Kaum hatte Ahriman sein Ansinnen vollzogen, verschwand er wie vom Erdboden verschluckt und auf Zahaks Schultern wuchsen zwei Schlangen. Auch wenn man sie abhackte, wuchsen sie immer wieder nach. Nun erschien Ahriman dem König als kluger Arzt. Er erklärte Zahak, er müsse die Schlangen mit jungen Menschenleimen füttern, da er sonst seine Macht verliere. Koweh, ein Schmied, konnte schließlich die Untertanen gegen den König vereinen und so wurde Zahak ermordet.



illustrating. Again and again phases of relaxing in the home of the text are followed by excursions into the unknown of free art without ever losing the narrative aspect.

»I am kind of a collector of impressions,« the artist says about herself. In order to continuously increase her collection, she enjoys travelling to foreign countries. Since the superficial impressions a tourist can gather are not sufficient for her and since she focuses on meeting the people, Linda Wolfsgruber sets herself local tasks when she is staying abroad. While working with children and artists, projects will develop that cross any borders and limits, and the visitor becomes a link between the different cultures without deliberately intending to.

In 2001, for instance, Linda Wolfsgruber illustrated texts by Austrian authors in collaboration with the pupils of an elementary school located in the slums of Nairobi in order not to be merely a »passive tourist«. That resulted in the idea of illustrating African stories with the aid of Austrian children. The pictures of both projects were then exhibited side by side in Austria and Switzerland.

A one-year stay in Teheran that just ended provided her latest boost of inspiration. Linda Wolfsgruber received her permit to stay in exchange for her offer to give free courses in illustrating to art students. In addition to that she was sponsored by Southern Tyrol providing her with a project scholarship for free art. At first the artist intended to immortalize momentary impressions of life in the public greens of Teheran in large-sized oil paintings. She had realized a similar idea with her project Ippenplatz 4356 m² in Vienna. After a few months, however, she had to give up her plan: The observer of public life had become the focal point of public attention and the one that was being observed.

»... and then I got smaller and smaller,« Linda Wolfsgruber stated almost surprised afterwards. Dealing with Persian miniature painting, the part of her that is a graphics designer suddenly took over, respectively took the needle into her hand. She created elements of classic miniatures in needlepoint on paper manufactured by hand, combined with featherlight color pencil hatchings and lead pencil lines, thus weaving letters, picture and meaning into a new creation. Next fall her work will be displayed in an exhibition. The Bibliothek der Provinz Publishing House is already looking forward to publishing it, combined with poems by the Persian poet Forough Farrokhzad. And the work with her students has given birth to a cookbook illustrated in collaboration with them; it will be published by Mandelbaum-Verlag. The next wildcat is just waiting in the shadows!

from »Der Vogel ist sterblich«



Other Important Titles

Wir (We)

Wien: Tyrolia, 2017



At first sight this small picture book seems to be very plain. Linda Wolfsgruber has combined 45 different portraits with 45 different adjectives – seemingly random and arbitrary. But exactly this randomness says it all – and opens a surprising multiplicity in various ways:

We – are young and old, man and woman, from different countries with different colours of eyes, hair and skin. This picture book shows us the multiplicity of human being and makes clear that everyone belongs to this »we«.

We – are happy, sad, volatile, reserved, pretty, creative ... Linda Wolfsgruber has chosen the different adjectives tenderly and carefully, with a lot of joy about the multifacetedness of the German language. The combinations sometimes are surprising, sometimes they seem to fit perfectly – and already we're revealed: How fast are we with certain ascriptions (and in further consequence with prejudices)? How does a certain adjective change the showed person? And what happens, if one portrait is combined with another word?

We – are a collective of individuals. We are all belonging together, but every one of us has his own personality, individuality, his own »handwriting«.

We are there. – A little book with big content



klein little piccolo

in collaboration with Federica Pagnucco

Wien: Luftschacht, 2016



*Whether P for Perle (pearl)
D for dragonfly (Libelle)
or T for topolino (little mouse)*

»klein, little, piccolo« is an artfully illustrated alphabet in the primary colours red, blue and yellow about small things by Federica Pagnucco and Linda Wolfsgruber. The readers young and old embark on an exciting journey as letter-researchers and word-explorers through the alphabet. Frequently they will discover a new word in German, English or Italian ...

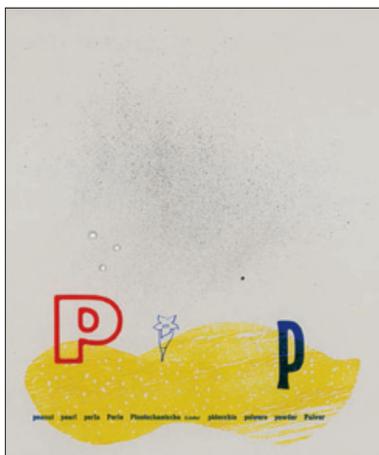
Nevertheless it won't be that easy to assign those newly discovered words to matching pictures as those depicted things are rather small – sometimes very well hidden. Whereas the brownie (in German Heinzelmännchen) makes himself comfortable on the letter H, the bread-crumble is none too easy to discover ...

Small things, great art (...) sharpen the eye and stimulate the imagination.
St. Galler Tagblatt

Pagnucco and Wolfsgruber concentrate on small things and work in a minimalistic and multilingual way (...) What represents what, one starts to wonder and gets puzzled at some pages.

1001 Buch. Das Magazin für Kinder- und Jugendliteratur

This picture-book is much more than merely an alphabet in three languages; not only does it go back to the primary colours red, yellow and blue, but also to the basic elements of the literary form, which are skilfully staged. Each letter has its own page, being itself a small work of art.



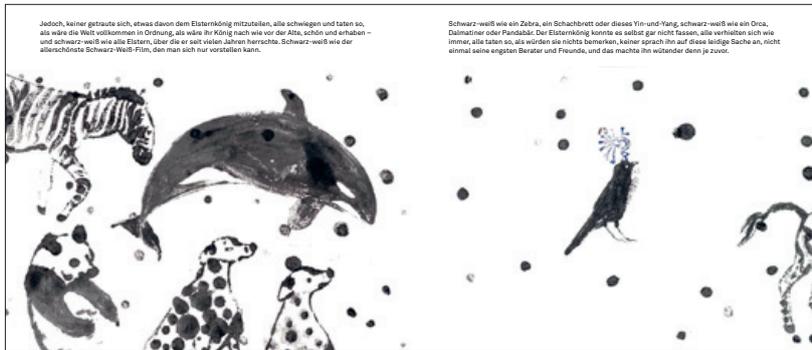
Als der Elsternkönig sein Weiß verlor (When the Magpie King lost his White Color)

text by Michael Stavaric
Mannheim: Kunstanstifter, 2017



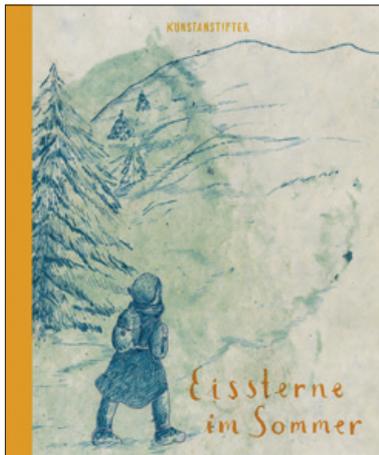
When the magpie king wakes up one morning, his entire plumage has changed to raven black! Where did the white disappear? Nobody knows the answer. The king's subjects whisper behind their wings, but none of them dares to address this mystery. Thus the magpie king harbors growing resentments towards his fate, towards his subjects, and towards the white in the world.

This fairytale-like story by Michael Stavaric about a king searching for his lost white identity is wonderfully matched by Linda Wolfsgruber's aerial illustrations in black-and-white and pastel shades.



Eissterne im Sommer (Ice Crystals in Summer)

text by Anna Rottensteiner
Mannheim: Kunststifter, 2018



Mist surrounds the little chalet in the Alps where Klara and Franzi are waiting. All is quiet, the landscape covered in snow – in the middle of summer! Klara's heart is pounding in her chest. Will Mother find her way back from the cable car station safely? She looks out for her through the window covered with ice crystals and tries not to think of Father's stories of cocky trolls.

Anna Rottensteiner tells of the mystical magic of a winter snow landscape and describes in a homely way how childish fantasy plays its little games. Linda Wolfsgruber's rustic illustrations create a mountain idyll in an unusually snowy summer.



Eissterne sind schön. Im Winter, wenn die richtige Zeit für sie ist. Mit den Augen sind mit dem Mund glücklich an sie heranzufahren. Die Kälte draußen durch das Fenster spüren und sich in der Wärme drinnen wohlfühlen.



Mutter hat in der Truhe unter der Ofenbank ein abgetragenes Paar Bergschuhe gefunden, sie ausgepackt und sich aufgemacht. Es ist Nachmittag und es ist schon dunkel. Es schneit gerade nicht. Aber Nebel zieht von den Bergen rundum auf die Alpe. Klara kann die Seilbahnstation nicht sehen. Doch sie weiß: Sie ist ganz oben am Berg, mitten im Wald. Dort, wo der Nebel am dichtesten ist. Da hinauf muss Mutter. Gerade hat sie sie noch im schwarzen Umhang den Berg hinunterfliegen sehen. Feste Schritte, damit sie nicht auf dem Schnee abrutscht. Bei jedem Schritt, der ihr gelingt, war Klara froh. Sie entfernte sich weiter. Das heißt auch, sie kommt schneller wieder.



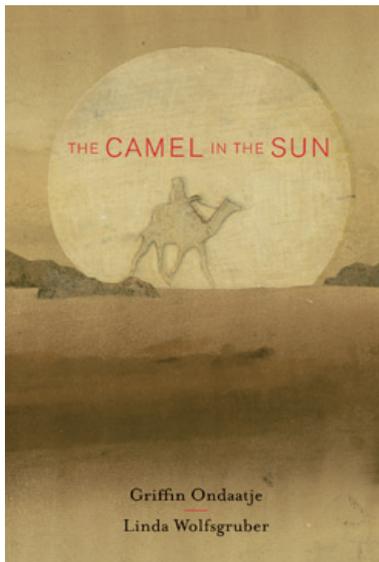
Schon die ersten Schritte sind schwer. Das liegt auf der Ofenbank, die liegt im höchsten Teil, fast schon weit, ein Schritt geht nicht. Doch Franzi hat nur das was gehört einen Handkoffer mit einer Wolldecke und einem Kissen, damit sie, wenn sie dem Rücken mit dem Lebensmittelsack und der Medizin von der Station abgeht bei schneller dem Berg hinunterkommt.



The Camel in the Sun

text by Griffin Ondaatje

Toronto: Groundwood Books, 2013



The Prophet Muhammad bridges a gap between a weary old camel and its heedless master in this version of a passed-down Muslim hadith.

The tale is so respectful that no image of Muhammad appears in its illustrations, and the author dubs it »inspired« by the original rather than translated or retold. It takes a sad, sighing camel through many years of carrying heavy burdens across Arabian deserts for the merchant Halim – until a stopover at Medina, during which Halim, as is his habit, leaves it standing in the sun while he naps in the shade. Seeing the camel in distress the Prophet compassionately lends it a shoulder to lean on, whereupon the tears it weeps enter Halim's dreams and spark like compassion in him from then on. Adding spare, scratchy lines to monoprints done in subdued earth tones, Wolfsgruber focuses more on capturing a sense of the camel's bone-deep exhaustion than on the details of each desert and courtyard scene. Ondaatje's efforts to establish a sense of place founder on his reference to sun's flames »as sharp as pineapple leaves,« (pineapple is a New World plant), but he portrays Halim as oblivious rather than actively cruel, which will make it easier for young readers to see his thoughtlessness reflecting their own.

A lesson in empathy – for animals but also in general – delivered at a pace as stately as a camel's.

[Kirkus Review](#)

Ondaatje (*The Monkey King and Other Stories*) tells a tale inspired by a hadith (a story about the Prophet Muhammad passed on orally) in which a long-suffering camel and its cruel owner find their hearts and lives changed by a meeting with the Prophet.

Alternating between the two characters' viewpoints, Ondaatje narrates with graceful lyricism: one scene contrasts the labor of the camel with the behavior of its unsympathetic rider, who sits on the animal »as if he were floating over the desert on a bundle of valuable goods under which there was no camel.« Wolfsgruber's (*Brunhilda and the Ring*) illustrations – monoprints with drawing – convey a parched desert environment using dusky hues of rust, olive, and brown; green and red palm trees beautify the rounded doorways of Medina. In one poignant scene, camel and rider appear in silhouette against shades of greenishbrown sand and beige sky, with startling white drops falling from the camel's eyes. The Prophet's presence nudges the man into a dream in which he experiences the camel's distress. Compassion follows. A tender story, eloquently rendered.

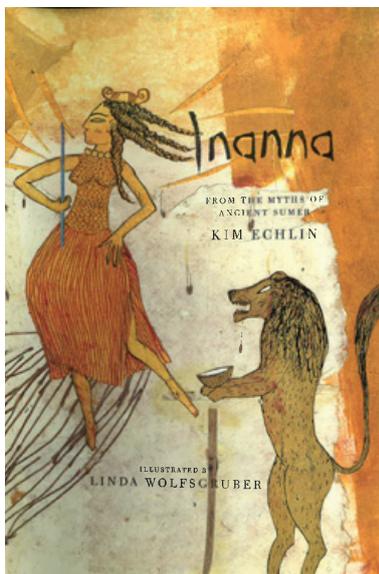
[Publishers Weekly](#)

Inanna.

From the Myths of Ancient Sumer

text by Kim Echlin

Toronto: Groundwood Book, 2003



The four-thousand-year-old stories of Inanna, the daughter of moon couple Nanna and Ningal and granddaughter of An (heaven) and Nannu (mother of heaven and earth), come from Sumer, a land of long, long ago situated between the Tigris and Euphrates Rivers in modern day Iraq. Inanna was a goddess who personifies the quest for growth; she was a great warrior, lover, nurturer, seeker of knowledge and giver of power. Her ancient stories were not written down as one narrative, so the author arranged the myths as they appear in this collection chronologically. The book reads easily, lyrically at times, and is simply a fascinating story for male or female mythology buffs or those completely ignorant of its historical significance. An extremely helpful note about the translation is contained at the beginning of the book and a glossary is found at the end. Positively gorgeous illustrations of such natural hues cover the pages that one would swear the illustrator crushed berries, ground grains and collected other earth-given materials to make such beautiful colors. The recommended age frame of 12 and up may be appropriate for many young readers, however certain themes, while tastefully and honestly presented, may be too mature for some. A marvelous read about an incredibly strong girl/woman. The author has written two novels – *Elephant Winter* and *Dagmar's Daughter* and has worked on the Inanna stories for years, enthralled with the use of a female goddess to illustrate the intense human search for meaning.

[Cindy Carolan for Children's Literature](#)

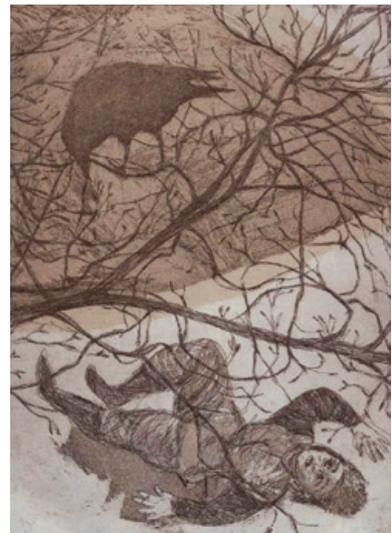
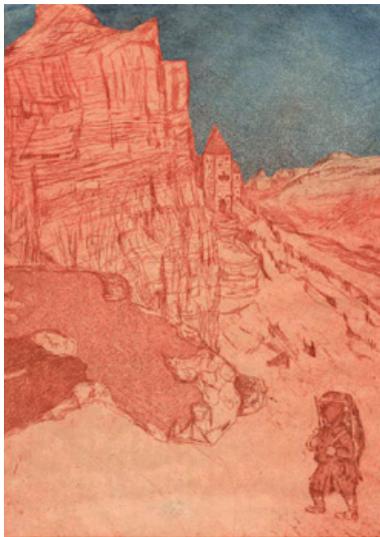
Dolomiten Sagenbuch (Legends from the Dolomites)

text by Auguste Lechner

Innsbruck/Wien: Tyrolia 2011

Initially the Dolomite legends have been accumulated and published at the beginning of the 20th century by the South Tyrolian folklorist Karl Felix Wolff. Later Auguste Lechner chose from this vast collection a number of tales suitable for juvenile readers and succeeded with masterly skill in reviving the legendary figures of the Dolomite region.

Successful for decades – this timeless classic of children's and youth literature has been newly published, magnificently illustrated by the outstanding artist Linda Wolfsgruber.



Daisy ist ein Gänseblümchen (A Daisy is a Daisy is a Daisy – Except When it's a Girl's Name)

Linda Wolfsgruber

Vienna: Jungbrunnen, 2009



As simple as the idea behind this picture book may be, as excellent and successful is its realization: Linda Wolfsgruber illustrates girls' names from all over the world – and not just any names but those that mean flowers in their respective languages. Thus Wolfsgruber endows the Turkish rose, Gül, with a face, as well as the German heath, Erika, the Finnish lily of the valley, Kielo, the Kurdish snow drops, Berfin, and the Japanese cherry blossoms, Sakura. Wolfsgruber plants a generous patch of over a dozen flower names in her picture garden. By doing so, she creates a multi-cultural panorama, a colorful bouquet of subtle perceptions and suggestions. The unique and tender picture language the illustrator has found for each name transports cultural features without digressing into stereotypes or clichés. There is nothing tacky or mystical-sentimental about her flower girls, either.

At first glance the design of each picture appears to be simple: There is a flower, a girl and a description set in big fat letters in Girassol's style which is a sun flower. Next to it you will find a subtle explanation in fine print: a Portuguese girl's name. Yet there are uncountable details to discover: The different styles of illustration that depend on the depicted flower in question, and the stories silently written into the pictures. Young green Chloe, for example, sports a single tiny sprout and a small envelope with plant seeds stuck next to it into the ground. Nurit, the Hebrew buttercup, shines against a pastel yellow backdrop, while the Turkish rose, Gül, is lined out with fine stitches. A wonderful picture book that catches and unites the beauty of nature and different cultures.

[Marlene Zöhrer](#)

The opening spread is breathtakingly lovely: »Flora, Florica, Kukka, Lore, Hana and Zvetana mean flower.« Scattered over these two pages are monotype, collage and linedrawing images of flowers, stems and floral parts, as well as little notes: »Hana–Japanese girl's name«; »Lore–Basque girl's name.« With the information that Gul is a Turkish girl's name that means rose is an exquisite line drawing of a rose on its side with the face of a small girl appearing from the petals. She's asleep. Other versions of the name Rose are noted in other languages, like Rhodanthe in Greek. Girassol means sunflower in Portuguese, and a girl with a sunflower face rides a bicycle. Csilla means bluebell in Hungarian, and the tiny face of a red-haired girl peers from a bluebell blossom against a background of blue stars. Many girls, such as Kamilka (chamomile), wear parts of their flowers as hat, skirt or cloak. Gelsomina in Italian and Yasmina in Arabic both mean jasmine, and she wears fairy wings; Erika (heather in German) sprouts heather blossoms from her hands and hair and pelvis. Precious in the very best sense of the word, these sophisticated, delicate images repay repeated examination, as well as sending the sweet message that girls are thought as beautiful as flowers all over the world.

[Kirkus Reviews](#)

Das Meer ist riesengroß (The Sea is Enormous)

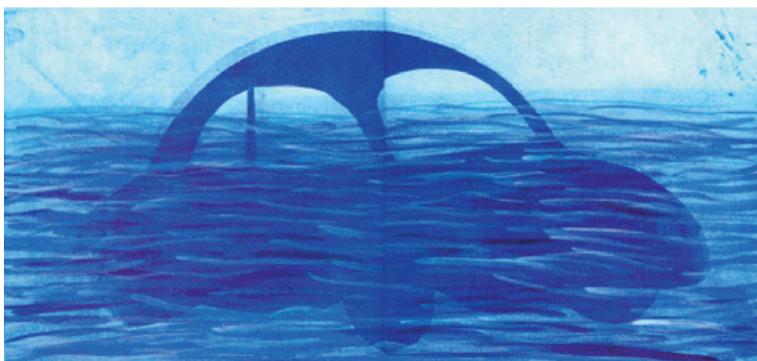
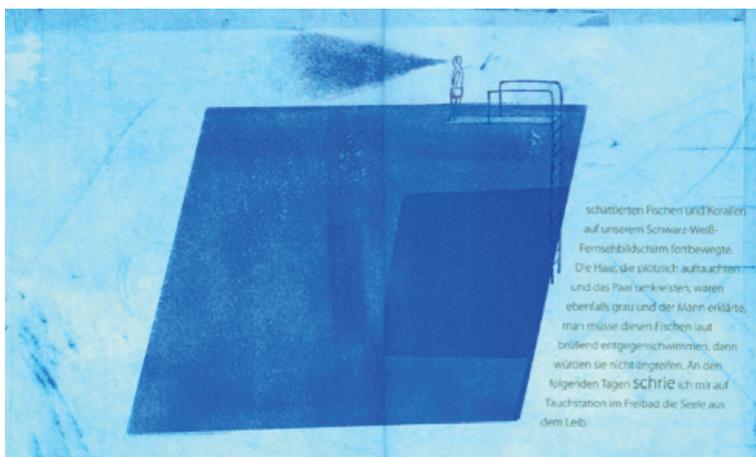
text by Inge Fasan

Weitra: Bibliothek der Provinz, 2007



Swimming in the ocean, carried by the waves of destiny between childhood, youth and adulthood. The wish expressed of a six-year-old to see the ocean takes a good decade until it is fulfilled. The waiting time is filled with detours and distractions, caused by illnesses, a divorce and first love. The ocean in its immeasurable size serves as a metaphor of the multiple levels of life in the design of the contents, text and pictures. Linda Wolfsgruber's illustrations, exclusively done in blue shades, seem to melt and mingle with the discreet objects and broad spaces of color. They create the sensation of a slow yet constantly flowing movement that is reflected by the text. A picture book that is sophisticated on all artistic levels and that tells us about flowing from one wave of life to the next.

STUBE



Ich bin nicht Rotkäppchen! (I Am Not Little Red Riding Hood)

text by Alessandro Lecis

Hildesheim: Gerstenberg Verlag, 2011



A little girl enters the snowy forest wearing a vibrant red scarf and holding a basket in hand. But don't be fooled – this is not a story about Little Red Riding Hood! The little girl soon meets, not an incredulous wolf, but rather a courteous, white bear. When asked what is in the basket she replies, »Nothing. I'm collecting snow, soft snow.« The bear then leads her to the very best snow, which can only be found where the moon sleeps.

Once they arrive, the little girl and bear dance among the snowflakes. He informs her that she can't keep the snow; it will inevitably melt. Regardless, the girl fills her basket with snow and the bear brings her home. After parting ways, she realizes the bear was right – the snow has disappeared, just as the bear has. With endearing characters and a simple, poetic style, Alessandro Lecis and Linda Wolfsgruber have successfully created a mystical tale about enjoying the here and now and the magic of the winter season.

The New York Times Book Review – Sarah Harrison Smith ... enigmatic, like the best folklore ... enchanting ...

Although the title seems to promise a parody, Lecis's story, written originally in German, has other intentions. He abandons the dread of the original story and reimagines the dark woods as a place of dreamy possibility. The girl in the red scarf meets a gentle polar bear, not a seductive wolf, and she looks for snow to put into her own basket instead of carrying a meal to her grandmother's. Rocking her to sleep as he walks, the bear carries the girl off to find snow that's »fluffier than the clouds, whiter than milk, and fresher than vanilla ice cream.« »Wake up, we're here,« the bear tells her as he lifts her high in the air and twirls her around. »It's time to dance.« Wolfsgruber combines etching with washes of color and collage, setting the warm white fur and great bulk of the bear against dark skies and shadowy tree shapes, the girl's red scarf adding a stroke of color to every spread. Lecis reminds readers that stories are just that – only stories – and that they are theirs to remake as they choose.

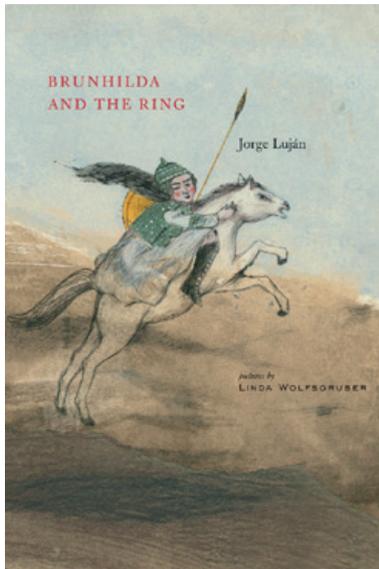
[Publishers Weekly](#)



Brunhilda and the Ring

text by Jorge Luján

Toronto: Groundwood Book, 2010



In this brilliant retelling of Wagner's Ring Cycle, noted poet Jorge Luján reveals the true hero of these ancient and powerful myths – Brunhilda, who through her love, passion, and unwavering loyalty redeems Siegfried. The gods and her whole world come crashing down around her, but by her sacrifice she manages to remain a stirring and admirable figure amongst the vain, the greedy, the venal, and even the evil forces all around her. Lavishly and exquisitely illustrated by master artist Linda Wolfsgruber, and told in free verse, this book gives readers a new approach to an ancient story.

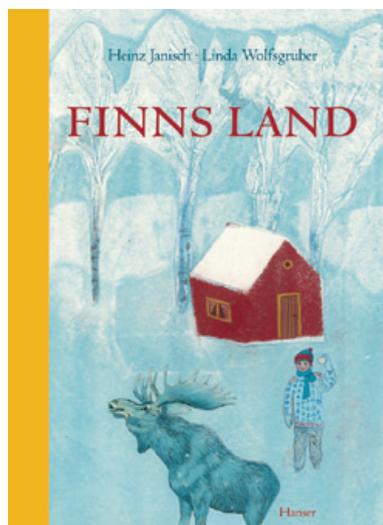
Something is lost in translation from Norse mythology to German opera to free verse novel in this epic tale of Brunhilda and her Valkyrie sisters. Based on the Ring Cycle operas of Robert Wagner, this text relies on readers having some knowledge of the myths and characters. The book opens with the creation and curse of the ring, but its significance is never completely spelled out. From there the reader encounters various gods, heroes, and dwarves without ever knowing or understanding their role while being roughly thrown into another haphazard chapter. The text reads like a play, with unnecessary words spelling out what could be said through staging and body language. A list of characters appears after the text, after the reader has become thoroughly confused and lost by characters with annoyingly similar names. The accompanying illustrations are rustic at best, but do fit the confused nature of the text. Finding an audience for this text is going to be very difficult and readers will likely only come to this work through the original opera.

[Children's Literature – Tiffany Erickson](#)

Finns Land (Finn's Country)

text by Heinz Janisch

Munich: Hanser Publishing, 2008



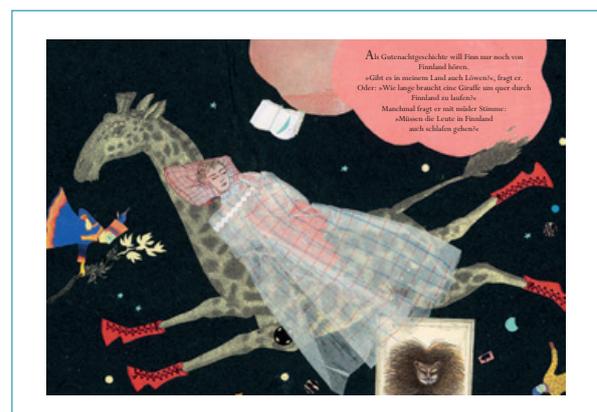
Bread with strawberry flavor, a view of the sea through the window, a climate that allows you to walk nude through the snow, mingling with people who keep shouting ›Hurray!‹ because they've just thought of something – something smart, we assume. The biggest fish in the water, the most beautiful hotels on the shore, flowing freely, and on top of it all invulnerability – those are the dreams of the paradisaical conditions that Heinz Janisch is putting into a boy's head. The fact that the extraordinary boy exclaims that those have just been realized in Finland is not only a good idea but also quite logical. After all, where else could everything meet his expectations as perfectly as in the country named after him, where everyone looks like him, »just bigger or smaller. Even the Finnish women.«?

Linda Wolfsgruber puts Finn's dreams into scene with the ease and confidence of a dream walker: In the first picture the boy is still sitting well-behaved and rather static at the table; while the table cloth is already as red as a strawberry, the bread is still only bread. However, a gently breeze is blowing from the left – ensuring that the shells, a small ship and a fish on a unicycle are already flowing across the room in the next picture.

That is the opening for an illustrative range of associations: Figures – people as well as animals or even objects – are sliding past us on the following double pages as if in a space free from any gravity. Those compositions once again give testimony to the fact how skillfully the artist masters the most versatile drawing, painting and printing techniques, how great her sense of color and space really is.

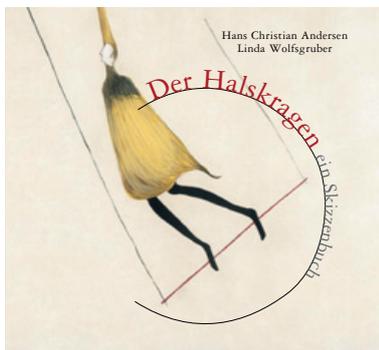
In the end Janisch and Wolfsgruber put the boy gently back on the carpeted ground. Yet it is still as red as a strawberry. And it remains the stage for more phantastic games. »Hey you«, [Finn] suddenly asks, »so how crowded is it in England?« Where one story ends, the next one is already starting.

Franz Lettner



Der Halskragen (The Collar)

Hans Christian Andersen & Linda Wolfsgruber
Weitra: Bibliothek der Provinz, 2004, 69 P.



Linda Wolfsgruber takes this almost absurd life story of a collar, one of Andersen's lesser known fairy tales, to once again demonstrate the astounding multitude of her artistic expression in a postmodern associative playful manner.

The ludicrous story of the collar, its lies and purging is told in innovative pictures that each consist of individual pieces of art created in different techniques. In very subdued colours and dominated by shades of ochre brown the illustration realizes the course of the narrative in playful picture ideas.

A compelling picture-book-art-work!



ein feiner Herr, dessen sämtliches Hausgerät aus einem Stiefelknecht und einer Haarbürste bestand.

Prinzessin Rotznase (Princess Snotty Nose)

Martin Auer & Linda Wolfsgruber

Weitra: Bibliothek der Provinz, 2001, 40 P.



Princess Snotty Nose is a strangely irritating picture book. The prince makes the princess aware of the thread of snot dangling from her nose, but she merely shrugs and responds, »So what? Let it hang there!« That is so absolutely non-ladylike and different from anything we readers of fairy tales would have expected a princess to conduct herself. Yet it is that very »snotty« way of dealing with etiquette that causes a domino effect of totally absurd reactions: The prince refuses to comb his hair, the guard hits himself over the head with his club. Even Caspar wants to be eaten by the crocodile.

The characters of this puppet theater show simply refuse to keep up their traditional roles. Princess Snotty Nose received the Children's and Juvenile Literature Award from the City of Vienna, and Linda Wolfgruber received the Illustration Award – and she earned it, too. This picture book breaks with our visual habits and does away with cutesy picture book clichés in such a vehement manner that you won't necessarily notice it at first glance. It requires time to look closer and to discover the details! The appendix features caspar puppets to cut out and play with. So you may carry on the experimental break with conventions: What will happen if Granny no longer cooks for Caspar and Gretl?

[Elisabeth Totschnig](#)



Zwei x Zwirn (Two Times Thread)

Linda Wolfsgruber

Düsseldorf: Sauerländer, 2005, 24 P.



Two thread spools, one of them long and thin, the other one short and fat, are longing for each other. Zippo starts off in such a hurry – »quick quick« – that his thread gets stuck under the door. While the journey leads through

fence and bricks
through Zabern, Zagreb, Znaim
in a gallop to Cyclop
joined by the Plum Zappalott!!!

the thread keeps getting longer and longer and artfully wraps itself around companion and hurdles. The photographed thread spool with its tender drawn arms and legs keeps getting thinner and thinner, but the thread reaches just to Zampano. Though, thanks to the billy goat and the lemon locomotive, Zippo quickly gains distance at first, he soon runs into the danger of being ship-wrecked in a sea of vermillion paint spots, and the ten shaggy dwarves on their pointed hills create quite a tangle. Despite the hasty journey we will rather linger at the double-page picture compositions. Handmade paper, fine and detailed drawings, painted over photographs and light beige backgrounds whose watery edges create cloudy structures and shapes are not only beautiful but also enhanced with lots of funny details. The extremely reduced text, sometimes consisting of single words, has been integrated into the pictures in handwritten letters, and it is lots of fun to discover even more Z-words there. The simple basic idea of a journey from A to B unlocks the room of imagination for associations and creative play with words, materials and picture ideas, and the unwinding thread ensures that these compositions have meaning and a goal: Zampano. Thanks to the punch line this trip does not have to be Zippo's last one.

[Veronika Freytag](#)



Das Nacht-ABC (The Night ABC)

Linda Wolfsgruber

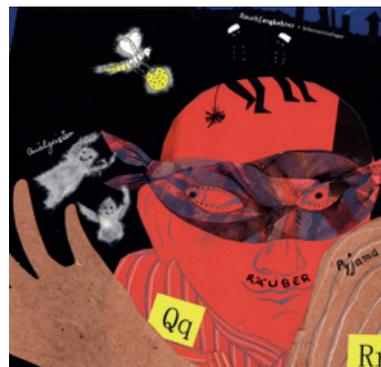
Düsseldorf: Sauerländer, 2006, 13 P.



It is evening. The paper lanterns, arranged in a neat row, are lit. Conrad, the firefly, takes the smallest lantern and collects all letters in it until he has the complete ABC. On his journey Conrad meets all kinds of different creatures – from the blind cow and the Big Dipper all the way to the sleepwalker with his nightcap. Only then can he lay down with Firefly Zita for his well-earned rest.

Linda Wolfsgruber, however, lets the readers sense which pictures, things and stories can be found behind each letter if they immerse themselves in her picture worlds. Wolfsgruber's night knows many hues from deepest black to palest pink. Delicate fabrics, cotton balls, all kinds of paper are torn, cut and glued, guaranteeing – in combination with the most versatile illustrative techniques and unique wordplays – crafty and surprising scenarios. Funny, absurd, smart and a lot of poetical details can be discovered in this wonder world full of creatures and animals from fables and fairy tales. The versatility of her illustrations concocted from photographs, drawings and collages fascinates and lures the viewers of this journey through the night into dream worlds of the imagination.

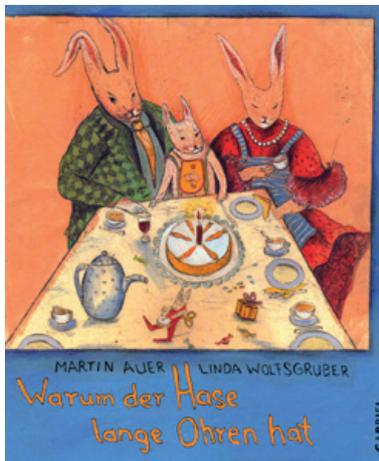
Sabine Huber / Elisabeth Zehetmayer



Warum Hasen lange Ohren haben (Why Rabbits Have Long Floppy Ears)

Martin Auer & Linda Wolfsgruber

Vienna: Gabriel Verlag , 1999, 13 P.



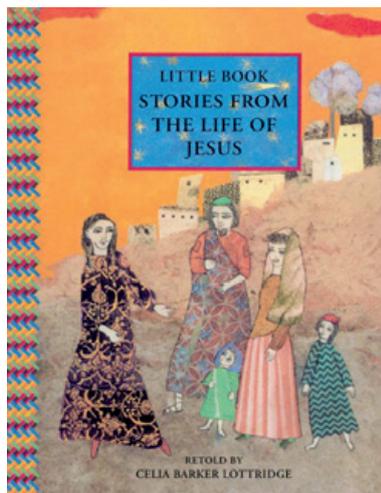
Rabbits and long floppy ears belong together – everyone knows that. However, hardly anyone knows that the length of their ears must be earned in years of strict parental guidance. Martin Auer fills this educational gap with his story. When young rabbit children don't want to listen, they will be pulled by their ears... A black approach to child raising? Not if the artfully created pictures by Linda Wolfsgruber are taken into consideration – in this context »illustrating« really means »to illuminate«. Because then one discovers that the smart rabbit children quickly learn that their returning fathers will pull their ears no matter what or how much mischief they have done – and that all grown-ups – parents and even Batman – have long ears themselves. So particularly during rabbit puberty they step over the limits of parental rules and regulations, indulging in all that promotes the process of growing up and somehow is »part of it«: wearing funny clothes, smoking cigarettes, drinking beer... – and finally pull the ears of their own young rabbit offspring again and again, measuring the length.

With tongue-in-cheek and irony this sophisticated book obviously provokes the willingness to take a critical look at one's child-raising authority as well as the willingness to communicate. For children age 6 and up together with and particularly for adults.

[Inge Cevela](#)

Stories from the Life of Jesus

Celia Barker Lottridge & Linda Wolfsgruber
Innsbruck: Tyrolia, 2007, 151 P.



In strict accordance with the synoptic Gospels Celia Barker Lottridge tells the life of Jesus in 35 chapters. Lottridge uses a simple and direct narrative style that clearly depicts the plot and distinctly shapes the figures. Klaus Gasperi translated the texts with great sensitivity into German.

Linda Wolfsgruber, who was born in Bruneck and lives in Vienna, also provides important translation work with her page-sized illustrations. It is a whole cosmos of pictures that she adopts from the Italian painting tradition and revitalizes with her artistic means and in her very own picture language. She particularly cites the structure, perspective and colouring of the frescos by Giotto. A workshop dialogue between Klaus Gasperi and the artist, in which she talks about the fascination Giotto's paintings have already held for her in her childhood, can be found in the appendix. Besides that Italian tradition Wolfsgruber intensely studied life in Palestine during the time Jesus lived there and has integrated it into her work:

It was important to me that my pictures reflect the oriental scenery and the common culture.

If you talk to her about one of the pictures, you will find out how intensely she also occupied herself with historical and theological issues in exchanges with friends and the high level of reflection on which she decided for the realization of certain illustrative forms. Her Jesus has androgynous features, is close to the common people, yet his dignified bearing and beautiful clothes suggest the mysterious Jesus of the Gospel of John.

[Reinhard Ehgartner](#)

Lottridge (Ticket to Curlaw) lets the stories about Jesus found in the four Gospels of the Bible shine anew in this accessible and entertaining collection. Demonstrating a facility for crafting a fine tale, Lottridge culls and collates key and common elements from the accounts of Matthew, Mark, Luke and John to form a chronological story of Jesus' life, death and resurrection, making all the familiar events sound fresh and of a whole. The clear language and crisp phrasing here allow readers to more closely imagine and understand what the people of Jesus' time may have been thinking and feeling. As a result, these concise and colorful passages are ideal for reading aloud and sharing with the family or a group. Throughout, Wolfsgruber's (Inanna: From the Myths of Ancient Sumer) sophisticated mixed-media compositions extend the stories' compelling tone. An arresting blend of watercolor, ink and paper collage, they balance a range of surprising textures and distinctive, complex patterns with earth tones and skillful crosshatching. The artist confers a timeless quality on her subjects; at times they have the look of antiquity, elsewhere, their wide eyes and angular noses recall cubism. Text and art seem both of a period and contemporary, sustaining a positive mood and sure to appeal to a broad range of readers.

[Publishers Weekly](#)

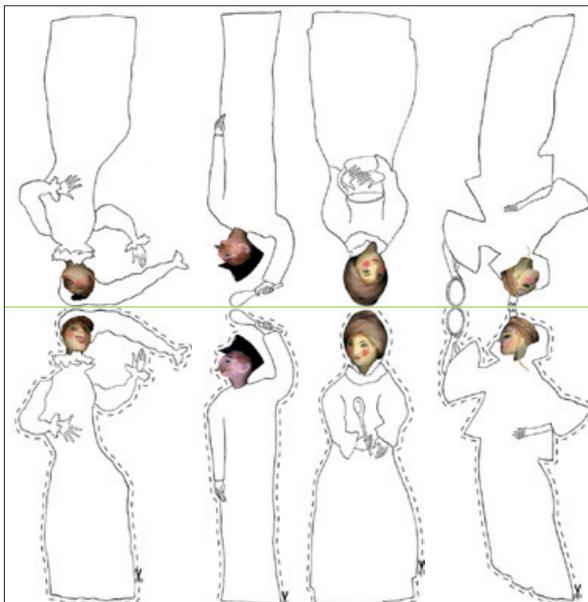
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- 2006 Das Nacht-ABC (The Night ABC) | Düsseldorf: Sauerländer
- Pistazien & Rosenduft (Pistachios & Rose Scent): The Art of the Persian Cuisine) | Vienna: Mandelbaum | Recipes by Lili Hayeri Yazdi | Including a tale by Farideh Hessami
- 2007 1, 2, 3 Dann reite ich durch den ganzen Himmel (1, 2, 3 And I Will Ride Through Heaven) | Weitra: Bibliothek der Provinz
- Das Meer ist riesengroß (The Sea is Enormous) | Weitra: Bibliothek der Provinz | Text: Inge Fasan
- Das Leben Jesu in Geschichten und Bildern (The Life of Jesus in Stories and Pictures) | Innsbruck: Tyrolia | Text: Celia Barker Lottridge
- Der Vogel ist sterblich (The Bird is Mortal) | Weitra: Bibliothek der Provinz
- Die Reise nach Groß-Garabannien (The Journey to Great Garabannia) | Text: Henri Michaux | Vienna: Mandelbaum
- 2008 Finns Land (Finn's Country) | Text: Heinz Janisch | Munich: Hanser Publishing
- 2009 Daisy ist ein Gänseblümchen (A Daisy is a Daisy is a Daisy) | Vienna: Jungbrunnen Publishing
- Verletzte Paradiese (Hurt Paradises) | Text: Ditha Brickwell | Vienna: Mandelbaum
- Wie war das am Anfang (How Was It in the Beginning) | Text: Heinz Janisch | Wien: Dom Verlag
- Al otro lado del rio | Text: Antonio Ventura | Mexico: Nostra Ediciones
- Damen & Herren unter Wasser (Ladies & Gentlemen Under Water) | Text: Christoph Ransmayr | Wien: Mandelbaum

- Zeit der Feigen (Fig Time) | Rezepte von Viola Raheb und Marwan Abado | Wien: Mandelbaum
- 2010 Brunhilda and the ring | Text: Jorge Lujan | Toronto: Groundwood Book
Die Großherzogin von Gerolstein (The Grand Duchess of Gerolstein) | Text: Jaques Offenbach | Wien: Mandelbaum
Sonnenschein und Sternenschimmer (Sunshine and Stardust) | Hildesheim: Gerstenberg Verlag
Was auf den Tisch kam (Whatever Was Served) | Wien: Mandelbaum
- 2011 Dolomiten-Sagenbuch (Legends from the Dolomites) | Text: Auguste Lechner | Innsbruck: Tyrolia
Glück ist Gold (Good Luck is Gold) | Berlin: Bloomsbury
Ich bin nicht Rotkäppchen! (I'm Not Little Red Riding Hood) | Text: Allesandro Lecis | Hildesheim: Gerstenberg Verlag
Immergrün (Evergreen) | Text: Bodo Hell | Wien, Bozen: Folio
Wenn Herr Montag mit Frau Freitag (When Mr. Monday and Mrs. Friday) | Text: Adelheid Dahimene | Weitra: Bibliothek der Provinz
Wo hört das Meer auf? (Where Does the Sea End?) | Text: Heinz Janisch | Wien: Dom Verlag
- 2013 Eat Hate Love | Rezepte von Inge Fasan | Wien: Mandelbaum
Der Elefant und der Schmetterling (The Elephant and the Butterfly) | Text: E.E. Cummings | Hildesheim: Gerstenberg Verlag
Fluchtballon (Flight Balloon) | Text: Christa Ludwig | Stuttgart: Freies Geistesleben Arche (Ark) | Wien: Dom-Verlag
Die Zofen / Die Zellen | mit Angelika Kaufmann | Weitra: Bibliothek der Provinz
- 2014 Heute Nacht war ich ein Tiger (The Tiger in Me) | Text: Heinz Janisch | Wien: Luftschacht
The Camel in the Sun | Text: Griffin Ondaatje | Toronto: Groundwood Books
Zeit der Feigen (Time of the Figs) | Text: Viola Raheb & Marwan Abado | Wien: Mandelbaum
- 2015 Wo kann ich das Glück suchen? (Where Can I Find Happiness?) | Text: Heinz Janisch | Wien: Jungbrunnen
Tage ohne dich (Days Without You) | Innsbruck: Tyrolia
Kleiner Vagabund (Little Vagabond) | Weitra: Bibliothek der Provinz
- 2016 Fisch! (Fish!) | Zürich: Nord Süd
klein little piccolo | Wien: Luftschacht | in collaboration with Federica Pagnucco
- 2017 Als der Elsternkönig sein Weiß verlor (When the magpie king lost his white) | Text: Michael Stavaric | Mannheim: Kunstanstifter
Wir (We) | Innsbruck: Tyrolia
Das rote Paket. Eine Erzählung über das Schenken (The Red Parcel. A Story About Gifts) together with Gino Alberti | Zürich: Bohem Press
- 2018 Henrikes Dachgarten. Das Wunder auf der Krümmen Sieben (The Roof Garden) | Text: Albert Wendt | Wien: Jungbrunnen
Maria, Josef und das Kind (Mary, Joseph and the Child) | Text: Cornelia Boese | Hildesheim: Gerstenberg 2018
Das bunte Kamel. Eine musikalische Reise durch den Orient (The Multicoloured Camel) | Text: Marko Simsa | München-Wien: Jumbo
Eissterne im Sommer (Ice Crystals in Summer) | Text: Anna Rottensteiner | Mannheim: Kunstanstifter
Zeit der Feigen. Die arabische Küche von Bethlehem bis Damaskus (Time of the Figs) | Text: Viola Raheb & Abado Marwan | Wien: Mandelbaum
meine floete trinkt musik (My Flute Drinks Music) | Text: Norbert C. Kaser | Wien: Mandelbaum

- 2019 Muddy: The Racoon Who Stole Dishes | Text: Griffin Ondaatje | NorthSouth Books
Sternenbote. Eine Weihnachtsgeschichte (Starry Messenger. A Christmas Story) | Text: Reinhard Ehgartner | Innsbruck: Tyrolia Verlag
Der Garten der Formen (Garden of Shapes) | Text: Jorge Lujan | Mannheim: Kunstanstifter Verlag
- 2020 Der Schneeflockensammler (The Collector of Snowflakes) | Text: Robert Schneider | Wien: Jungbrunnen Verlag
Die kleine Waldfibel (The Little Forest Primer) | Mannheim: Kunstanstifter Verlag



Exhibitions

- 1985 International Illustrators' Exhibition in Bologna, Italy
International Illustrators' Exhibition at the Otoni Memorial Art Museum, Japan
- 1986 International Illustrators' Exhibition at the Art Directors Club Gallery, New York
Exhibition of Illustrations at the International Gallery, San Diego, California
Since 1986
Regular participation in the annual International Illustrators' Exhibition in Sarnede, Italy
- 1987 Participation at the »Pinocchio Graphis«, Venice, Italy
- 1988 International Exhibition of Illustrations, Bruneck, Italy
Participation in the First Biennial Illustration Festival in Venice, Italy
Participation in a travelling exhibition of illustrations (Rome, Munich, Helsinki)
- 1989 Group exhibition at the Gallery »Kinder & Kenner«, Zurich, Switzerland
- 1990 Exhibition in conjunction with Gino Alberti at the Gallery Prisma, Bolzano, Italy
Group exhibitions in Bratislava and Prague
- 1991 Individual exhibition at the Ragen House in Bruneck, Italy
- 1993 Biennial of Illustrations Bratislava
Panorama »Junge Kunst« (young art) in South Tyrol
- 1995 »DiSegno InSegno«, Verbania
Individual exhibition at the Gallery Am Salzgries, Vienna, Austria
»Ramsamperl und Klicketick: Austrian Picture Books Around 1900 and Today«, Klingspor Museum, Offenbach am Main, Germany (in conjunction with the Frankfurt Book Fair)
- 1995 Biennial of Illustrations Bratislava
- 1996 Participation in the travelling exhibition »Immagini a colori: 20 Italian Illustrators« (Moscow, St. Petersburg, Munich, Wolfsburg, Landshut, Athens, Tirana, Luxemburg, Halle-Wittenberg, Beirut)
- 1997 Biennial of Illustrations Bratislava
Individual exhibition in the City Museum of Klausen
- 1999 Individual exhibition in the Ansitz Rose Garden, Lana, South Tyrol
Biennial of Illustrations Bratislava
- 2000 Gallery Kunstmagazin, Bruck an der Mur, Austria
Café Mitterhofer, Innichen
Gallery Treptow & Co., Berlin
- 2001 Individual exhibition at Museum Fliess
- 2002 Individual exhibition at Castle Schloss Bruck, Lienz
Burg Wissem Picture Book Museum of Troisdorf »200 Years of Wilhelm Hauff«
Historical Museum of the City of Vienna, »The World Won't Stand Much Longer«, celebrating Johann Nestroy's 200th Geburtstag
»Vom großen Hörensagen (Great Big Hearsay)«, Café Roth, Bruneck, individual exhibition
- 2003 Burg Wissem Picture Book Museum of Troisdorf »Im Garten von Peter Hase (In Peter Rabbit's Garden)«
6. International Painters' Symposium, Casino Velden
Joint Exhibition with Gerhard Gepp, Freysing, Munich
H₂O Wasserwelten, Bozen Energy-Environment Company
- 2004 art meets digital high tech, Castle Schloss Thurnmühle, Schwechat
- 2005 Yppenplatz 4356 m², Gallery unstmagazin, Bruck an der Mur
Austrian Museum for Ethnology »The Worlds of Children in China and Europe«
Gallery Wolfgang Exner
Burg Wissem Museum of Troisdorf
Berlin State Library

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- 2006 House of Literature, Graz
Kunst Asyl, Art Auction benefitting Refugees in Need, Vienna
Castle Schloss Raabs
Day Art Gallery Teheran
Museum of Contemporary Arts Isfahan
- 2007 Ragenhaus Bruneck
Gallery Schloss Mondsee
South Tyrol State Museum of History and Cultural History, Castle Schloss Tirol
Villa Savorgnan, Lestans, Pordenone
European Children's and Juvenile Book Fair in Saarbrücken
Gallery Prisma, Bozen
- 2008 Agitas, Vienna
Group exhibition at Museum Kunst Meran, »Sammellust«,
Werke aus der Sammlung Finstral
- 2009 Group exhibition at Museo Diocesano, Padova, »I colori del sacro«, Terra
Group exhibition in Haugsdorf, Kellergasse – Kunst & Wein
- 2010 Group exhibition at House of Literature Graz
- 2011 Literatur Moths, Munich
»Spieltrieb«, Wine and Cigar Club, Bruneck
»Dolomitensagen«, Museum Rudolf Stolz, Sexten
»Dolomitensagen«, Mittelpunktbibliothek, Überetsch
»Ich bin ein toller Hecht« (»I Am a Handsome Pike«), Therapiezentrum
Otto-Bauer-Gasse, Vienna
Group exhibition at Fravahr Art Gallery, Teheran
Special exhibition Mostra Internazionale di Sarmede
- 2012 Group exhibition at Robert Musil-Institut, Klagenfurt, »Immergrün«
Group exhibition at the main library of Vienna, »Immergrün«
Book presentation »Immergrün«, Alte Schmiede, Vienna
Group exhibition at Stadtmuseum Bruneck, »Neue Zeiten/ Tempi moderni«
Group exhibition at Gallery of the art school (La Esmeralda),
Centro Nacional de las Artes, Mexico
Joint exhibition with Gino Alberti and Peter Chiusole at Castle
Wangen-Bellermont, »Bellermont-Unter Stein«, Bozen
- 2013 Group Exhibition at the Edinburgh College of Art
Group Exhibition at Künstlerhaus Wien »Horror Vacui«
Group Exhibition at Stadtmuseum Bruneck »Junge Kunst – Arte Giovane«
- 2014 Group Exhibition at Bayrischer Kunstgewerbe-Verein e.V. Galerie
für angewandte Kunst, München
- 2015 Joint Exhibition with Angelika Kaufmann at Neue Galerie Sensenwerk,
Deutschfeistritz »Die Zofen / Die Zellen«
Kleinkunst Hotel Kreuzwirt, Naturns, »Der rote Punkt / Il punto rosso«
- 2017 Gallery Blaugelbezwettl, Zwettl, »NHM«
Gallery Cartavetra, Firenze, »Azzurra«
- 2018 Hochschulgalerie der Pädagogischen Hochschule Steiermark, »Firewall«
Castle Schloss Raabs, »Däumelinchen«