

Hans Christian Andersen Awards 2022

Country: Italy

BEATRICE  
ALEMAGNA

Beatrice Alemagna - Category Illustrator

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## 1. Biographical information on the candidate



Beatrice Alemagna was born in Bologna in 1973. As a child, she used to hide picture-books under her pillow. At five, she created her first own books and at 8 she decided she would become a writer and illustrator. When she was 14 years old she exhibited one of her illustrated tales at Iles Exhibition at Centre Georges Pompidou, Paris (France). She studied graphic design at ISIA - Istituto Superiore per le Industrie Artistiche, Urbino (Italy).

In 1996 she won the First Prize at International Contest **Figures Futures** at the **Salon du Livre**, Paris and then, in 1997, she

moved to France where now she lives and works.

From 1998, she has written and illustrated **24 books**, translated into many languages: French, Italian, Spanish, English, Dutch, Chek, Slovenian, Greek, Taiwanese, Korean, Portuguese, Brazilian-Portuguese, Chinese and Japanese.

Her books are published by several internationally acclaimed publishers, such as **Hélium**, **Seuil jeunesse**, **Autrement jeunesse**, **Gallimard jeunesse**, **Les grandes personnes**, **Didier jeunesse**, **Thierry Magnier**, **Rue du Monde** in France; **Skyfish Graphix** in Japan; **Donzelli Editore** and **Topipittori** in Italy; **Phaidon** (England, Italy, France, Spain and Germany) and in 2014 Tate Publisher (England).

Since 1998 to 2010, she has been illustrating the posters for **L'écran des enfants**, the film festival for children organized by **Centre Georges Pompidou**, Paris (France).

In 2009, she created the "Piccoletta" popular character of a little girl for Italian newspaper *L'Unità*.

Since 2010 she has been the artistic director of the picture books collection "Ramin" for **Réunion des Musées Nationaux de France**.

In 2013 the **London Museum of Design** has called her within other 18 contemporary artists to create an original carpet.

She has recently started a collaboration with **Djéco**, designing toys.

Lately, in a long letter, Tomi Ungerer expressed his admiration for her books.

She served as a juror in several illustration's contests and she illustrated authors as Rodari, Apollinaire, Huxley, Buten, Queneau and Kristof.

She also gave many lectures in France, Italy, Korea ed UK.

In 2013, French Region Ardèche awarded her book "Bon voyage Bébé" (which will be released on the next September by Hélium), with the **best book for children 0-2 years old Prize**. In this occasion the public administration of the Ardèche Region will donate her book to all children that will be born in 2014 and 2015.

Starting from 2014 she was selected Four times for Astrid Lindgren Memorial Award.

In 2016 Alemagna won the Mildred L. Batchelder Award for "The Wonderful Fluffy Little Squishy" (U.S.A.) and for her illustrated book "On a magical do nothing day" she won many

prizes like Landerneau Prize (France, 2017), the Grand prix de l'illustration (France, 2017), and Gold medal of The Original Art exhibition of the Society of illustrators (U.S.A. 2017). She was also Selected by the NY Times & NY City Library among the ten best children's books for "On a Magical Do-Nothing Day" and always for that illustrated book she won the English Association Book award in 2018 (England).  
Beatrice Alemagna's website: [www.beatricealemagna.com](http://www.beatricealemagna.com)

## *2. A portrait photograph of the candidate*



## *3. A statement on the candidate's contribution to literature for young people*

Beatrice Alemagna is an illustrator-author appreciated in many parts of the world. Starting from a training in a high-profile Italian school of graphic and visual design, from an attitude to symbol and to drawing, she achieves the illustration area of interest, which she is one of the most beloved representatives.

At the beginning, when she had just finished school, she arrived so young in Paris thanks to a work about Gianni Rodari, then direct and indirect homages to Pippi Calzelunghe's world followed and also the open literary love for Italo Calvino until nowadays full production of books appreciated all over the world.

Her one is a personal style that develops itself defining a rhythm, a narrative language that can narrate feelings, children's dimension, diversity and discover, in an always different way, but with a recognizable style.

Her books are produced by a research effort, they exalt the project, they have a perfect storyline between a story made of words and the universe of illustrations that fills in the page. Balanced colour and form architectures, intersecting techniques, an accurate and respectful glance to children's dimension, make up the basis of Beatrice Alemagna's work, that intersects clarity and complexity.

Her one is a charming work, a narrative urgency that leads the author to realize books awarded by many prizes and acknowledgements in many parts of the world.

Her illustrations talk to the reader, they bring him, through the story, to catch, page by page, details, unexpected aspects and the book becomes a connection, an extraordinary tool of relation between child and adult.

The nomination to the eminent Hans Christian Andersen Prize by Ibbi Italia takes Beatrice Alemagna back to her native country, but at the same time it discloses her to the world with the distinctive trait of her symbol, with uniqueness of her stories, with attention to children that takes shape and states the right to high quality of life, in her work.

High professionalism promises good quality books that move from hands of adults to the one of young readers, a special stylistic and colour research brings it to the center of the illustration world as one of the most interesting representatives of contemporary world of illustrations.

## 4. Essays, interviews or articles

### *Professional Case Study*

Martin Salisbury, in Martin Salisbury and Morag Style *Children's Picturebooks: The Art of Visual Storytelling*, Laurence King Publishing, London, 2012

Beatrice Alemagna is one of the most admired artists working in children's picturebooks today. She has won many international awards and prizes for her work. As well as working in the field of children's literature, she has been working as a poster artist for the Centre Pompidou in Paris for over ten years and she has designed fabrics and ceramics. Her graphic work combines a rare depth of visual literacy with a gentle, poetic humanity and a fearless approach to experimenting with media and materials.

Originally from Bologna in Italy, Alemagna is now based in Paris. Her books are published in many European and Far-Eastern languages. She is perhaps an example of the kind of artist whose language is untaught or unteachable in the sense that it seems to come so directly from the heart, in the form of a visual poetry apparently untainted by conscious technique or facility. Her educational background is interesting in this respect. Growing up in a cultured environment, she assimilated the books of Bruno Munari, Emanuele Luzzati, Leo Lionni and Tomi Ungerer amongst others. She reads the fables of Gianni Rodari, Italo Calvino and the Grimm Brothers. Alemagna says that she knew she wanted to do what she now does from the age of eight years old:

*“As a child, illustrated books were my private space, for me alone. I would leaf through them for hours, sniffing the smell of the paper. They made me dream.”*

During adolescence she has been studying literature. Although the only thing she wanted to do was to draw, her family encouraged her to take a broader cultural education before attending art school. Eventually Alemagna accepted a place at the Istituto Superiore per le Industrie Artistiche (Superior Institute of Industrial Arts) in Urbino. Here she found that the focus was on design, typography and editorial graphics with little attention on drawing. At the time she found it very hard. The school has developed illustration as a subject specialism. During summers, she was able to attend short courses in illustration, notably under the tutelage of Steven Zavrel and Květa Pacovská.

This lack of direct tuition in illustration during the main period of study once again begs the question whether there are instances where a nascent personal visual language is best protected from some elements of a traditional, formal art education. Certainly, it is possible to argue that Beatrice Alemagna's graphic work manages to retain that element of naiveté that is so powerful when combined with sophisticated design skills. Here, a thorough grounding in typography and graphic design seems to have provided a perfect structure in which to place a highly sensitive and expressive visual language. Speaking about this, Alemagna says; *“Yes, I felt I suffered a lot through not studying the techniques of drawing, without knowing how to use acrylics or watercolours and so on. But in the end I realized that I like to invent my own techniques, to improvise with oils or pastels, experimenting with tissue paper or wool. I do think that studying graphics gave me a sense of composition, of weight and space. In terms of my drawing, perhaps it has retained a ‘purity’, that’s to say a closeness to my childhood. It isn’t ‘formatted’ behind a precise style or technique. This is something that I only recently learned to value.*

*I know I have a multitude of personalities that express themselves differently in my drawing. Perhaps if I had learned or acquired a particular technique I would have settled into a particular way of working and would not have fallen into this perpetual ‘search’. It’s a*

*painful process but intimate and personal. This is why I don't know how to illustrate texts that don't touch me personally and also why my books don't tend to resemble one another. I look back on each book as representing and reflecting a stage of my personal evolution."*

The book, *Un Lion à Paris* (Autrement Jeunesse, 2006) was awarded by a special mention in the 2007 Bologna Ragazzi Awards. Published in large format hardback, unusually bound on the long side, it tells of a lion's arrival in Paris, his surprise at not being feared, noticed even. He tours the city, searching for something in his melancholy state as an outsider, ultimately returning to his place on a plinth in the square. This exquisitely beautiful, poetic book is appropriately described by Anna Castagnoli: "Beatrice Alemagna doesn't just draw, she composes symphonies with the colors of music."



*"The idea for the story was born in a conversation with a friend who lives near the statue of the lion at Place Denfert-Rochereau and who spoke to me about how much the Parisians love this lion. I had already found inspiration in this lion, so proud in the middle of the square. I had been to look at him many times and the idea grew to use him as a way of telling the story of 'the stranger', looking and*

*feeling different in an unknown city (this is autobiographical: the places in the book are the places that marked my arrival in the capital). I also wanted to create a character with charm in his attitude to others. The theme of identity, in its different facets, is a central one in most of my books. In making the images, I wanted to recreate the Paris that inspired me through the films of Truffaut and Goddard and through the photographs of Henri Cartier Bresson among others."*

*"It's the story of a stranger, of a visitor with his shifting view of the city and the reality that surrounds him. In fact, the book is in many ways autobiographical. Each scene that the lion encounters in Paris is one that has importance for me. The Café de Flore where I would go after my meetings with a publisher, Beaubourg because of my work in creating the posters and Montmartre where I would meet a very dear friend who is the with hair lady in the book. L'Isle St Louis was near to where I lived in my early days in Paris and the Canal St Martin where I later came to live. The baguette under the arm is a motif that has always had great resonance for me. There are also tiny portraits of my father, my sister and me. So when I am asked whether the little girl on the last page is me, I reply, "absolutely not. I am the lion!"*

*Graphically, in this book I feel that there is a use of space that is different in comparison to all my other books. I wanted to show real places in Paris but reinterpreted in my own way, showing the city as it is, but also as I see it. It is an ode of love, of my love for Paris- a ballad to the streets. I didn't want to make an 'infantilised' city, all jolly houses and pointy roofs. I have tried to show the real city, with its chaos, its grey buildings. I've just added my view. I wonder whether, in its creation, 'Lion' is really a book for children, because it speaks to the child through the eyes of an adult, albeit an adult with perhaps a childlike eye.*

*Above all, I wanted to create images full of detail, full of people but retaining a regard for composition and space, without overcrowding each page. I make the storyboard of my books but my working method is a little bizarre. If I decide on the final form of the book too soon, I lose the 'emotion' and joy. I usually prefer to just have an idea in my head, remaining a*

*little fluid and allowing it to flow onto the paper without knowing exactly what will happen. Sometimes I tear up dozens of sheets of paper before arriving at the right image. It's not the most economical way of working!"*

Such a delicate process requires a real relationship of trust between the artist and the publisher. Alemagna's work in many ways exemplifies the very different attitudes to visual aesthetics in mainland Europe compared to those in the English speaking countries. Her books are enormously successful in several European countries and also in the Far East, especially South Korea but she has only just begun to break into the English language market. It is possible to speculate about the various possible reasons for this but I would venture to suggest that the longer tradition of illustration for children in the UK, with its roots in representational painting, has led to narrower perceptions of graphic 'suitability' in picturebooks.

### ***Metaphors of Childhood***

By Ilaria Tontardini in *Metafore d'infanzia*, edited by Hamelin, Editrice Compositori, 2009

Childhood could be defined as the age of indirect discourse. Since children are unable to give a direct account of their experience, not yet having the vocabulary to do so, childhood is always narrated from a distance, the one that separates us from that initial period of our lives. Yet the words we use have lost their brilliance, the sense of here-and-now, untrammelled by the filters of experience and time.

A key tool to convey time of childhood, like myth, is using metaphor, defined by the (Oxford) English dictionary as "a figure of speech in which a name or descriptive word or phrase is transferred to an object or action different from, but analogous to, that to which it is literally applicable".

The exhibition aims to reconstruct this process by focusing on figurative art rather than names or descriptive words. When images accompany words, discourse becomes layered but at the same time, immediately decipherable. Looking at the works in the exhibition, the visitor will have the sensation of grasping something far off and fleeting, something that cannot be described in precise terms without losing the moment of revelation conveyed by the image, and without creating yet another level of meaning by using words.

Although this is an exhibition of illustrations, the core remains the printed books from which they are taken and the narrative sequence they contain- with or without a written text.

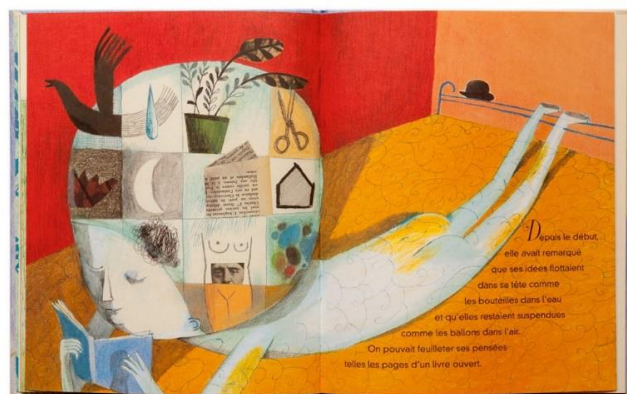
Nine books are selected. They include picture books and comics, largely still unpublished in Italy, as well as long-standing children's classics. They are divided into two genres, that although are apparently going in opposite directions, in fact come together. Indeed, this was a criterion for our selection.

The first genre comprises stories in which children are seen "from the outside". For this reason children are an enigma, sphinxes suspended between the world of adults and the one of children, that adult eyes often cannot see. Childhood is the age of prodigies; children are fascinating yet frightening creatures that escape our comprehension. The second genre takes us into the universe of the child, shifting the viewpoint inwards. The eyes of the *deus ex-machina* narrator take us on an inward journey of discovery of the child's world and of ourselves. We are given an insight into worlds that as adults we perceive as belonging to some distance part of ourselves [...]

"A glass baby. It was a girl" is the beginning of the story *Gisèle de verre*. Gisèle is made of a luminous transparent material that makes her very special. She has light blue glass that



turns to smoky grey in the smoke of the fireplace at home, or meadow green when she lies on the grass to rest. Beatrice Alemagna's illustrations show Gisèle blending effortlessly with the things around her - and literally, since crows pass right through her. Hers is a natural state of harmonious co-existence.



Gisèle's transparency means she can be seen through, as is the case for some of the pages of the book where the drawings have been printed on overlaid sheets of tracing paper. For Beatrice Alemagna, the child is a pure transmitter, physical and happy. This is the origin of her fragility. Gisèle's fragility – highlighted by her

disproportionately slender body and enormous head – is her thinking ability. She discovers herself instinctively, astounded by her clarity of thought. She thinks that the copious thoughts crowding into her head can hardly fit into the numerous pigeonholes. People looking at her can see what's going on inside, that let her become an object of speculation. Gisèle is a *monstrum*, as fragile and precious as a piece of Renaissance coral, as incomprehensible and frightening as an exotic animal. So she is set apart, distanced or spied on. Even her mother looks into her daughter's head as if examining a crystal ball. Gisèle's unconscious sincerity is unseemly and too much radical for society. She is forced to go out looking for her own place. So she covers her eyes with her hands just as children do in games, that's why she knows when you can't see, you cannot be seen.

## 5. *List of awards and other distinctions*

- Winner of Le Prix des Sorcières for “Les choses qui s’en vont” (France), 2020
- Selected by the NY Times & NY City Library among the ten best children's books for “Child of Glass” (U.S.A.), 2019
- Val de Marne Prize for “Les choses qui s’en vont” – the book is given to all the newborns (France), 2019
- Winner of the Huckepack Prize for "On a Magical Do-Nothing Day" (Germany), 2019
- Winner of the English Association Book award for "On a Magical Do-Nothing Day" (England), 2018
- Selected by the NY Times & NY City Library among the ten best children's books for "On a Magical Do-Nothing Day" (U.S.A.), 2017
- Gold medal of The Original Art exhibition of the Society of illustrators for "On a Magical Do-Nothing Day" (U.S.A.), 2017
- Winner of the Grand prix de l'illustration for "Un grand jour de rien" from Moulins (France), 2017
- Winner of the Landerneau Prize for "Un grand jour de rien" as Best book of the year (France), 2017
- Winner of the Mildred L. Batchelder Award for "The Wonderful Fluffy Little Squishy" (U.S.A.), 2016
- Selected Four times for Astrid Lindgren Memorial Award (2014-2015-2016-2017)
- Baby readers Prize for "Bon voyage bébé" from Ville de Nanterre (France), 2015
- Liber Prize (Italy) for "I cinque malfatti" as best book of the year 2014
- First Prize of Région Ardèche "Les bébés aiment les livres", (France), 2013
- Italian Andersen Prize as "Illustrator of the year" (Italy), 2010
- Best Book for "Un lion à Paris " at "Salone internazionale del libro di Torino" by Nati per Leggere (Italy), 2010
- Special mention at the Bologna Ragazzi Award for "Un lion à Paris" (Italy), 2007
- Best illustrator Prize in Rueil (France), 2006
- Best Book Prize in Taipei for "Un lion à Paris" (Taiwan), 2006
- Andersen Prize for "Uccelli Notturni" by Tormod Haugen (Italy), 2004
- Chronos Prize (France), 1999
- Octogones Prize (France), 1998
- FNAC Prize (France), 1997
- First Prize Figures Futures in Montreuil ( France), 1996
- Selected three times for the Prix Baobab of Salon du livre in Montreuil (France)
- Selected five times for the White Ravens Selection by the International Youth Library (Munich)

## 6. Complete bibliography of the books for children by the candidate

### *Children's books*

- Une maman trop pressée (a mother in a hurry)**- Beatrice Alemagna (seuil jeunesse – 1999)
- Le trésor de Clara (Clara's treasure)** – Beatrice Alemagna (Autrement jeunesse – 2000)
- Le secret d'Ugolin (Ugolin's secret)** -Beatrice Alemagna (Seuil jeunesse – 2000)
- Petit bestiaire (the little bestiary)**- illustrated by Beatrice Alemagna, written by Guillaume Apollinaire (Gallimard jeunesse – 2000)
- Un et sept (one and seven)**-illustrated by Beatrice Alemagna, written by Gianni Rodari (Seuil jeunesse – 2001)
- Après Noël (After Noël)**- Beatrice Alemagna (Autrement jeunesse - 2001)
- Mon amour (My friend)**- Beatrice Alemagna (Autrement jeunesse - 2002)
- Gisèle de verre (Gisele of glass)**- Beatrice Alemagna (Seuil jeunesse - 2002 )
- Portraits**- Beatrice Alemagna (Seuil jeunesse/ CIELJ - 2003)
- Histoire courte d'une goutte (Short history of a drop)**- Beatrice Alemagna (Autrement jeunesse - 2004)
- La promenade d'un distrait (The walk of a careless)**- illustrated by Beatrice Alemagna, written by Gianni Rodari (Seuil jeunesse - 2005)
- Lol**- illustrated by Beatrice Alemagna, written by Elisabeth Bami (Thierry Magnier - 2005)
- Je voulais une tortue (I wanted a tortoise)**- Beatrice Alemagna and Cristiano Mangione (Editions du Panama – 2005)
- Les corbeaux de Pearblossom (The ravens of Pearblossom)**- illustrated by Beatrice Alemagna, text by Aldous Huxley (Gallimard jeunesse - 2005)
- Comptines du jardin d'Eden (Songs from the garden of heaven)** - illustrated by Beatrice Alemagna with traditional text (Didier éditions – 2005)
- Un lion à Paris (A lion in Paris)**- Beatrice Alemagna (1ère édition Autrement jeunesse -2006 2ème édition Casterman – 2017)
- Karl Ibou**- Illustrated by Beatrice Alemagna (Autrement jeunesse – 2008)
- Che cos'è un bambino? (What is a child?)**- illustrated by Beatrice Alemagna (Topipittori – 2008)
- Oméga et l'ourse (Oméga and the bear)**- illustrated by Beatrice Alemagna. Text by Guillaume Guéraud (Les grandes personnes, 2012)
- The Bug's Books** - Illustrated by Beatrice Alemagna (Phaidon 2009)
- Jo singe garçon (jo the monkey boy)**- Illustrated by Beatrice Alemagna (Autrement jeunesse – 2010)
- La gigantesque petite chose (The gigantic little thing)**- Illustrated by Beatrice Alemagna (Autrement jeunesse – 2011)
- Bon voyage, Bébé! (Good trip, baby!)**- *illustrated by Beatrice Alemagna* (Hélium – 2013)
- I cinque Malfatti (The five misfits)**- illustrated by Beatrice Alemagna (Topipittori – 2014)
- Little big Boubou**- illustrated by Beatrice Alemagna (Tate Publisher – 2014)
- Le merveilleux dodu velu petit (The wonderful fluffy little squishy)**– *illustrated by Beatrice Alemagna* (Albin Michel – 2014)
- Lotta combinaguai (Lotta troublemaker)**- illustrated by Beatrice Alemagna, text by Astrid Lindgren (Mondadori – 2015)
- Picasso & Lump**- illustrated by Beatrice Alemagna, Text by Nancy Lim (MoMA – 2016)

**Un grand jour de rien (On a magical do nothing day)**- illustrated by Beatrice Alemagna (Albin Michel jeunesse/Trapèze – 2016)

**Lotta combinagui sa fare tutto (Lotta troublemaker can do evrything)**- illustrated by Beatrice Alemagna, text by Astrid Lindgren (Mondadori – 2018)

**Il disastrosissimo disastro di Harold Snipperpott** - illustrated by Beatrice Alemagna (Donzelli- 2018)

## *7. List of translated editions, and their languages*

**Le trésor de Clara (Clara's treasure)**, Autrement jeunesse, Paris, 2000  
Taiwan- Taiwan language

**Petit bestiaire (the little bestiary)**, Gallimard jeunesse, Paris, 2000  
Korea- Korean language

**Un et sept (one and seven)** Seuil jeunesse, Paris, 2001  
Spain- spanish language  
USA- english language

**Après Noël (After Noël)**, Autrement jeunesse, Paris, 2001  
Portougal- Portuguese language

**Mon amour (My friend)**, Autrement jeunesse, Paris, 2002  
England- english language  
Germany- german language  
Poland- polish language  
Spain- spanish language  
Portougal- portuguese language

**Gisèle de verre (Gisele of glass)**, Seuil jeunesse, Paris, 2002  
Korean- Korean language  
Japan- japanese language

**Histoire courte d'une goutte (Short history of a drop)**, Autrement jeunesse, Paris, 2004  
Italy- italian language  
Spain- castillan language

**La promenade d'un distrait (The walk of a careless)**, Seuil jeunesse, Paris, 2005  
Spain- Spanish language

**Je voulais une tortue (I wanted a tortoise)**, Editions du Panama, Paris, 2005  
Argentina- Spanish language

**Les corbeaux de Pearblossom (The ravens of Pearblossom)**, Gallimard jeunesse, Paris, 2005  
Italy- italian language  
Potougal- portuguese language  
Brazil- portuguese language

**Comptines du jardin d'Eden (Songs from the garden of heaven)**, Didier éditions, Paris, 2005

Spain- Spanish language  
Canada- English language

**Mon amour (My friend)**, Autrement jeunesse, Paris, 2002

England- english language  
Germany- german language  
Poland- polish language  
Spain- spanish language  
Portougal- portuguese language

**Gisèle de verre (Gisele of glass)**, Seuil jeunesse, Paris, 2002

Korean- Korean language  
Japan- japanese language

**Histoire courte d'une goutte (Short history of a drop)**, Autrement jeunesse, Paris, 2004

Italy- italian language  
Spain- castillan language  
China-chinese language

**Karl Ibou**, Autrement jeunesse, Paris, 2008

Japan- japanese language

**Che cos'è un bambino? (What is a child?)**, Topipittori, Milano, 2008

France- french language  
Spain-spanish language  
Brazil- portuguese language  
Greece-greekelanguage  
China- chinese language  
Netherlands- dutch language  
Sweden- swedish language  
England-english language

**Bon voyage, Bébé! (Good trip, baby!)**, Hélium, Paris, 2013

Italy- italian language  
Portugal- portuguese language  
Spain- castillan language

**I cinque Malfatti (The five misftits)**, illustrated by Beatrice Alemagna, Topipittori, Milan, 2014

France- french language  
Brazil- portuguese language  
Spain- castillan language

Korea- korean language  
England- english language  
Poland- polish language  
Sweden- swedish language

**Little big Boubo**, Tate Publisher, London, 2014

Sweden- swedish language  
Italy- italian language  
Switzerland- local language  
Spain- castillan language

**Le merveilleux dodu velu petit (The wonderful fluffy little squishy)**, Paris, Albin Michel, 2014

Italy- italian language  
Sweden- swedish language  
USA- english language  
England- english language  
Spain- castillan and catalan language  
Korea- korean language  
Taiwan- taiwanese language  
Poland- polish language

**Il disastrosissimo disastro di Harold Snipperpott**, Topipittori, Roma, 2018

France- french language  
USA- english language  
England- english language

**Un grand jour de rien (On a magical do nothing day)**, Albin Michel jeunesse/Trapèze, Paris, 2016

Italy- italian language  
Sweden- swedish language  
USA-english language  
England-english language  
Spain-spanish language  
Greece-greek language  
Germany-german language  
China-chinese language  
Korea – korean language

## ***8. Ten of the most important titles by the candidate (even if out of print) and the name of the publishers of all editions***

- *Un leone a Parigi*

**France** (1ère édition Autrement jeunesse - 2006 2ème édition Casterman - 2017)

**Italy** (Donzelli - 2009)

**Spain** (SM infantil - 2007)

**Taiwan** (Magicbox - 2008)

**India** (Katha - 2009)

**Greece** (Kokkino - 2010)  
**England** (Tate publishing - 2014)  
**Poland** (Wydawnictwo Tibum - 2016)  
**Lithuania** (Mazojo Princo Fondas - 2017)  
**China** (Guangxi NUPG Co., Ltd - 2017)

- *Un grande Giorno di niente*

**France** (Albin Michel jeunesse/Trapèze - 2016)  
**Italy** (Topipittori - 2016)  
**Sweden** (Rabén & Sjögren - 2017)  
**U.S.A.** (Harper Collins - 2017)  
**England** (Thames & Hudson - 2017)  
**Spain** (Combel - 2017)  
**Greece** (Kokkino - 2017)  
**Germany** (Beltz & Gelberg - 2017)  
**China** (Ronshin - 2017)  
**Korea** (Media Changbi, Inc - 2017)

- *I cinque malfatti*

**Italy** (Topipittori - 2014)  
**France** (Hélium - 2014)  
**Brazil** (Martins Fontes - 2014)  
**Spain** Castillan (A buen paso - 2014)  
**Korea** (Hyunbooks - 2014)  
**England** (Frances Lincoln Children's Books - 2015)  
**Poland** (Wydawnictwo Tibum - 2015)  
**Suède** (Mirando Bok - to be released in 2016)

- *Il meraviglioso Ciciapellaccia*

**France** (Albin Michel - 2014)  
**Italy** (Topipittori - 2015)  
**Sweden** (Rabén & Sjögren - 2015)  
**U.S.A.** (Enchanted Lion - 2015)  
**England** (Thames & Hudson - 2015)  
**Spain** Castillan (Combel - 2015)  
**Spain** Catalan (Combel - 2015)  
**Korea** (Neungyule - 2015)  
**Taiwan** (Abula Press - 2017)  
**Poland** (Wytwórnia - 2017)

- *Il disastrosissimo disastro di Harold Snipperpott*

**Italy** (Topipittori, 2018)  
**France** (Albin Michel jeunesse )

**USA** (HarperCollins Publishers)  
**England** (Thames and Hudson )

- *Gisèle de verre*  
**France** Seuil jeunesse - 2002  
**Korea** Better Books - 2003  
**Japan** Kuu - 2004

- *Mon amour*  
**France** (Autrement jeunesse - 2002)  
**England** (North-South - 2004)  
**Germany** (North-South - 2004)  
**Netherlands** (North-South - 2004)  
**China** (China Renmin University - 2005)  
**Slovakia** (Didakta - 2005)  
**Korea** (Gimm Young Publisher - 2005)  
**Poland** (Nastza Ksiegarnia - 2005)  
**Spain** (Los Primerisimos - 2006)  
**Portugal** (Bags of Books - 2010)

- *Che cos'è un bambino*  
**Italy** (Topipittori - 2008)  
**France** (1ère édition Autrement jeunesse - 2009  
2ème édition Casterman - 2017)  
**Korea** (The Choice Maker - 2009)  
**Spain** (SM infantil - 2009)  
**Brazil** (WMF - Martins Fontes - 2010)  
**Greece** (Kokkino - 2010)  
**China** (Abula Press - 2011)  
**Netherland** (De Eenhoorn - 2011)  
**Sweden** (Mirando bok - 2013)  
**England** (Tate Publishing - 2016)  
**Japan** (Kijitora Publishing, Inc. - 2017)

- *La gigantesca piccola cosa*  
**England** (Tate Publisher - 2018)  
**France** (Autrement jeunesse - 2011)  
**Italy** (Donzelli - 2011)  
**Greece** (Kokkino - 2011)  
**Spain** Castillan (SM - 2012)  
**Portugal** (Bags of books - 2012)  
**Brazil** (WMF Martins Fontes - 2014)  
**Korea** (Hyunbooks - 2017)  
**China** (Guangxi NUPG Co., Ltd - 2017)



- Jo singe garçon

*France (Autrement jeunesse - 2010)*

*Korea (Better books - 2010)*

## 9. List of the five books sent to the jurors

*Il disastrosissimo disastro di Harold Snipperpott, Donzelli, 2018*

*Un leone a Parigi, Donzelli, 2017*

*Un grande giorno di niente, Topipittori, 2016*

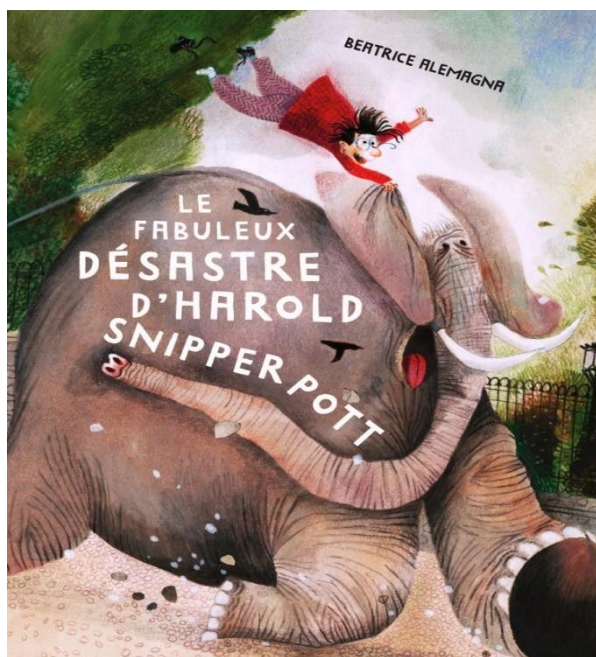
*Che cos'è un bambino, Topipittori, 2015*

*Il meraviglioso Ciciapellaccia, Topipittori, 2015*

## 10. (Published) reviews of the books submitted to the Jury, no more than 2 reviews per book.

### *Bête d'anniversaire !*

<https://blogs.lexpress.fr/allonz-enfants/2018/12/09/bete-danniversaire/>



“There are days everything goes wrong.

Days when you have the impression that a big disaster is preparing, and then nothing will ever be the same.

My story begins on a day like this”

It was just before his birthday. Harold was seven years old and dreamt the sumptuous party he would like to have: a party with a lot of people, happy and special, a party where a lot of funny events would happen and that the guests would remember for a long time. Yes, but for Harold everything was always ordinary and very tidy. His parents were anything but funny: old schnooks, that were unable to indulge in laughter, to tickle or to do thousands of little

others bizarre actions that are the spice of life.



This time, however, they decided to do something and asked the neighborhood problem solver, Mr. Ponzio to help them. At the end we can say ... they were not disappointed!

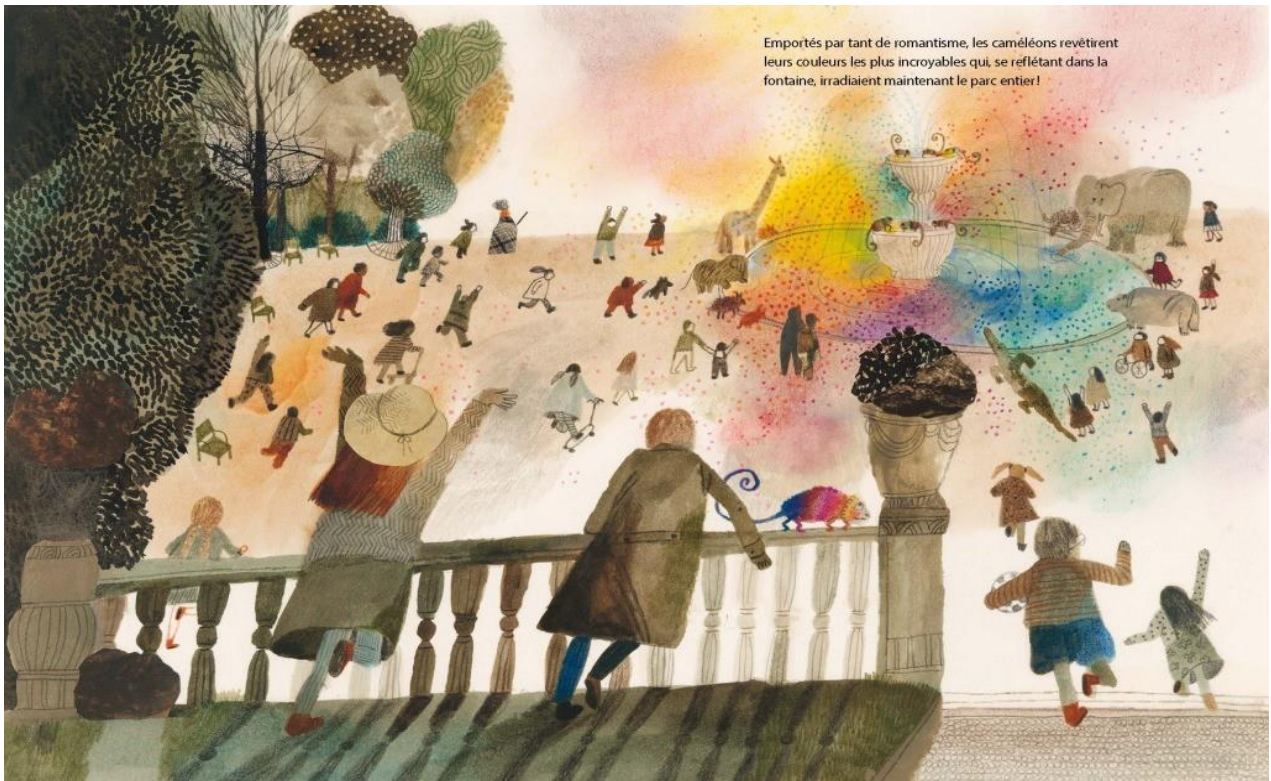


A party where all the guests are zoo animals : have you ever seen that? A party where all the guests eat the house furnitures, have you ever seen that? A giraffe nibbles the glass drops of the chandeliers, a sheep and a bear graze the filling of the sofa, a turtle devours books, a flock of birds embarks on a Chinese porcelain concerto, a hippo that takes a bath with a lot too much foam ...

A party that thrills the whole city, have you ever seen that? At first, Harold's parents found it original and rather amusing until the party took a turn ... beastly. Because soon, Harold's birthday gets out of control, the party swerves and panic takes over in the all city!



Harold surely isn't ready to forget his seventh birthday. That birthday is the one of the year of reason and in particular the day in which Harold's parents decided to go crazy. To make him happy!



A new album by Beatrice Alemagna is always an event, with her characters with tangled hair, and a little shortsighted, her funny animals and then her so such particular universe.

If I had particularly liked “A great day of nothing”, “Harold Snipperpott' s Fabulous Disaster”, as the other comic book, holds that typically Alemagnesque tenderness mixed with great melancholy. It particularly moves me not only because, during the story, parents accept to lose a little ball - and let it go, as they say - but also because they finally give Harold what deeply missed him: a big big hug. Something that is still a big little nothing that means everything.



## *11. Il disastrosissimo disastro di Harold Snipperpott Harold or a really beastly birthday by Topipittori edition.*



From a couple of days at the bookstore Harold Snipperpott's Best Disaster Ever has come out, the new and long awaited illustrated book by Beatrice Alemagna. About Harold we won't tell you anything,

to leave you the pleasure to find who he's among the pages. We only tell you that he wears glass, lives in a big house with two little bit strange and, thanks to an extraordinary party organizer, he will pass the most beastly birthday ever, literally.

We have asked some questions to Beatrice starting from this book to understand how she works to her characters, to her projects and in particular what does it mean for her draw children, animals, adults and environments. Well, good reading.

Harold seems belong to the great family of kids in your books: twisted track, a little bit plasters, funny and from a certain point of view even "ugly" (the famous ugly children of Beatrice Alemagna...). How would you describe childhood? Does thing interest yourself to tell of this period of the life?

B:A: ahahah! What are the famous ugly children of Beatrice Alemagna? I don't know at all the existence of it! My kids are beautiful! And not because they're mine but only because they are inspired to every normal children: delicated, wonky, human. Anyway I believe it is known: I like the imperfections, they inspire me, they interest me. I'm not only talking about the draw. Obviously, but actually, I more passionately love the irregularities and the dissonances of the beings, their ability to accept between them and accept themselves (ability that moreover I don't always have). Mostly I love them when I think about the world and at the hateful necessity of levelling. Childhood is this: joy for the absence of rules in a place in which everything is possible. The endless space of the discovery of the world and of rebellion. The sounding board of all the most violent emotions. Childhood doesn't have definitions because it's free, and freedom is actually impossible to contain.

Every book is born from an intuition, a mother cell that at one point shows something of interesting which deserve to be investigate. How did you have the idea of this book?

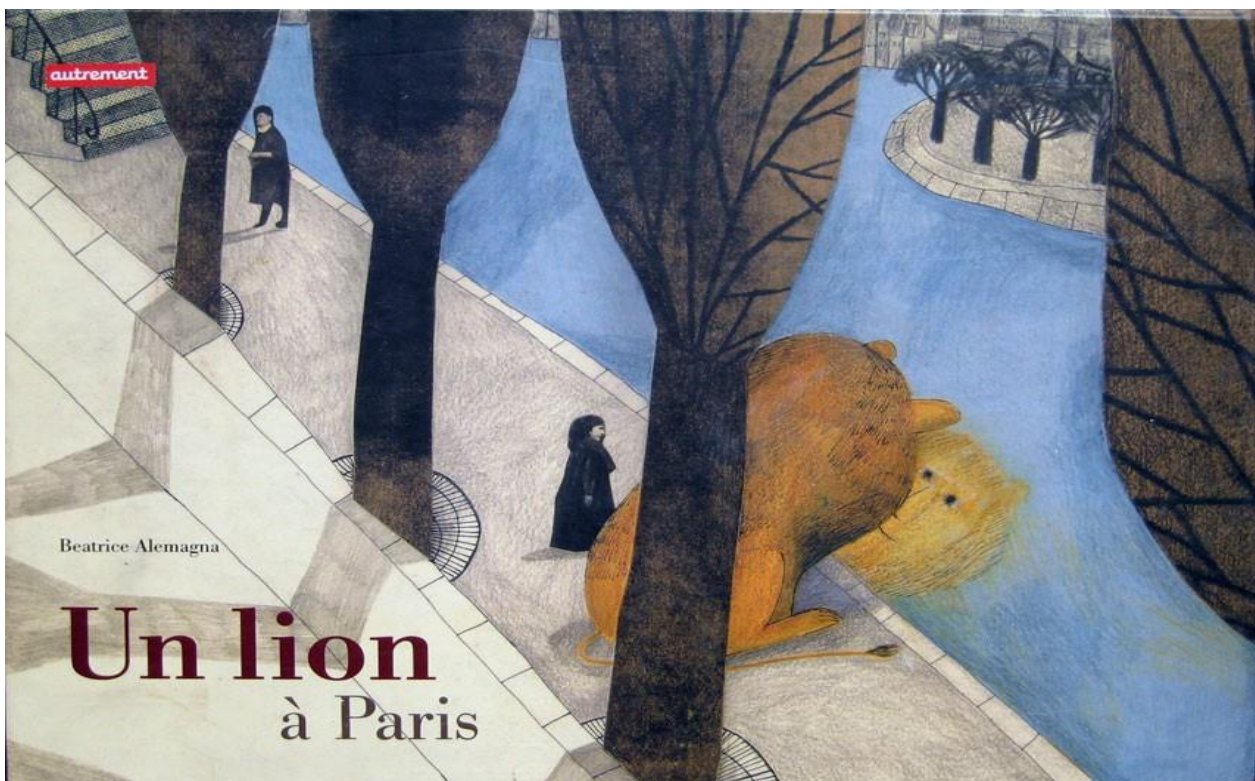
**12. *A Lion in Paris*** , Un Leone a Parigi **by Beatrice Alemagna** Reviewed by Alexa Dretzke <https://www.readings.com.au/review/a-lion-in-paris-by-beatrice-alemagna>

on a statue Big in size, *A Lion in Paris* is also big on imagination with a haunting, surreal sensitivity. You want to re-read it immediately and really explore the mixed media and collage of writer and illustrator Beatrice Alemagna. Lion is bored with the large open grasslands of



his home, so travels to Paris which is teeming with life but also scary. He is surprised at the nonchalance of people as he explores the city. This big, proud beast is sad when he is ignored but as he wanders around Paris's landmarks, he begins to feel more at home until he finds the place for him. Alemagna is an award-winning author and illustrator, and *A Lion in Paris* has itself won many awards overseas. Partly based on Alemagna's experience of moving to another country and

of a lion in Paris, this extraordinary book will find an appreciative audience for 4 and up.



### ***13. We like to read “A Lion in Paris” by Beatrice Alemagna***

<https://www.globalmousetravels.com/we-like-to-read-a-lion-in-paris-by-beatrice-alemagna/>

It’s inevitable when heading for a new destination, or planning a visit to a country that you wonder how welcomed you will be. Will you find a warm welcome, or will you spend the trip feeling like an outsider? These feelings and the fear of being a stranger are brilliantly explored in a wonderful children’s book called *A Lion in Paris*. The story follows a lion who has tired of the savannah and decides to head for the French capital for excitement and adventure. But he discovers that even though he is a lion with a very loud roar, no one notices him and as a result he’s not certain whether he likes this strange new city. However as the story progresses he learns it’s not such a scary place, and that there are plenty of friendly faces around him and lots of lovely areas to explore.



The story has been translated from its original French text, and is packed with fun and engaging illustrations and collage-style images which mix reality with fantasy.



My children loved exploring the drawings and looking for little faces looking out of the windows, and adored the picture which showed the Lion looking down over Paris from the very top of the Eiffel Tower. Having visited Paris as a family, it was lovely to spot places we had explored too. We loved talking about the Lion finding the Mona Lisa and climbing to see Sacré-Cœur. It was great to be able to reminisce about our own adventures there. This story explores the theme of finding love for a city in a really positive and simple way. We found this book perfect for all our children (and us!) to enjoy.

#### *14. On a magical do nothing day*

*On a Magical Do-Nothing Day by Beatrice Alemagna, alive to the power of nature*

The Guardian 10/10/2017



A ramble in the woods proves transformative in this award-winning celebratory tale.



Anyone keen to pass on a love of the great outdoors will welcome the latest picture book from Italian-French talent Beatrice Alemagna, about a child lured away from technology to find fun in a forest. Using a beautiful earthy palette and intricate lines, loops and curls, the author/illustrator evokes a woodland world so full of textures and sights you can almost feel the shafts of sunlight on your back. It's a wet day and, in a scene familiar to most parents, a mum (herself glued to a laptop, presumably working) snaps at her offspring to do something other than play computer games all day. The child, whose gender seems ambiguous (great for little readers who can decide for themselves), skulks off into the woods in a neon orange raincoat that dazzles against the foliage – the child is outdoors and out of place. But, having lost the computer console, the child grows captivated by the forest's sensuous delights – from stroking slimy snails to slurping icy rainwater

Alemagna's illustrations start to lighten as the child's heart lifts. In the tale's turning point, the child appears to morph into the landscape, the bulbous raincoat suddenly resembling a magical toadstool, while we're told "I knew that there was something special close by".

In its celebration of the sights, sounds and squelchiness of the outdoors, *On a Magical Do-Nothing Day* is reminiscent of Michael Rosen's *We're Going on a Bear Hunt*, but it goes a step further, highlighting the transformational potential of nature. Great fun and never preachy, it's already picked up one award (France's Prix Landerneau); others ought to follow.

### ***15. The Best Illustrated Children's Books of 2017***

The New York Times 2/11/2017 On a rainy weekend in the countryside — with no electronic devices allowed — a young girl feels irritated until she steps outside and into the deep satisfactions of time spent in nature. Alemagna's dense and textured illustrations feature exuberant pops of color, capturing the natural world's immensity and creating a multilayered mood that allows for both introspection and wild flights of joy.

### ***16. Wild Things #2 Beatrice Alemagna - Children's Book Author***

<https://www.thewildnetwork.com/inspiration/wild-things-2-beatrice-alemagna-childrens-book-author>

In the second one of our Wild Things series we caught up with French-Italian author and illustrator Beatrice Alemagna and talked about her new book 'On a Magical Do Nothing Day.' We've been road-testing the book over the summer - it beautifully captures the possibilities that arise when you create the space for magic to happen. Tapping into the zeitgeist of our times, we wanted to find out more about Beatrice and what inspired her to write the book. Can you tell us a little bit about what you do and how you came to do it?

I write and illustrate children's books. Since I was a child I always wanted to be a 'book painter'. I was shocked when I first discovered that there were real people making up the stories and the drawings and I never stopped doing it after this wonderful discovery.

What did inspire you to write 'On a Magical Do Nothing Day'?



At the bottom of our path,  
I saw some flat rocks in the pond.  
The rocks were round – like the heads of  
the martians. I decided to jump on them  
and crush them.

It all started as a phrase in English. This is funny because I don't speak English very well! I wrote the words, 'Just a day of nothing' and in my mind, I saw a drowned landscape in the rain. I realized that I wanted to say something about boredom. About how important it is to experience it. I thought back to that unbearable and vacuous space that tortured us, when there was nothing to do and it looked like dreadful. I didn't realize it at the time, naturally, but those feelings gave me something: the chance to dream. And to dream, I realize now, is necessary to become a free, happy person. Thinking about my own childhood boredom, I realized that boredom is freedom.

One of the things we love about the book is how it so beautifully enlightens simple pleasures that come from unhurried time in nature. How can we get more of it in our daily lives and in our families? Is it as simple as turning the internet off?

I don't know if it's as simple as to turn the Internet off, but it is surely a good way to start.

To go on vacation where mobile connection is absent or less available; to willingly forget our phone at home when going on a stroll with our children, in order to look around with them and maybe have the same amazed look when discovering little animals hiding or flowers that we, grown-ups have forgotten. Being close to the things that are physically close without escaping to another world.

Why do you think this kind of time in nature is important?

I don't think it's important, I think it's vital. We are all part of nature, and we won't change that. It's vital because nature made what we became as a species. Unfortunately our lives bring most of us to cities where nature is hard to find or doesn't exist, as in Paris. We need to get closer to it, at weekends or whenever possible because the feeling of nature lets us be better human beings, I think.



*What are your own memories of 'wild time' outside and your growing up in nature?*

I've always been an 'urban child' and I rarely experienced 'wild time' in nature. This made my curiosity and fantasy about living extraordinary and uncommon things in nature.

When I was between 8 and 10, I remember I went into a forest with friends of my age and we found a hollow tree. It was, for us, a real fairytale tree! We decided to stop by for a long time, to make it our home and to ornate the hollow part with the most beautiful things we found in the neighborhood: flowers, leaves, berries. It was wonderful! I recall perfectly the magic of coming inside the tree and feeling a totally unknown joy.

*Did you use much technology?*

At the time, in the late 70's/early 80's, we didn't have internet or computers, video games were just starting and so no, I didn't use much technology. I've seen that it has increasingly been becoming part of our lives.

*In the story we can notice that also mum needed to experience the magic of a do nothing day - which role can we play as parents?*



Today's children, the "digital natives," have got a lot of electronic limbs--mobile phones, computers, tablets or whatever else technology provides. But it hurts every parent of my generation, who see their children stretched out on the couch, alienated in front of a bright screen, when there is a world of wonders to explore.

*Do you have any other story to share with us about a magical do nothing day that you have recently been experiencing?*

I went recently on vacation, during the summer time and I went for a stroll in a pine forest with my two daughters. We found pine cones and opened them to extract some pine nuts.

We didn't find them at all but our hands were totally covered with a wonderful glue smell of both resin and sap. It was intoxicating. It was nothing, but it was really wonderful to experience it.

*So then who loves a Magical Do Nothing Day?*

You can find out more about the book and order a copy [here](#).

## 17. What is a Child? Book review of *Che cos'è un bambino?* by Walter Fochesato

*Andersen children's book journal, issue n. 252, October 2008*

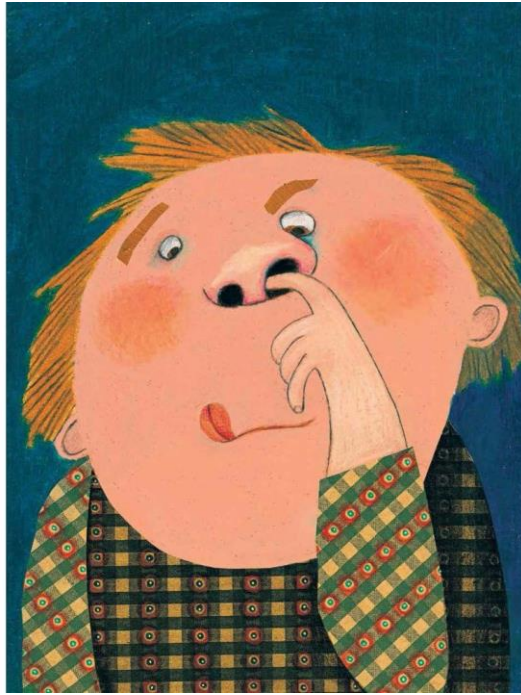


In my opinion, the key to understand and fully appreciate the beauty of this book lies in the opening lines, where an answer to the urgent and demanding question posed by the title is immediately provided. Being a child is a temporary condition, that will end up one day and will live in our memory and, if everything goes well, will sometimes send some flicker, timid yet aware beam of light: in the best case, it will remain as a predisposition of the soul, a way to see and understand reality. But, above all, a child "is a small person", with all his/her hopes, anger, dreams, vices and virtues, desires, fantasies, silences and joys. Leafing through the pages of this book, it seems as if we were reading a small treatise on the subject. Of course this valuable Alemagna's work is primarily addressed to children, as the choice of delicate and appropriate words and figure indicates. At the end, however, it rightly aspires to be a book for everyone.

A book where adults can mirror and find themselves, an aid to understand (and respect) their children or grandchildren or pupils. Without recipes, without a Parsi or a Crepet who would pee to mark their territories or raise their conceited and trivial voices. Illustrations are exquisite, large pictures where the faces of children stand out, drawn with a confident sign and synthetic mastery: full-scale portraits made of respect and awe, grace and forcefulness. They are cultured, amiable and pleasing, illustrations, as their creator is.

P.S. It sometimes happens to me to leaf through the pages of Donna, the Saturday weekly supplement of La Repubblica newspaper. After avoiding the massive amount of publicity or fashion reportage, with skeletal mannequins, I read with pleasure the reflections of Umberto Galimberti, the articles by Vittorio Zucconi and Federico Rampini, the interventions of a talented journalist as Conchita De Gregorio. A few weeks ago, De Gregorio dedicated a large article and beautiful words to this Alemagna's book, presenting it with the following sacrosanct words: "The first is a big book for children but, as you may know, children's book are very often more beautiful and more intense than certain most celebrated, four hundred pages, novels that turn out to be so boring, with so many sentences already read, so many stories already heard." Thank you ...

**A** child has small hands, small feet and small ears, but that does not mean they have small ideas. Children's ideas can sometimes be very big. They amuse the grown-ups and leave them open-mouthed, saying: 'Oh!'



“A child is a small person.  
He/she is small just for a little time, then he/she grows up.  
He/she grows up without even noticing it.  
Slowly and silently, his/her body stretches.

**A** child is a small person.  
They are only small for a little while,  
then they grow up.  
They grow without even thinking about it.  
Slowly and silently, their body grows taller.  
A child is not a child forever.  
One day, they change.



A Child does not remain a child forever  
One day he/she changes.  
Children are impatient to grow up.  
Some children grow, look happy and think:

*‘What a wonderful thing is to be adults, to be free, to decide all by ourselves!’* Other children, when they become adults, think exactly the opposite: **‘How difficult is to be adults, to be free to decide all by ourselves!’**”

## *18. From the award-winning Beatrice Alemagna comes ‘What is a Child?’*

<https://picturebooksblogger.wordpress.com/2016/01/27/child/>

A rhetorical title which invites us to evaluate further and ultimately embrace each child’s individuality. In this diverse picture book we celebrate every child’s uniqueness and it provokes us to think about our own identity. In the only way she knows how, Alemagna captures the individuality in every single child with creative flair and in a style all of her own.



Here, Alemagna explores the true notion of identity and encourages a truly diverse approach to being comfortable in your own skin. It’s utterly refreshing to see a whole host of children with a range of skin tones, apparel, needs and abilities, in the confines of one book.

These days, diversity in picture books is still all too rare and we highly commend Alemagna for approaching such a thought-provoking topic with sensitivity, compassion and truthfulness.

This book has an over-arching sensibility and will definitely make any reader consider and reflect further on themselves. It requires us to see the world through the eyes of many children, each with their own take on life.

Each spread holds a bold portrait, accompanied by poignant and provocative text, which will resonate with the reader in more ways than one.



We defy anyone not to be moved or inclined to stop and think about their own identity. Perfect for any school, public library, home bookshelf and a must-read for children and adults alike.



## 19. What is a Child

<https://vimeo.com/155808882>



*The Wonderful Fluffy Little Squishy, Il meraviglioso CicciaPELLICCIA, Beatrice Alemagna by Picturebook makers Beatrice Alemagna, who grew up in Bologna and now lives in Paris, has created about thirty books which have been published all around the world. Her long list of accolades include the Premio Andersen Award, a Bologna Ragazzi Mention, five White Ravens Awards and three Baobab Prizes for the most innovative books for children.*

In this post, Beatrice talks about the creation of her stunning new picturebook, ‘Le Merveilleux Dodu-Velu-Petit’ (The Wonderful Fluffy Little Squishy). She also shares some fascinating insights into her approach to storytelling and picturebook making.

Beatrice: I’m self-taught. I never attended a school of illustration, and everything I’ve learnt has been through making children’s books. I learnt by experimenting on my own, at my table. I’ve been making books for over fifteen years and each time feels like the first time.

‘Le Merveilleux Dodu-Velu-Petit’ (The Wonderful Fluffy Little Squishy) is a book that required six years of reflection and two years of solid work. Since I was little, I’ve been deeply fascinated by an episode of Pippi Longstocking in which she decided to look for ‘Spunk’, a word she invented and something that doesn’t exist at that time. It’s always stayed with me – the idea that in the end, you always find those things that don’t exist. And I convinced myself that this would require a long search in the shops.

*This book is partly a homage to Pippi and the fascination I experienced when I was little: entering a shop full of things that were waiting to be discovered.*

The most difficult thing that I’d wanted to convey from the beginning was a sense of lightness. Over the last few years, I’ve started to take lightness very seriously – not lightly, as I did before. For me, lightness has become the place where serious things come together.

Upon reflection, I understood that lightness might elude us because of its subtlety. It’s not banal, and can in fact become the peak of tension in seriousness. The light discovery of something unique (like in Eddie’s adventure) summarises the idea of childhood that I wanted to convey in this book. Childhood as a moment of glory.



*The whole book stems from the character of Dodu. One day, out of nowhere, I drew this kind of electrified dog and I instantly felt the need to tell its story.*

*Often the characters themselves call out to us, and for me it’s nearly always like this. At first this book was destined for Japanese readers. I started my very first drawing six or seven years ago. But the*

*story was very different back then. The main character and the search in the shops were*

*already there, but the little girl didn't have a character yet, and the adventures Eddie lives through today didn't exist.*

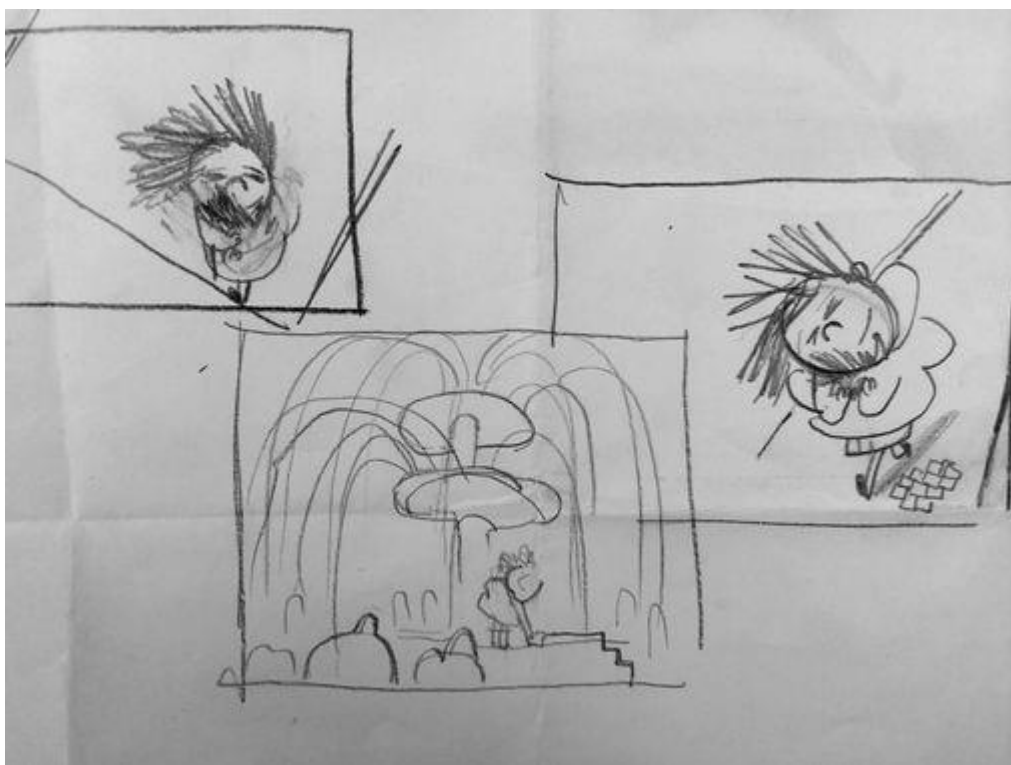
*I spent years taking photos of the most beautiful shop windows during my trips around the world.*

*My writing and all this research were left in my drawer for nearly six years: the necessary time for it to mature and come to life.*

I wrote and rewrote my story at least ten times, asking myself how I could actually manage to tell what I wanted to through an adventure. A simple and classic adventure, in literary terms. I'd never written a real adventure before and it turned out to be a hard task.

With this in mind, 'Le Merveilleux Dodu-Velu-Petit' is very new for me.

But inside lie the core themes of nearly all of my books: travel, departure, the search for something, and accepting oneself. I think, deep down, I always want to tell the same story: a fragile being that finds great strength within himself.



*My drawings required dozens of attempts as well. When I draw, I'm always looking for something. I keep going until I find*

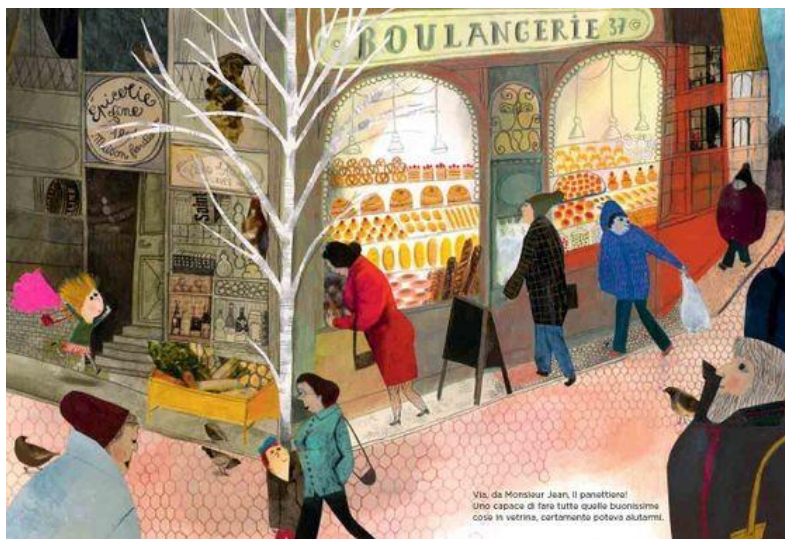
*something that tells me: yes, you're on the right track – this couldn't be any other way.*

*In order to tell this story with a 'light language', I wanted some of the main factors of fragility to play a part. Children are extremely fragile and Dodu is an abandoned, vulnerable being.*

I wanted to talk about care, about every form of attention, research, and love (through the love for her mum, the little girl discovers the love for herself and her friends, who help her and advise her, offering her care and love).

*I also tried to convey lightness in a visual way: snow, birds, steaming tea, gushing water, ruffled hair, Eddie running. I wanted all this lightness to tell the story of the immense and fundamental power of fantasy. And the character of Dodu, with his bold colours and peculiar face, symbolises exactly this power. I grew up in Italy with the popular traditions of Gianni Rodari, Luigi Malerba, Collodi, De Amicis... Children have always been connected, as in my childhood, with society and its problems. And so are all the characters in my books: beings in need. Thanks to my love of foreign cultures (for example, English nonsense, Japanese animism, German surrealism, and the magic of Russian and Scandinavian fairy tales), I always try to explore new worlds and new visual languages. It's absolutely impossible to*

identify myself with something precise, because I want to explore, change and evolve –even at the risk of letting my readers down. My books always emerge from a million doubts, reflections and redrafts. Nothing is clear to me while I'm making a book, but everything flows



naturally in my head. The hardest thing is trying to reach it.

*I would like to say that I write books in the same way as I see or think. But this isn't true. While drawing is perfectly natural to me, creating a book with a narrative pace to be respected is a laborious and sometimes painful process. But at the end of the book, the suffering always makes way for immense happiness.*

I love mixtures and hybrids. I love avoiding walls or barriers. I love

not worrying about age limits, time limits, precise aesthetic rules, pre-established conventions...

All of this comes from a huge trust in myself. I always work with something from within, which is strong and expresses itself clearly and intensely.

*Lastly, I love paradoxes: my books often have big formats (I don't like feeling constrained by the page), but they often talk about small things. I love discovering minuscule things in nature, in people's faces, in the emotions I feel. Small things, like fragile things, are what move me the most.*

*«To dream, I realise now, is necessary to become a free, happy person. Thinking about my own childhood: boredom, I realised that boredom is freedom.»*

## 20. *The Wonderful Fluffy Little Squishy, Il meraviglioso Ciciapelliccia,*

<https://slsguernsey.wordpress.com/2016/02/03/the-wonderful-fluffy-little-squishy-by-beatrice-alemagna/>

Greenaway Nominations 2016

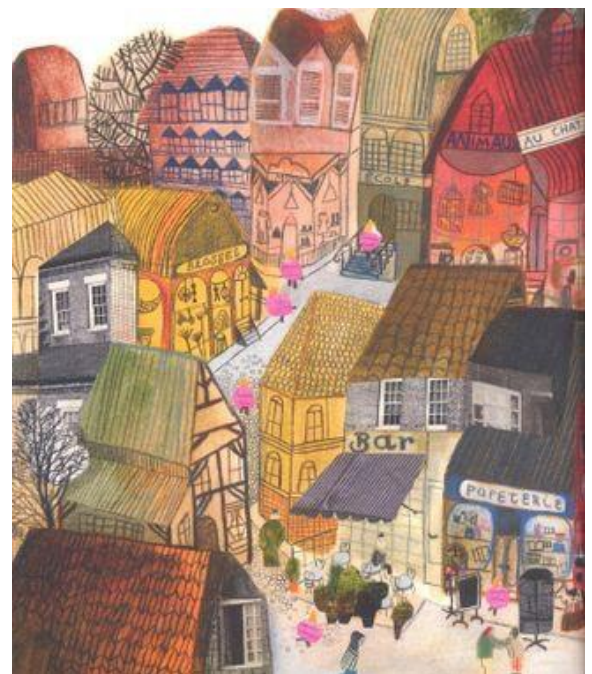


Beatrice Alemagna's *The Wonderful Fluffy Little Squishy* is every bit as cute and lovely as you would hope. Translated from the original French text *Le Merveilleux Dodu-Velu-Petit*, the story follows little Eddie and her search for the perfect birthday gift. Every page is brimming with tiny and meticulous details, as we follow Eddie on her journey through the village. Although a bright and colourful town in itself, we are able to spot Eddie in her wonderfully neon pink coat; this provides children with something to spot on each page. Alongside the use of bright colours, Alemagna has also included a 'lift the flap' element on one page, which again adds a bit of excitement for younger readers. Throughout the story, we become more and more curious about the 'fluffy little squishy' item she is about to discover. The beautiful illustration style is a delight in itself, but it also marries well with

the lovely narrative. With this wonderfully quirky tale, Alemagna does well to provide not just a story, but a captivating reading experience that really stands out from the crowd.

<https://youtu.be/uT6V90rYh7g>

Video promo *Ciciapelliccia*



## 21. Latest Publications

- **Les Choses Qui S'en Vont (Things That Go Away)** published in France (Hélium - 2019), U.S.A. (Abrams - 2020), Italy (Topipittori - 2019), Spain (Combel editorial - 2019), U.K. (Thames & Hudson - 2019)
- **A sbagliare le storie (Going Wrong With Stories)**, text by Gianni Rodari, illustrated by Beatrice Alemagna (Einaudi Publisher, Milano 2020)
- **Vi går till parken** (temporary title **We Go To The Park**), text by Sara Stridsberg, published by Mirando Bok on September 2021 (Sweden), illustrated by Beatrice Alemagna
- **Blanchereine**, an adult-picture book around the traditional tale of Snow White (released by the French Publisher “La Partie”- France 2021 )
- **Never Not Ever**, a children picturebook for École des loisirs – Hapercollins Publisher (released in France and U.S. in September 2021)
- **Whispers on Picturebook Art**, a portrait and an itw – published by China Machine (March 2021,China)

## 22. Next Exhibitions

- Illustrations exhibition of **Vi går till parken** for the Swedish Institute of Paris and Wanås Konst Foundation in Sweden (both between November 2021 and January 2022)
- **Blanchereine**, an exhibition of the original drawings at Arts Factory gallery in Paris (November 2021- January 2022).