The Hans Christian Andersen Award 2024
Austrian Section of IBBY
Illustrator
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Biographical Information
Helga Bansch

Helga Bansch was born in Leoben, Styria, Austria in 1957.

After passing her school-leaving examination she attended the Pedagogical College in Graz, where she completed training as an elementary school teacher. Beginning in 1978 Helga Bansch practiced her profession in Weixelbaum in Southern Styria. While training to become a counselor she had the opportunity to work with children displaying behavioral problems when she discovered painting as a form of expression. Since this time, she has been painting pictures with acrylics on cardboard and canvas, illustrated children’s books, designed dolls, marionettes and objects made of sandstone, clay, and papier mâché.

Helga Bansch lives and works in Vienna.

«Artistic work and children have played a leading role in my life. Both can be wonderfully combined when illustrating children’s books.»  «A life without humour is unimaginable for me.»

https://www.helga-bansch.com

«Picture Book Making»
– Workshop for students in Indonesia, 2009

More than painting – Helga Bansch playing guitar during a workshop session in Tehran, 2004

Helga Bansch – Member of the Jury, Bookfair in Sharjah, UAE, 2018
Reasons for Nominating the Illustrator Helga Bansch for the Andersen Award

This artist who is a recipient of multiple awards, illustrates her own stories as well as those by other authors, and is one of the formally most interesting and productive Austrian artists in children’s books. Five reasons for her nomination are as follows:

1. **Highly developed technical ability and an enormous range of drawing and painting resources.**

2. **Unique Visual Language**
   The distinctness of her imagery is based above all on her brilliant approach to colours: the warm and lush red, brown, green tones characterize many of her pictures, creating a special ambience, providing her illustrations with her individuality and memorability.
3. **Innovative Force**
Helga Bansch was one of the first Austrian picture book artists, who used the image space in its entire depth and gave the genre significant impulses. Her approach to changing and oftentimes slant perspectives – like a cameraman zooming close in and then away – are impressive. In doing so she shows a preference for pictorial excitement, resulting from contrasts such as those between large and small.

4. **Humor and Ease**
All her works are playfully unstrained and have a singularly high amusement value. Her pictures are primed with wit and irony, in doing so she, by definition, pays respect to comprehensibility, engaging with children at their own level.

5. **Humanism and Tolerance**
In her art Helga Bansch answers, last but not least, to the basic principles of the IBBY in a particular way: a positive and characteristic humanistic worldview underlies her illustrations, frequently manifesting an especially caring position toward all outsiders and peripheral social groups.
Awards and Other Distinctions

2000
Children’s and Juvenile Book Award of the City of Vienna for Illustration for Zack bumm! (Ker-boom!) (Text: Heinz Janisch)

2001
Austrian Children’s and Juvenile Book Award for Zack bumm! (Ker-boom!) (Text: Heinz Janisch)
Children’s and Juvenile Book Award of the City of Vienna for Es gibt so Tage ... (Some Days are like this...) (Text: Heinz Janisch)

2002
LeserStimmen, Award of the Association of Austrian Libraries for Es gibt so Tage ... (Some Days are like this...) (Text: Heinz Janisch)
Honour List of the Austrian Children’s and Juvenile Book Award for Es gibt so Tage ... (Some Days Are like this ...) (Text: Heinz Janisch)
First Prize of the Jury of Critics from DesignAustria

2004
IBBY Honour List for Es gibt so Tage ... (Some Days Are like this ...) (Text: Heinz Janisch)
Children’s and Juvenile Literature Award of the State of Styria for the Manuscript of Rudi Schräg (Rudi Weird)
The Most Beautiful Books of Austria for Frau Bund und Hund (Ms. Cog and Dog)

2005
Collection on the occasion of the Austrian Children's and Juvenile Book Award for Frau Bund und Hund (Ms. Cog and Dog)
Honour List of the Children's and Juvenile Book Award of the City of Vienna for Schlappi, Auf wessen Bauch soll ich mich legen? (A Belly to Lie on) (Text: Karl Ferdinand Kratzl)

2006
Children's and Juvenile Book Award of the City of Vienna for Illustration for Ein Haus am Meer (A House by the Sea) (Text: Heinz Janisch)
LesePeter (August) for Ein Haus am Meer (A House by the Sea) (Text: Heinz Janisch)

2007
Collection on the occasion of the Austrian Children’s and Juvenile Book Award for Krone sucht König (Crown Seeking King) (Text: Heinz Janisch)
The Most Beautiful Books of Austria for Wenn ich nachts nicht schlafen kann (Good Night Giants) (Text: Heinz Janisch)

2008
Collection on the occasion of the Austrian Children’s and Juvenile Book Award for Ein schräger Vogel (Odd Bird out)
Children’s and Juvenile Book Award of the City of Vienna for Frau Friedrich (Ms. Friedrich) (Text: Heinz Janisch)
2009
Collection on the occasion of the Austrian Children’s and Juvenile Book Award for Frau Friedrich (Ms. Friedrich) (Text: Heinz Janisch)

2010
Outstanding Artist Award
Honour List of the Children’s and Juvenile Book Award of the City of Vienna for Und du darfst rein (Please, Come in!) (Text: Heinz Janisch)

2011
Children’s and Juvenile Book Award of the City of Vienna for Das Geheimnis ist blau (The Secret Is Blue) (Text: Elisabeth Schawerda)
Children’s and Juvenile Book Award of the City of Vienna for Die Brücke (The Bridge) (Text: Heinz Janisch)
Collection on the occasion of the Austrian Children’s and Juvenile Book Award for Die Brücke (The Bridge) (Text: Heinz Janisch)
List of Recommendations issued by the German Protestant Book Award for Die Brücke (The Bridge) (Text Heinz Janisch)

2012
Children’s and Juvenile Book Award of the City of Vienna for Die schöne Meerjungfrau (The Beautiful Mermaid)
Collection on the occasion of the Austrian Children’s and Juvenile Book Award for Das Geheimnis ist blau (The Secret Is Blue) (Text: Elisabeth Schawerda)

2013
Children’s and Juvenile Book Award of the City of Vienna for In der Nacht … (At Night …)

2014
Collection on the occasion of the Austrian Children’s and Juvenile Book Award for In der Nacht (At Night …)
Collection on the occasion of the Austrian Children’s and Juvenile Book Award for Die Hüte der Frau Strubinski (Ms. Strubinski’s Hats) (Text: Heinz Janisch)

2015
Children’s and Juvenile Book Award of the City of Vienna for Illustration for Die Rabenrosa (Rosie the Raven)

2016
German Protestant Book Award for Die Rabenrosa (Rosie the Raven)
The White Ravens for Kommt das Nashorn (Here Comes Rhinoceros) (Text: Heinz Janisch)
Collection on the occasion of the Austrian Children’s and Juvenile Book Award for Die Rabenrosa (Rosie the Raven)

2017
Collection on the occasion of the Austrian Children’s and Juvenile Book Award for Kommt das Nashorn (Here Comes Rhinoceros) (Text: Heinz Janisch)
Nomination for the German Award for Juvenile Literature for Kommt das Nashorn (Here Comes Rhinoceros) (Text: Heinz Janisch)
2018
Collection on the occasion of the Austrian Children’s and Juvenile Book Award
for Wir sind alle nett von A bis Z (We Are All Nice – from A to Z)
(Text: Heinz Janisch)

2020
Children’s and Juvenile Book Award of the City of Vienna for
Leni, Schwein und der Andere (Leni, Pig and the Other One)
Books Submitted to the Jury

Die Brücke. In 3 Sprachen: Arabisch, Deutsch, Farsi
The Bridge. In 3 Languages: Arabic, German, Persian
Text by Heinz Janisch. Translated into Persian by Ahad Pirahmadian Translated into Arabic by Haifa Swarka
Wien: Jungbrunnen Verlag, 2019

Zack bumm!
Ker-boom!
Text by Heinz Janisch
Wien: Jungbrunnen Verlag, 2000

Die schöne Meerjungfrau
The Beautiful Mermaid
Wien: G&G, Kinder- und Jugendbuch Verlag, 2012

Drei Herren
Three Gentlemen
Innsbruck: Tyrolia Verlag, 2020

Greta und die magischen Steine
Greta and the Magic Stones
Text by Paul Maar
Berlin: Betz im Ueberreuter Verlag, 2016
Ten Most Important Titles

Die Brücke.
In 3 Sprachen: Arabisch, Deutsch, Farsi

The Bridge. In 3 Languages: Arabic, German, Persian
Text by Heinz Janisch. Translated into Persian by Ahad Pirahmadian
Translated into Arabic by Haifa Swarka
Wien: Jungbrunnen Verlag, 2019

The secret of successful teams: rivalry blocks, cooperation is it!
A narrow, swinging bridge leads across the river. So narrow that two persons
can’t pass one another. One day the bear and the giant meet – in the middle of
the bridge. None of them wants to turn around, none of them gives way. What
shall they do?

The first approaches to the problem don’t help, one of them would always get
the short end of the stick. But then the giant has a brilliant idea: if they worked
together and not against each other they could succeed. Tightly embraced,
very slowly and in small steps one moves around the other.

Initially, this parable deals with egoism and hard-headedness: the bear and the
giant want to cross the bridge at the same time, but it is far too narrow. Neither
wants to give way to the other, in fact each wants the other to jump into the
river to make room. But then they come to admit that they ought not act
against one another, but instead with each other: »I’ll hold you an you’ll hold
me. That way, no one can fall into the depths. And then we’ll turn around.«
Helga Bansch makes this rapprochement seem like a light-footed dance by creating an illustration that is divided into multiple single scenes. This picture book does not stand out only because of the clear style of the story, but also because of the brilliance of the pictorial interpretation. *White Raven 2011*
Zack bumm!

Ker-boom!
Text by Heinz Janisch
Wien: Jungbrunnen Verlag, 2000

When he tries to learn how to fly, the little bird Sigmund tumbles out of the nest, landing on his head. From that day on, Sigmund can’t sing like other birds but only say «ker-boom» very sadly. One day Carl Gustav, an old rabbit, happens to listen to Sigmund’s dejected croaking. He decides that something has to be done to cheer Sigmund up. When he asks the bird to show him why he can’t sing any more, he realises that Sigmund lacks self-confidence, despite the fact that in the meantime he has not only learned to fly, but is an expert in this art. So Carl Gustav organises an air show for Sigmund, where he can show all his skills. The audience is delighted, and Sigmund can be cheerful again.
Regen. Einen neuen Namen.
Sie Hiệp sich die Nase. Sie klatschte sichLogLevel und nickte ein. Sie hörte den Wind und nickte noch einmal. Sie drehte sich und ging weiter.


Carl nickte und ging weiter.
»Ker-boom,« the little bird Sigmund has been piping since he fell out of his nest and landed on his head. Though he has learned how to fly and acquired other bird skills, it seems as if deep down inside a door has shut.

Applying a subtle sense of humor and great sensitivity and accompanied by generous illustrations in dull shades of brown, green and red, on which fine scratchy lines and thin canvas structures give shape to the story, Heinz Janisch tells the reader of little Sigmund’s psychosis – who is aptly healed by a wise old hare named Carl Gustav in the end, by the way. To get healed, the bird with the damaged psyche has to lie down on a room-sized grass green »think couch« (!) in order to find the trail back to himself and to be able to open the inner door again.

By using her enormous sense of composition, colouring, mimics and motion, Helga Bansch, the illustrator, renders a delightful interpretation of the text that convinces due to its simplicity, precise language pictures and subtle sense of humor. Merely the final healing act seems a bit plump in the otherwise extremely refined picture book: At a flight show Sigmund demonstrates that he can fly better than all other birds combined, thus regaining his self-esteem.

Silke Rabus | 1001 Buch
Die schöne Meerjungfrau

The Beautiful Mermaid

Wien: G&G Verlag, Kinder- und Jugendbuch Verlag, 2012

The Austrian illustrator Helga Bansch has created a brilliant picture book cosmos once again, which invites its readers to take a pleasurable plunge into a colourful sea world. Helga Bansch relates the story of a lovely mermaid, whose beauty is known throughout the vastness of the ocean. The graceful being is, however, as haughty as she is beautiful and incapable of deciding who her suitable mate might be. She wants the best, the strongest and the cleverest of them all.
Helga Bansch orchestrates the tale of the vain beauty, with a bright orange-red bathing cap, searching for the perfect spouse by using short sentences and wonderfully beautiful double-sided, collaged illustrations with loving, serene details. In doing so, terrifying perspectives open to the pointy teeth of a shark or apricot-coloured jellyfish glide into the picture as light as a feather. When making the acquaintance of the beautiful merman, fish hover with delicate pink balloons across the sky and bear witness to the wonderful feeling of her first infatuation. But the narcissistically inclined beau rejects the mermaid. The change from pastel blue, turquoise and red tones to dark black night insinuates the disaster into which the scorned mermaid spirals. Finally, the brave little fish, which can be traced back to each of the double-sided illustrations, has its great appearance. Fish expressions are delightfully funny, while the endpaper shows the fish world in an incredible wealth of variations. Even here one is invited to behold carefully. Some especially rare creatures such as rabbit or chicken fish have diddled their way into the colourful bevy. This is a refreshing sea cosmos for courageous deep-sea divers.

Cornelia Gstöttinger | Bibliotheksnachrichten
Als die Meerjungfrau dann doch einen entdeckte, war sie beeindruckt. „Willst du mich heiraten?“, fragte sie ihn. Der Riesenkrake konnte sein Glück gar nicht fassen und wollte die Meerjungfrau gleich umarmen. Das machte ihr ein wenig Angst. Als er dann auch noch erwähnte, dass er sich vor dem Pottwal in Acht nehmen musste, weil dieser ihn auf einen Sitz verschlingen könnte, machte sich die Meerjungfrau schnell aus dem Staub.

Die Meerjungfrau fiel aus allen Wassertiefen. Damit hatte sie nicht gerechnet! Sie war so enttäuscht, empört und gekränkt, dass ihr dicke Tränen in die Augen stiegen. Deshalb übersah sie ein großes Fischernetz und verhedderte sich augenblicklich darin. Verzweifelt versuchte sie, sich zu befreien, aber sie verwickelte sich nur noch mehr in die Maschen. Da weinte sie bitterlich.
Drei Herren

Three Gentlemen

Innsbruck: Tyrolia Verlag, 2020

Three wealthy gentlemen meet in the park and tell each other episodes from their luxurious lives: the first reports about his rose garden, for which his beautiful wife is looking for a gardener. The second relates of an exciting balloon ride in Africa. The third tells anxiously of the broken alarm system in his villa.

Three men in precarious situations stroll through the same park: one homeless man tells his friends how after a night of sleeping rough he greets his cheeky left toes every morning peeking out from his sock full of holes. The second gentleman reports of a rich woman in front of the shopping center who handed him a crunchy pretzel. And the third gentleman, who has no work, hopes to find a job so he can afford a visit to the zoo with his little daughter. When a sudden downpour of rain falls over the park, the six gentlemen meet each other. The storm swirls their hats – status symbols – away.

For this serious text, Helga Bansch created an illustration, stern in its structure and expression. The colouring, achieved by a collage of transparent paper printed with oil paint, is subdued. This is supplemented with hand drawings in graphite and pencil. With almost natural exactness and detailed precision, this carefully created picture book recommended for children from the age of 4 inspires one to carefully listen and look.

Maria Schmuckermair | Bibliotheksnachrichten
Drei Herren spazieren im Park.
Sie unterhalten sich über das Wetter.

Der zweite Herr berichtet von der Ballonfahrt in Afrika,
voller Freude. Er erzählt von der Aufregung und
in der Aufregung fast aus dem Buch gefallen.

In der Mitte der Partie treibt ein Affe auf einer Luftkugel. Er scheint
Ärgerlich zu sein und beschließt, in die Luft zu springen. Der Affe
springt, bewirkt jedoch, dass die Herren verängstigt und
angestrengt werden.
Greta und die magischen Steine
Greta and the Magic Stones
Text by Paul Maar
Berlin: Betz im Ueberreuter Verlag, 2016

What to do when your father has gone away, far away, to a strange land in search of gold for his family? You guessed it: you ask magic stones to conjure him back. At least this solution seems obvious to the children’s book author Paul Maar (One of the most important modern German writers for children and young people and creator of the »Sams«). Greta and her mother live in an impoverished little home close to the sea. One day an old woman appears, who tells Greta a secret: there are special stones predestined to conjure her father back! She immediately gives Greta a white one with the advice to search for the two others at the seaside. Greta sets out in secret, followed by her dog Karo, who accompanies her on her heroic journey. Her search is at first unsuccessful until a bird appears with a helpful tip: one of the two missing stones is brightly coloured, he says, the other one is black. The remaining magic is soon completed: Greta finds the two other stones. With all the longing of her heart, she throws them out into the sea, and indeed soon a ship appears, from which her father disembarks. The fact that he has not brought any gold with him is of no concern to Greta. Papa has found his way back to her, that’s all that matters.

»Greta and the Magic Stones« is told in a poetic and magical tone. The author plays with archetypal images: the sea stands for the big wide world; the old woman reminds us of a witch, the symbolism of the three stones could be read as a metaphor for three stages of life. Helga Bansch captures the story tenderly and delicately into bright, seemingly transparent colours. Together the text and pictures tell a fairy tale for everyone who is longing and who has not yet forgotten how to dream.

Sophie Reyer | 1001Buch
Vielleicht zeigte sich der Vogel noch einmal. Vielleicht hatte er sich sogar neben ihr und Karo niedergelassen, ohne dass sie es bemerkt hatten.

Als sie am nächsten Morgen erwachte, sah sie eine lange, weiße Vogelfeder neben sich im Sand liegen. Ein großer Vogel musste über sie hinweggeflogen sein, während sie schlief.


Daraufhin flog er davon schwanzwedelnd zu ihr zurück. Der weiße Vogel fing an, mit fast menschlicher Stimme zu krächzen. Er sagte: »Geh zum Meer!«


»Geh zum Meer!«, sagte die Alte, ohne Gretas Frage zu beantworten. »Welche anderen?«, fragte Greta.

»Verlier ihn nicht. Die anderen wirst du schon finden.«

»Zum Meer?«, fragte Greta verwirrt.

Es fiel ihr schwer, nicht einzuschlafen. Die lange Wanderung hatte sie müde gemacht. Den ganzen folgenden Tag lief sie mit Karo am Strand entlang und sammelte Muschelschalen, die das Meer an Land gespült hatte. Als es Abend wurde, kehrte sie zu der Stelle zurück, wo sie übernachtet hatten.


Nun hatte Greta also alle Steine. Lange stand sie am Ufer, die drei Steine in der Hand, während der Wind durch ihre Haare streichelte.

Nun war sie also am Meer, wie die alte Frau es ihr empfohlen hatte. Greta blickte sich um. Vielleicht dass sich ein Mensch oder ein Meerwesen näherte. Jemand, den sie nach ihrem Vater fragen würde.

Der Morgen grau heraufdämmerte. Er stieg über die Küste und machte die Welt zu einem größeren und edleren Stück. Die Morgenröte legte sich auf die Wolken, die den Himmel in einem goldigen Mosaik versahen. Greta warf den schwarzen Stein in hohem Bogen ins Wasser.

Vom Segelschiff wurde ein Boot herabgelassen. Ein fünfter stand aufrecht im Heck und schaute zum Ufer. Er sagte: »Die Steine!«


Er sagte: »Die Steine!«

Fünf Männer stiegen ein. Die Steine waren bereits in ihre Hände geraten. Greta warf einen roten Stein in hohem Bogen ins Wasser. Der Vater des schwarzen Steins schwang sich über die Wellen und ließ das Mädchen bei sich auf sein Barkasse. Und er sagte: »Bis bald!«

Die Männer wussten nicht, wer die ältere Dame war, die überraschend über die Küste gezogen war. Sie setzten sich an Bord und winkten ihr. Einer von ihnen sagte: »Sie ist wohl eine Meerjungfrau gewesen, die im Mondlicht im Meer schwamm. Ihr alter Mann kam zu ihr und sprach: ›Mutter‹, aber sie wollte nicht zurückkehren. Sie kam in einen Sandwinkel und sah so grausam durch die Welt, dass sie sich auf dem Wege der See verlor. Aber eines Tages kam ein Segelschiff und der Mann sprach: ›Nein, sie ist mein Liebling‹, und die Mannschaft hörte ihm zu und machte sich auf den Weg.‹"

Helga Bansch: Die Rabenrosa

Rosie the Raven
Wien: Jungbrunnen Verlag, 2015

Rosie, a most unusual raven, narrates her own story. When she hatches from a bright pink (not green) egg, her round, beakless face and thin arms mark her as different from her siblings. The differences become more apparent as the other nestlings grow feathers and stretch their wings. Birds come to stare and gossip. Rosie’s parents remain unperturbed and call her „our little Rosie.“ They find a hat and dress to keep her warm and practice flying with her on their backs so she can migrate south with them. Human readers will quickly recognize that Rosie resembles a tiny girl and empathize with her attempts to fit in by flapping her skinny arms and cawing until she grows hoarse. Eventually she accepts that she’s different. „And if the others talk about me, what do I care!“ Bansch’s illustrations seamlessly integrate Rosie into raven life. She opens her mouth as wide as her siblings, ready to eat worms provided by her parents. Unlike the flashy-dressing Robert, who is driven from the community by the ravens in Bansch’s Odd Bird Out, Rosie finds acceptance. Her parents’ expressions of unconditional love and happiness as they flank her in the cover illustration say it all.
This offbeat, low-key tale of self-acceptance presents an understated but effective example of tolerance and appreciation of difference.

*Kathy Piehl, Minnesota State University Library, Mankato* | *School Library Journal*

https://www.slj.com/review/rosie-the-raven

Helga Bansch’s exquisite artwork of collages and colored images, including comic-style panels, bring humor, mood, and emotion to Rosie’s story. The reader is drawn to Rosie from the instant she pushes herself from the egg, smiling and happy to greet her family, oblivious to her differences.

*goodreads.com*

It’s often good to be alone, and there are quite a few things you can do alone: sit in a tree and look around, read, make noise or stand on one leg. But no matter how many times you try, you can’t tickle yourself. It just doesn’t work! And there is something much more beautiful that you can’t do alone either. And for that the children even forget about tickling ...

https://www.jungbrunnen.co.at/gesamtverzeichnis/bilderbuch/kitzeln-kann-man-sich-nicht-allein/
A traditional German children’s song begins with the lyrics, »Fox, you stole the goose!« This children’s book retells the old tale in a new variation. This time the fox has stolen the goose’s heart and has no plans to return it. The two apparently live together happily and peacefully, at any rate, until the King appears with his golden stretch limousine and in search of marriage with the fairest in all the land. The goose listens to the suggestions from the wind, jumps quickly into the King’s golden automobile and leaves behind the sorrowful, heartbroken fox. Thank goodness, the goose quickly realizes who her true love really is.
Despite the well-known characters, with its light and poetic narration, and above all the grandiose pictures by Helga Bansch, the picture book is cheeky and cheerful. Helga Bansch takes pleasure in the text with many additional facets, planting surprising perspectives and segments, an intensive colourfulness, letting her creative associations run free. It is one of her great strengths, to bestow animals with strong emotional expression, without resorting to tricks of trivialization.

_Elfie Kainz-Kazda_ | _Unsere Kinder_
Robert isn’t your average, somber, all-in-black, know-it-all raven. He’s a chirpy, joking, singing, outrageously dressed bird. Despite repeated criticism, he just continues being himself, much to the dismay of his flock. Finally, the other ravens can take it no more, and they tell him to „Scram! Skedaddle!“ Sadly he does just that and flies to a distant tree where he commences to sing himself a lonely song. His song draws birds from all around. Soon a star is born, and Robert takes his act on the road, entertaining birds far and wide. Meanwhile, back at the raven’s tree, a bit of regret has set in as things are sober, staid, and boring without Robert. Luckily, concert night brings a new performer, Bobby Raver, who shakens things up and inspires the ravens to be outlandish and have fun. Now if only they could figure out why he looks so familiar. The conversational text is paired with paintings that perfectly capture the raven’s nature. Who knew birds could have so many facial expressions and disapproving postures? In his wildly colored outfits and high-heeled shoes, Robert shines amid the status quo, whether he is dancing with a squirrel.
or telling juvenile jokes in a swimsuit, flippers, goggles, and snorkel.
Catherine Callegari, Gay-Kimball Library, Troy, NH

School Library Journal
https://www.schoollibraryjournal.com/review/odd-bird-out

From the start, Bobby the Raven is different than his parents and the rest of
his community. When his non-conformist ways become too much, he flies
far away. But success among strangers gives him the confidence to return.
He is finally enjoyed for the individual he has always been. Helga Bansch’s
illustrative use of ravens, who all look alike, provides the ideal contrast for this
unique character.

ART OF THE PICTURE BOOK
https://www.artofthepicturebook.com/odd-bird-out
Here comes Rhinoceros. / Beautiful as a mountain. / A tiny bird settles on his 
back, / gentle as a snowflake.« Rhinoceros is sad because his horn is crooked 
and wishes he were »free like that snowflake,« in his imagination flying around 
with different sets of wings and even balloons. His fellow animals tell him they 
need him to protect them, and when the storm comes, he shelters the tiny bird 
with his mighty body, leaving him feeling better. The animals, which are lightly 
anthropomorphized (the meerkat carries a red umbrella), are drawn with great 
attention to texture on largely blank pages and in earthy colors accentuated 
in red, giving the illustrations a collagelike and contemporary art feel. [...] An 
elegant artistic statement.
The drawings in this colourful picture book enhance and clarify the story as it describes the rhinoceros’ feelings. When it states, “I wish I was like that snowflake” with regard to a bird, two pages are dedicated to drawings of rhinoceroses in various forms of flight, with wings and balloons. [...] A multi-faceted book, Here Comes Rhinoceros is, in my opinion, a “must-have” for the integrated arts program of any primary or early junior classroom.

Kent Miller, Canadian Teacher Magazine’s Spring 2019 issue
Interview with Helga Bansch

by Linda Koliopoulos and Joan Wright
for »Art of the Picture Book«
March 6, 2019
https://www.artofthepicturebook.com/helga-bansch

Art of the Picturebook: You have illustrated your own texts, as well as manuscripts written by other authors. Do you have a preference?

Helga Bansch: It’s great when a text makes immediately clear pictures in my head. In this case the illustration is easy and much fun, no matter if it is my text or the text of another author. The advantage of having my own story is, I have already dealt with and worked with the topic, the main character and the mood when writing. I’m already invested when I start illustrating. But even with my own texts, it happens that I reject my illustration ideas several times and start over and over again, change the technique or the look of the characters until I find the style that satisfies me.

Art of the Picturebook: Are there special challenges you face when illustrating someone else’s text?

Helga Bansch: Every author has his special view of things, his particular humor or his poetic idiom. The challenge is to interpret the text of the author but also to complement it with my own stories or side characters and to show my own personal points of view. The text brings me into a certain kind of mood, which influences my illustrations. This mood is crucial for the technique and what colour I am going to choose.

Art of the Picturebook: Your latest book »Here Comes Rhinoceros« was written by Heinz Janisch. Can you describe how your longtime collaboration with this author began?

Helga Bansch: A friend showed Heinz Janisch my portfolio. He liked the pictures and sent me his text, »Zack Bummi!«, with the question: „Do you feel like drawing something?“ Of course I wanted to, the text was great! We presented our project to the Jungbrunnen Verlag. It was accepted and became one of our most successful books.

In the meantime we have published 17 books together with Jungbrunnen. I am currently illustrating another book with Heinz Janisch. I like his texts. They are concise, poetic and give me a lot of space for my illustrations.
Art of the Picturebook: As your picture book career develops, do you plan to write and illustrate more of your own work?
Helga Bansch: It is quite possible that there will emerge a few more books, because it is still fun – and if I have ideas with my own texts.

Art of the Picturebook: In what way do you use your silk and architectural papers? Are they used as part of your collages?
Helga Bansch: When I decide to illustrate with collage technique, I start making monotypes on architectural paper with oil colour. I hang up the sheets like laundry in my studio. The paper needs about two weeks to dry. I love this delicate, transparent paper. Sometimes I use it as background but also for colouring the figures.

Art of the Picturebook: When making the choice to illustrate a character as a human or an animal, what factors do you consider? Are there clues within the text that lead you to a decision?
Helga Bansch: Whenever possible, I prefer animals as protagonists. They just leave me more options to express myself. Once an author gave me a text and told me: »It’s the story of a boy that feels at home wherever his father is.« This was not clear in the text. I decided to present a fat hen that feels at home wherever an ugly rat is. At first the author was quite surprised and irritated. But in the end he was convinced. I don’t like to choose the obvious. It’s good to think about other options and possibilities of presentation. To find another unusual point of view is important to me.

Art of the Picturebook: We have read that you prefer short texts that don’t directly spell out what is to be illustrated, leaving you room for your own artistic interpretation. Can you describe a specific example of this within one of the books you’ve illustrated?
Helga Bansch: I want to give you two examples: On page 2 of the book »Here Comes Rhinoceros«, the text reads:

Rhinoceros walks on.
The ground trembles,
but the breeze is calm.

And in »At Night«, a turn-around book, you can find only one short sentence on each page.
Example: »At night, the elephant lies in the tall grass.«
And then »The polar bear snores in the doghouse.«

These short sentences give me many possibilities to illustrate. I am feeling free to think about how I am going to do the illustrations and what kind of story I want to tell with them. That’s a pleasure.

Art of the Picturebook: You approach each double-page spread in a unique way, often changing the perspective. We appreciate the graphic nature of this approach with your use of white space and varying perspectives (seen from above, for example). What drives your sense for designing the pages in this manner?
Helga Bansch: It is important to me to never be boring. The viewer should be surprised, delighted, irritated, amused or puzzled on every page. At least I want to design the pages in a way they want to risk a second or third look.
Their eyes should be eager to explore and understand everything. Each page should invite them to stay and make them curious about the text. I like to show persons, things or animals not in the whole, but only parts of them, so they have to complete them in their mind. Nevertheless, I must not lose the oversight and the mood of the story. That’s a challenge. Therefore I’m always doing a storyboard.

**Art of the Picturebook:** You have a background in puppet-making. Do you still put on puppet shows for children as part of your school visits? What does this background bring to your illustration work?

**Helga Bansch:** Making picture books means also reading for children in libraries, school classes or kindergarten. Working with children is a challenge. They are a demanding audience.

After making the book »Rosie the Raven«, I produced the ravens out of socks, the little girl out of an old dress and the nest, where the little ones were born, out of branches. I asked my daughter, a musician, to compose songs to the story. Reading the book and showing it with puppets accompanied by music is a kind of theater sideshow. The children love it. I enjoy that a lot.

**Art of the Picturebook:** Honoring your audience’s age level is a special aspect of how you approach your work. How do you add in the other layers that are understood only by the adult readers? Is there an example in your recent work that you can describe?

**Helga Bansch:** My book »Attention Weasel!« is a story about a group of animals, living by a lake and singing in a choir every evening. When a weasel appears, (they never saw one before), the animals are scared and don’t want him. But finally they realize, that the new one can whistle, a big thing and enrichment for a choir. The political message in this book for adults is clear. Everybody is asking himself: What is my attitude towards immigrants and refugees?

**Art of the Picturebook:** Feelings portrayed in the facial expressions of your characters are important to you. How do you achieve that level of feeling within your work?

**Helga Bansch:** I often notice, how long and intensively children look at faces of main characters, when I read a book to them. Children want to identify with the protagonists. Faces are significant to them. The eyes and the mouth tell everything!

Another important thing in making books for children is to create feelings. When you are emotionally involved in a story, you are interested and impressed. The possibilities for me to express feelings are to show them in the faces and to select the right colour.
Art of the Picturebook: You have said that you like to "hide something" within your work. Can you explain that and give an example?

Helga Bansch: In "Everything Is Good Again at the North Pole" a sick boy makes, in fever dreams, a fantasy trip with his father. When you read this book only once, you will miss many details: If you look more closely, you find out that the mother accompanies them during the whole trip (the pattern of her dress can be seen on every page). At the end, when the boy is well again, you can discover in his room all the things that he saw during his journey. The boy was inspired by his toys, books, pictures, stuffed animals and posters.

Art of the Picturebook: What was a favorite illustrator and/or a book when you were growing up?

Helga Bansch: My favorite author as child was Astrid Lindgren. I loved her stories. Many years later, when I was a mother, I read them to my daughter. I loved the illustrations of Wilhelm Busch, although they are not specially made for children. Maybe that’s the reason why I don’t want the strict distinction between children’s books and adult books. I like it when reading a picture book to a child, I also have fun, when I find a philosophical idea in the story and a gorgeous artful illustration.

Art of the Picturebook: Many thanks to you, Helga, for sharing your work and your process with us.

https://www.artofthepicturebook.com/helgabansch
Essay on the Illustrative Work of Helga Bansch

From Red to Blue – Helga Bansch and Her World of Colours

by Heike Byn | Eselsohr

She acquired her knowledge of colours and techniques autodidactically in the course of time. She has always been an artist: Helga Bansch is one of the most interesting illustrators in Austria. So far, she has illustrated 45 books, many of these were successful abroad.

At the turn of the millennium, Helga Bansch hit the stage of the children’s book market like a bombshell: Ker-boom! (Jungbrunnen Publisher 2000, for children from the age of 4) is the title of her picture book debut, for which she illustrated a text by Heinz Janisch, and reaped the Austrian Children’s and Youth’s Book Prize for the city of Vienna. The story is about a bird named Sigmund (!), who can only say «Kerboom!» since the day he fell from his nest. Only the conversations with the hare, Carl Gustav (!) on the «thinking sofa» (!) heal him from this trauma. Helga Bansch created a world of colours made of earthy tones with a large amount of red. In the pictures one recognizes a sense for the absurd as well as a loving regard toward all weird creatures. «I am a positive person, who finds humorous aspects in many situations,» says
Helga Bansch. She knows how to gain children’s interest in stories from her professional experience: after all she studied pedagogy, upon her mother’s urging, and became a teacher. She always wanted to be an artist but worked as an elementary school teacher for 25 years. «In my free time I attended further education, worked on my technique, and showed pictures in exhibits. I wanted to convey my art to children by illustrating children’s books,» says Helga Bansch. A first introductory journey to a picture book fair in Bolgna was not very successful, but then came a decisive coincidence: a musician, who was friends with Helga Bansch as well as the children’s book author Heinz Janisch, brought her pictures to his attention. Heinz Janisch enthusiastically sent her a text to illustrate, and the picture book, Ker-boom! arose as a result.

**Black canvas for more luminosity**
The cooperation with Heinz Janisch as well as numerous prizes and awards accompany her career from this point onward, which has brought forth 45 books. Most of these show her preference for a world of colours in red, which has become unmistakable at the latest since the book, Some Days Are like this ... (Text: Heinz Janisch, Jungbrunnen Publisher 2001, from the age of three). The typical Bansch-red even shines on the book cover and accompanies Merike’s daydreams. Where does this luminosity come from? «For a very long time I would first paint the canvases black and then brush on colours such as red or beige. But then several years ago I changed my technique and choice of colours. Since then, I enjoyed working with transparent papers using a collage technique and blue tones,» Helga Bansch explains. This can be marveled at in the books The Beautiful Mermaid (Nilpferd Publisher 2012, from the age of 3) and Fly, Mitzi, Fly! (Tulipan Publisher 2012, from the age of 4).

**Pictures with an ironic independent existence**
Helga Bansch has the ability to implement her own ideas in cooperation with publishers and in doing so artistically stays true to herself, thanks to her popularity, her success and, above all, her unique imagery, which wanders within the realm of drawing, painting, and comic. In addition, her artwork is never limited to a pure illustration of texts, rather they always lead an independent existence. For instance, in the book, Fox and Goose (Text: Antonie Schneider, Bajazzo Publisher 2007, from the age of 5 onward), where the fairy tale characteristics of the story are spiced with irony and humor and the king wearing sunglasses looks like a gangster. The animals in her pictures are humorous personalities, the people look friendly. Looking at the »raven parents« in Rosie the Raven (Jungbrunnen Publisher 2012, from the age of 3 onward), one must grin when they – visibly proud – take their human daughter into their midst.
In search of new worlds

Helga Bansch has cooperated with only a few other authors besides Heinz Janisch. With Mirjam Pressler arose the magically playful Good Morning, Good Night (Beltz & Gelberg Publisher 2012, from the age of 3). In the meantime, Helga Bansch also likes to write texts for her books herself. In recent years she has published 15 of her own productions. Many of her books have been published by Jungbrunnen Publisher, others with Tulipan, NordSüd, or Nilpferd. In addition, Helga Bansch is successful abroad: the 20 Jungbrunnen books alone have 88 foreign licenses. »It is great luck that I can work in a self-determined way and develop further as an artist.« Helga Bansch says happily. Her perpetual search for new colour tones, images and techniques continues to be gripping—and not only in the picture book.

Heike Byn | Eselsohr
Translated from the German by Hillary Keel
Translated Editions

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San zhi dao dan mao | Chinese | Jiaru | Wuhan: Chang Jiang shao nian er tong chu ban she, 2015

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Det mærkelige dyr | Danish | Gry Kappel Jensen | Aarhus: Turbine, 2017
Dikkat Yersincabo Çıkabilir! | Turkish | Dürrin Tunc | Istanbul: Yapi Kredi Yayinlari, 2020
Hu bian de he chang tuan | Chinese | Ketao Zhang Shu | Chengdu: Sichuan children’s Publishing House, 2020

Amelie und der Fisch
Amalie og fisken | Danish | Gry Kappel Jensen | Aarhus: Turbine, 2014
Amelie en haar vis | Dutch | Joukje Akveld | Rijswijk: De Vier Windstreken, 2013
Amélie et le poisson | French | Vincennes: Talents hauts, 2015
Amelia e o Peixe | Portuguese Brazilian | Jose Feres Sabino | Rio de Janeiro: Brinque-Book, 2015
Aimili he xiao yu | Chinese | Mengying Liu | Xinbei: Wei bai wen hua guo ji chu ban, 2016
Sanem ile Balık | Turkish | Dürrin Tunc | Istanbul: Yapi Kredi Yayinlari, 2020

Angsthase
Korean | Seoul | 2021

Las aventuras de Osito
As aventuras de Osiño | Galician | Pontevedra: OQO, 2011
As aventuras do Ursinho | Portuguese | Maria Ângela da Costa Barroqueiro | Pontevedra: OQO, 2012
Les aventures de Petit Ours | French | Laurence Guillias | Pontevedra: OQO, 2012

Bärenhunger
Una gana d’os | Catalan | Elena Martín i Valls | Barcelona: Baula, 2003
Harapeko kuma | Japanese | Itô Miyuki | Hamamatsu: Hikumano Shuppan, 2005
Alkanas kaip meška | Lithuanian | Rūta Jonynaitė | Vilnius: Nieko rimto, 2005
Fome de Urso | Portuguese Brazilian | José Feres Sabino | Brinque-Book, 2008
Un hambre de oso | Spanish | Cristina Rodríguez Aguilar | Zaragoza: Edelvives, 2010
Feng mi shan | Chinese | Xing Wang | Guilin: Guangxi shi fan da xue chu ban she, 2015

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En bjørnetjeneste | Danish | Gry Kappel Jensen | Aarhus: Turbine, 2008

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Chocolata | Portuguese | Dora Isabel Batalim | Pontevedra: OQO, 2007
Cioccolata | Italian | Fabio Regattin | Modena: Logos, 2007
Chocolata | French | Francisco Ortega | Pontevedra: OQO, 2007
Çikolata | Turkish | Istanbul: SEV-Yay ; Kidz R, 2007
Czekolada | Polish | Sylwia Kopeć | Toruń: Tako, 2011
Chocolade | Dutch | Pieter van Oudheusden | Antwerpen: Tectum Publishers, 2011
Chocolata | Galician | Pontevedra: OQO, 2014
Txokolata | Basque | Arkaitz Goikoetxea | Tafalla: Txalaparta, 2017
Cocorico
Quiquiriqui | Portuguese | Pontevedra: OQO, 2006
Çilli | Turkish | Esin Güngör | Istanbul: Sev, 2006
Cocorico | French | Marion Duc | Pontevedra: OQO, 2007
Cocoricò | Italian | Modena: Logos, 2007
Cocorico | Galician | Pontevedra: OQO, 2009
Kokoriko | Basque | Arkaitz Goikoetxea | Tafalla: Nafarroa Txalaparta 2009
Kukuryk | Polish | Beata Haniec | Toruń: Tako, 2011
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Cocoriquec | Catalan | Ariadna Martin | Pontevedra: OQO, 2021

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Ha-Gesher | Hebrew | Shimon Tiklin-Bennet | Moshav Ben-Shemen: Modan, 2011
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Köprüyü geçen – Dev ile Aynın Öyküsü | Turkish | Serhat Yalçın | İstanbul: İlgı Kültür Sanat Yayincılık, 2015
A Ponte | Portuguese Brazilian | José Feres Sabino | Rio de Janeiro: Brinque-Book, 2017
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Los mejores días | Spanish | Frank Schleper | Zaragoza: Edelvives, 2002
Els millors dies | Catalan | Elena Martin i Valls | Barcelona: Baula, 2002
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Fei ba, Mizi | Chinese | Jianmei Gao | Beijing: Wai wen chu ban she, 2015

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Madame Tientoibien et son chien | French | Isabelle Pehourticq | Arles: Actes Sud junior, 2005
Vera og hunden Benno | Danish | Gry Kappel Jensen | Århus: Turbine, 2011
Dona Conceição seu Cao | Portuguese Brazilian | Ines Lohbauer | Jandira/SP: Ciranda Cultural, 2011
Bayan Börek ile köpeği çörek | Turkish | Canan Sofuoğlu | İstanbul: Aylak Adam Kültür Sanat Yayıncılık, 2016
You ai xiao je xun gou ji | Chinese | Ketao Zhangshu | Chengdu: Sichuan children’s Publishing House, 2020

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Furīdorihi bāsan | Japanese | Hiroaki Sekiguchi | Tōkyō: Mitsumurakyoōikutosho, 2010
A senhora Frederica | Portuguese | Manuela Ramos | Lisboa: Livros Horizonte, 2012
Komşu teyze | Turkish | Dürrin Tunç | İstanbul: Yapı Kredi Yayınları, 2016
Liao bu qi de lao nai nai | Chinese | Mingqiang Yang | Chengdou: Sichuan children’s Publishing House, 2020

Fuchs und Gans
Korean | Seoul | 2010

Das Geheimnis ist blau
Mi mi shi lan se de | Chinese | Ketao Zhangshu | Chengdu: Sichuan children’s Publishing House, 2020

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Greta si pietrele magice | Romanian | Bucharest: Univers Enciclopedic, 2020

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Korean | Seoul | 2008
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Da hai bian de xiao fang zi | Chinese | Ying Pei | Shanghai: Shanghai Culture Press, 2018

Hexlein
Lille heks | Danish | Gry Kappel Jensen | Aarhus: Turbine, 2012

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Fru Strubinskins hatte | Danish | Natasja Erbillo | Aarhus: Turbine, 2014
Ta kapēla tēs kyrías Strumpinski | Greek | Marià Angelidu | Athēna: Ekdōseis Ágra, 2015
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Tiao yi xia you duo yuan | Chinese | Ketao Zhang Shu | Chengdu: Sichuan children’s Publishing House, 2020

Das kleine Farben-Einmaleins
Rang ni hui shu shu de yan se | Chinese | Ketao Zhangshu | Chengdu: Sichuan children’s Publishing House, 2020

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Xun zhao guo wang de huang guan | Chinese | Zeng Xuan | Wuhan: Hu bei mei zhu chu ban she, 2010
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I Want a Dog! | English | New York: North-South Books, 2009
Lisa vil have en hund | Danish | Mette Jørgensen | Risskov: Klematis, 2010
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Lisa will einen Hund = Lisha xiang yao yi zhi gou | German and Chinese | Yajing Lai | Shijiazhuang: Hebei jiao yu chu ban she, 2011
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Topini per vicini | Italian | Roberta Scarabelli | Firenze: Motta Junior, 2008
Charivari chez les souris | French | Sylvia Gehlert | Paris: Belin, 2010
Museplage | Danish | Marie Brocks Larsen | Aarhus: Turbine, 2010
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Mini besøger kattene i zoo | Danish | Gry Kappel Jensen | Aarhus: Turbine, 2018

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Petra | Italian | Fabio Regattin | Modena: Logos, 2008
Petra | English | Pontevedra: OQO, 2009
Petra | Portuguese | Dora Isabel Batalim do inglês | Pontevedra: OQO 2009
Petra | Korean | Seoul | 2010
Petra | Spanish | México, D.F.: Consejo Nacional para la Cultura y las Artes ;
El sueño del osito rosa
O soño do ursinho rosa | Portuguese | Dora Isabel Batalim | Pontevedra: OQO, 2007
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Und du darfst rein

Wenn ich nachts nicht schlafen kann
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¡Zas pum! | Spanish | L. Rodríguez López | Santa Marta de Tormes (Salamanca): Lóquez, 2003
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Moi, ma vraie maison ... | French | Isabelle Pêhourticq | Arles: Actes Sud Junior, 2003
A casa | Catalan | Josep Llussà | Barcelona: Baula, 2004
En casa | Spanish | Cristina Rodríguez Aguilar | Zaragoza: Edelvives, 2004
Namie | Lithuanian | Vilnius: Nieko ritmo, 2005
Em Cas | Portuguese Brazilian | Rio de Janeiro: Brinque-Book, 2006
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Katzensprung (A Short Hop) | Wien: Jungbrunnen Verlag | Text: Heinz Janisch

2005

Guten Morgen – Gute Nacht (Good Morning – Good Night) | Weinheim: Beltz & Gelberg Verlag | Text: Mirjam Pressler


Die Verwandlung (Leo’s Dream) | Berlin: Bloomsburg Verlag | Text: Antonie Schneider

2006

Fuchs und Gans. Eine Geschichte (Fox and Goose. A Story) | Zürich: Bajazzo Verlag | Text: Antonie Schneider


Ein Haus am Meer (A House by the Sea) | Wien: Jungbrunnen Verlag | Text: Heinz Janisch

Cocorico (Cock-a-doodle-doo!) | Pontevedra: OQO | Text: Marisa Núñez

Chocolata (Chocolate) | Pontevedra: OQO | Text: Marisa Núñez

2007

Montags Engelchen (Little Monday Angel) | Berlin: Berlin Verlag | Text: Antonie Schneider

Wenn ich nachts nicht schlafen kann (Good Night Giants) | Wien: Jungbrunnen Verlag | Text: Heinz Janisch

Ein schräger Vogel (Odd Bird out) | Weinheim: Beltz & Gelberg

Petra (Petra) | Pontevedra: OQO
El sueño del osito rosa (Little Pink Bear’s Dream) | Pontevedra: OQO | Text: Roberto Aliaga

Frau Friedrich (Ms. Friedrich) | Wien: Jungbrunnen Verlag | Text: Heinz Janisch

Bärensache (A Bearable Matter) | Zürich: Bajazzo Verlag | Text: Heinz Janisch

Mäuseplage (Plague of Mice) | Wien: Jungbrunnen Verlag

Os tres porquinos (The Three Little Pigs) | Pontevedra: OQO | Text: Raquel Mendez

Ene mene mu, und Rechte hast du (Eeny, Meeny, Moe and Rights Have You) | Linz: Kinder- und Jugendarbeitschaft Oberösterreich | Text: Michaela Herzog

Lisa will einen Hund (I Want a Dog!) | Hamburg: Nord-Süd Verlag

3 Katzen (3 Cats) | St. Pölten: Residenz Verlag

Mein lieber Papa (My Dear Dad) | Wien: Jungbrunnen Verlag

Mimi, kleine Ballerina (Brava, Mimi!) | Gossau: NordSüd Verlag

Die Brücke (The Bridge) | Wien: Jungbrunnen Verlag | Text: Heinz Janisch

Und du darfst rein (Please, Come in!) Wien: Jungbrunnen Verlag | Text: Heinz Janisch

Hexlein (Little Witch) | Wien: Jungbrunnen Verlag

Das Geheimnis ist blau (The Secret Is Blue) | Wien: Wiener Dom Verlag | Text: Elisabeth Schawerda

Las aventuras de Osito (The Adventures of Little Bear) | Pontevedra: OQO | Text: Mark W. Heslop | Paco Liván del inglés

Ich kann alles! (I Can Do Anything!) | Wien: Jungbrunnen Verlag | Text: Heinz Janisch

Das kleine Farben-Einmaleins (The Times Table of Colours) | Wien: Wiener Dom Verlag | Text: Reinhard Ehgarter

Die schöne Meerjungfrau (The Beautiful Mermaid) | St. Pölten: Nilpferd in Residenz Verlag

Kommt ein Boot ... Ein Gedicht in 11 Bildern und vielen Sprachen (A Boat Comes ... A Poem with 11 Pictures and in Many Languages) | St. Pölten: Residenz Verlag | Text: Heinz Janisch


2013

In der Nacht ... (At Night) | Wien: Wiener Dom Verlag

Amelie und der Fisch (Amelie and the Fish) | Wien: Jungbrunnen Verlag

Die Hüte der Frau Strubinski (Ms. Strubinski’s Hats) | Wien: Jungbrunnen Verlag | Text: Heinz Janisch

2014

Flieg, Mitzi, flieg! (Fly, Mitzi, Fly!) | München: Tulipan Verlag


2015

Die Rabenrosa (Rosie the Raven) | Wien: Jungbrunnen Verlag

Am Nordpol ist alles wieder gut (All is Well again at the North Pole) | Wien: G & G Kinder- und Jugenbuchverlag

Was macht die Maus? (What Is the Mouse Doing?) | Innsbruck: Tyrolia Verlag

2016

Greta und die magischen Steine (Greta and the Magic Stones) | Berlin: Betz im Uberreuter Verlag | Text: Paul Maar

Kommt das Nashorn (Here Comes Rhinoceros) | Wien: Jungbrunnen Verlag | Text: Heinz Janisch

2017

Maus, Maus, komm heraus (Mouse, Mouse, Please Come out) | Innsbruck: Tyrolia Verlag

Wir sind alle nett von A bis Z (We Are All Nice - from A to Z) | Wien: Jungbrunnen Verlag | Text: Heinz Janisch

Achtung Ziesel! (Watch Out, a Gopher!) | Wien: Jungbrunnen Verlag

2018

Mini mit Tanten und anderen Verwandten (Mini with Aunts and Other Relatives) Wien: Jungbrunnen Verlag

2019

Leni, Schwein und der Andere (Leni, Pig and the Other One) | Wien: Jungbrunnen Verlag


2020

Drei Herren (Three Gentlemen) | Innsbruck: Tyrolia Verlag

Angsthase (Timid Rabbit) | Wien: Jungbrunnen Verlag | Text: Heinz Janisch
2021

Kitzeln kann man sich nicht allein (You Can't Tickle Yourself) | Wien: Jungbrunnen Verlag | Text: Heinz Janisch

Der Pupu (The PUPU) | Wien: Jungbrunnen Verlag

Dr. Maus kommt heut ins Haus (Dr. Mouse Comes to Your House) | Innsbruck: Tyrolia Verlag | Text: Reinhard Ehgartner