

PHOTINI STEPHANIDI

Greek Illustrator Candidate
for the Hans Christian Andersen Award

2026





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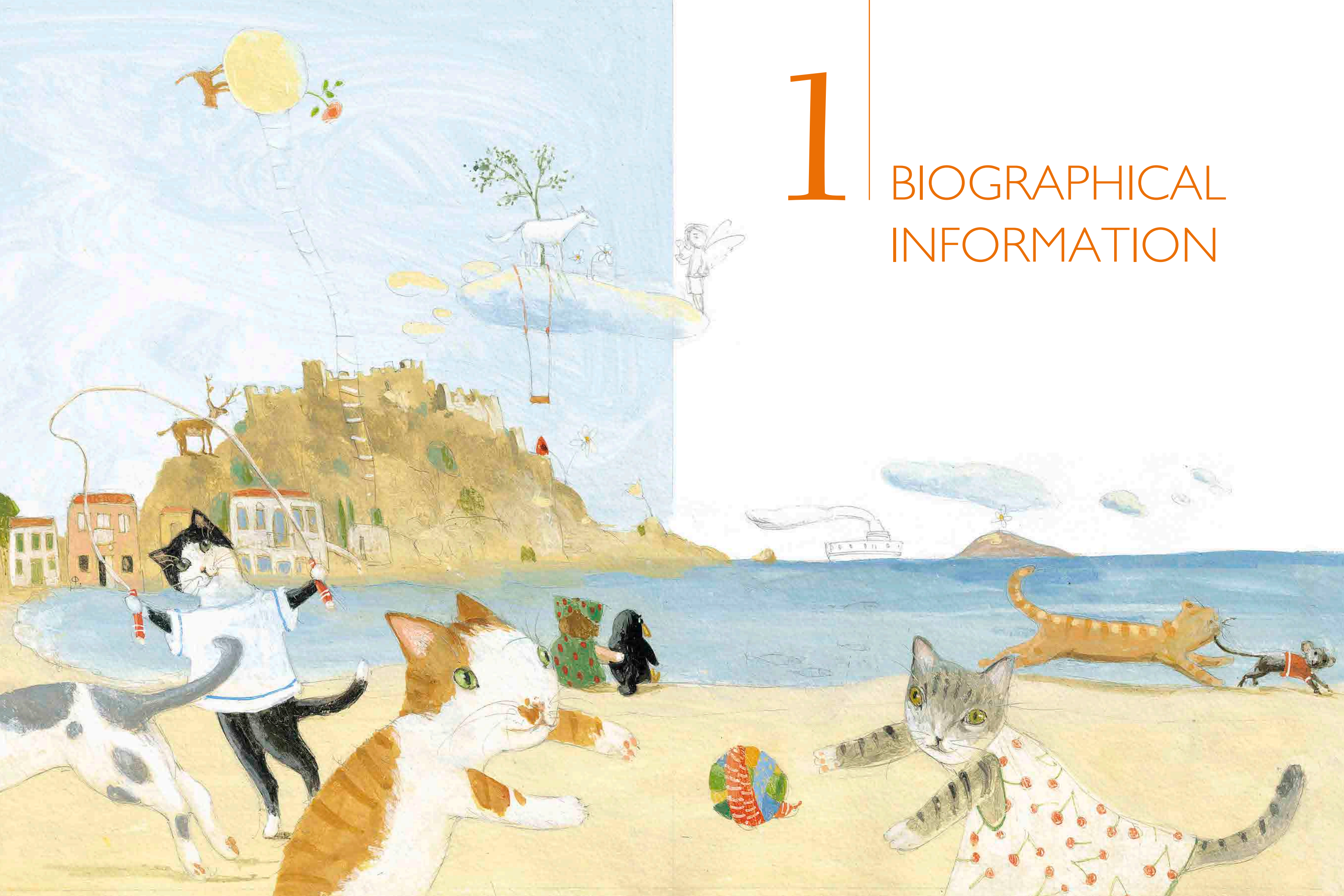
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1 BIOGRAPHICAL INFORMATION





“Every text challenges and invites me to enter a new world, to collaborate in creating a completely original book.”

PHOTINI STEPHANIDI



Born in Athens in 1962, the artist and illustrator Photini Stephanidi – daughter of the painter and distinguished illustrator Yannis Stephanidis – completed her studies in painting at the Athens School of Fine Arts in 1986, where her teachers included painters of international repute such as Yannis Moralis and Dimitris Mytaras. At the same school she also studied in the fresco and engraving studios.

Since 1988 she has exhibited her work in more than twenty individual and numerous group exhibitions of painting, engraving and illustration, both in Greece and abroad. Her pictures have featured in over a hundred published works, including editions of Greek folk tales, picture books by contemporary authors, silent books, literature and poetry, and she has made a speciality of collectors' editions for both children and adults. In some of the illustrated books she has also written the texts.

In recent years she has turned more to writing books illustrated by herself and addressed chiefly to young people, a field in which she has already been awarded distinctions.

Her brief articles on art, current gallery exhibitions and publications, archaeological sites and everyday life, along with her recent work in painting and photography, are regularly published online.

In the field of illustration she has won over 30 awards and distinctions both in Greece and abroad – including three State Awards, the BIB plaque of Bratislava and the Golden Pen of Belgrade – as well as an international distinction for her engravings at the Balkan Triennale Ex-Libris in Belgrade.

She represented Greece both for the 2004 Hans Christian Andersen and the 2008 Astrid Lindgren Memorial Award and in 2023 she was chosen to create the poster for International Children's Book Day, which represented Greece and achieved world-wide circulation.

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CONTRIBUTIONS TO CHILDREN'S LITERATURE





“With what grace Photini takes up a garment that is not her own! She puts it on and treats it with respect, loves it and adds her own luminous caress...”

FOTINI FRANGOULI



Photini Stephanidi is one of the most prominent and talented illustrators in contemporary Greek children’s literature, and her nomination for the 2026 Hans Christian Andersen Award is a testament to her unique contribution to the art of illustration. With decades of creative work, Stephanidi has managed to combine the rich Greek tradition with modern artistic expression, creating works that deeply resonate with readers of all ages.

Her nomination affirms the significant influence she has had in the field of children’s illustration, both in Greece and internationally. Her works stand out for their sensitive and refined visual language, while the sense of vitality in nature that permeates her art, combined with her distinctive use of colors and textures, allows her to create emotionally charged works.

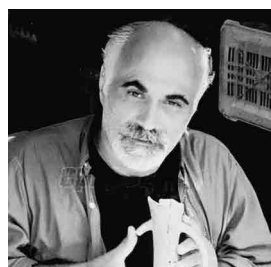
Stephanidi does not merely illustrate a text; her work plays a pivotal role in shaping the narrative. Through her drawings and diverse techniques, she conveys emotional states and delves into the psychology of the characters, highlighting the emotional nuances of the stories in a unique way. Her works exude a sense of innocence, yet at the same time, they are imbued with a more mature, timeless quality, making them ideal for both children and adults.

Her works are perfect for an audience seeking modern, visually rich, and emotionally dynamic children’s books. Her artistic contributions have been recognized both in Greece and abroad, with her books winning awards and being highly sought after for their quality and artistic value.

Photini Stephanidi is nominated for the Hans Christian Andersen Award because her work has proven her to be one of the most innovative and significant illustrators in contemporary children’s literature. Her nomination acknowledges her exceptional contribution to the artistic dimension of illustration, as well as the uniqueness of her work, which continues to inspire and captivate audiences and critics worldwide.

Vagelis Iliopoulos
IBBY Greece President





My long and close collaboration with the artist and illustrator Photini Stephanidi has been an act of mutual absolution. It has often seemed like a necessary game for both of us. At all events, it has something of the charm of a fairy-tale. She is the witch and at the same time the water nymph with the cunning brush that can send my words far further than I aim myself. In the roughly thirty books of mine which she has illustrated till now, her dexterity as a painter has been coupled with a sensitivity of expression which is very much her own and a river of pictures whose flow is inexhaustible. For indeed, Photini Stephanidi is above all an impassioned shaper of images who, while knowing the proper bounds of an illustrator's role, particularly whenever the work is aimed at children, speaks a language that is at once both easy to understand and yet demanding.

For those who have firsthand knowledge of Photini's numerous illustrations and have been delighted by the poetic nature of her design, composition, and colours, her various awards, both Greek and International, are by no means surprising. On the contrary, they come as expected confirmations, positive signals of an aesthetic that knows how to assimilate traditions, visions, secrets and codes in a Greek way. At the same time, however, these accolades confirm that no technological application can remove the tenderness, character and artistic quality from children's book illustration. Because although the tender, childlike soul can be tested repeatedly by the anxieties of the modern world and be exposed to much cultural waste, we must, until that soul matures, protect it as much as possible, with imaginative devices, even with utopia as an ally. This is what Photini Stephanidi does with her illustrations. A joyful antidote, a magical filter. Without speaking two languages, her art lightly dresses up fairy and folk tales, narratives and poems for children with the same clothes worn by her purely pictorial works. From the same cloth are also her engravings, constructions, and works of other distinctive techniques in illustrations for collectible editions for young and old.

Painter cyclist, Photini, greetings! And with your poetic illustrations, keep up the good work!

Christos Boulotis

Christos Boulotis, archaeologist at the Academy of Athens and author, is a major presence on the Greek literary scene and has written books for both children and adults, as well as poetry. He is also the founder of the Museum of Children's Toys and Books on the island of Limnos.



Photini Stephanidi is one of the most capable illustrators in our country. The power of the pictures in her books for children and adolescents captures the imagination of young readers and makes them both dream of the magic worlds of fairy tales and live very special moments in this modern world.

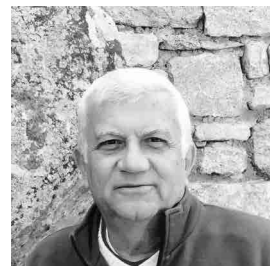
My work with her has always been entirely creative. She knows how to express the author's thoughts, to insinuate herself into the text with such precision and sensitivity that, looking at the picture, you have the impression you see the pages of your book coming to life. As for your heroes, she portrays them exactly as you had imagined them.

She has a passion for her work, respects the text which she is illustrating and, without her having any wish to impose herself upon it, something entirely of her own stands out and sweeps you off your feet. One is fortunate indeed to have a book illustrated by Photini Stephanidi.

Alki Zei

Alki Zei (1923-2020) was one of the most popular and widely translated authors in Greece.





Though I have long been an admirer of Photini Stephanidi's talents as an illustrator, it is only on my two most recent books that I have had the good fortune to work with her and my readers the even better fortune to see the excellent result.

She always treats the material she will be illustrating as something to be cherished, and tries to hear its inner voice before beginning her own work. She is extremely cooperative and pays close attention to the author's opinions and even his objections; but it will always be she who finds the most practical solutions to any problems that arise regarding the illustrations.

As an artist, Photini Stephanidi has achieved something very difficult: to adopt, like Proteus, new forms whenever her material requires it, and yet to remain the same artist, with her own distinctive line and warmth of colour, her own especial atmosphere and unhurried ease of execution, the childlike simplicity which speaks directly to the soul, and the unique patina to her work which reminds me of the ancient frescoes on my neighbouring island, Delos. Her work, though spare and stripped of all superfluous adornment, is rich in content and always leaves the essence to speak out. That is why it is not forgotten easily.

Panayotis Kousathanas

Panayotis Kousathanas, author and educator, has written more than forty books of poetry, novels, short stories and essays on the culture and history of his native island, Mykonos.



There can't be a house in Greece that doesn't have a book illustrated by Photini Stephanidi, or a child who hasn't travelled in the worlds of her colours.

Above all an artist, Photini creates a universe of many levels in her illustrations, a universe where every tiny detail stands out on its own. Through the dozens of books she has illustrated she has touched the minds and hearts of thousands of children, awakening their thoughts and feelings, stirring their curiosity and their imagination.

During the many years that we have worked together I have never ceased to marvel at the creative process through which her illustrations take their form, always different for each book. Disciplined but at the same time completely free they accompany the text step by step, combining words and pictures into a delightful whole.

Alexa Apostolaki

Alexa Apostolaki is a publisher, director of Kaleidoscope Publications.



Widely known through exhibitions here and abroad and the many books she has illustrated for children and adults, Photini Stephanidi is a creator constantly scanning new horizons, never complacent in success, or repetitive in style. Each work she illustrates offers something new, with colour and tone as her chief allies. Detailed without becoming descriptive or abstract yet not impersonal, she never stifles her readers' imagination. Respecting her authors, she displays their work to full advantage, and, when writing herself, does so from the need to externalize accumulated images.

Philomela Vakali-Syroyiannopoulou

Philomela Vakali-Syroyiannopoulou, former IBBY Liaison Officer, is author and illustrator.





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APPRECIATIVE ESSAYS

FOR A SLICE OF RIPE, JUICY, AUGUST WATERMELON

— by *Georgia Kakourou-Chroni* —
presspublica.gr 15/1/2019 | elniple.com 21/7/2019

“WHEREVER WE GO, WE ALWAYS MEET at the same crossroads,” Christos Boulotis has said of his collaboration with Photini Stephanidi; and it is absolutely true. A crossroads, however, that is not easily defined because both of them are constantly exploring their own paths.

Christos Boulotis’s words come from a long time ago. His role as an archaeologist has trained him to delve deeply into the past and within it. A past that he also knows is extremely modern. Thus, whatever his starting point, he will speak to us about current things, adapted to the language of the children that maintains the interest of both children and adults; a poetic and pictorial language.

Photini Stephanidi starts from an inherent sensitivity nurtured by her Asia Minor roots and guided by the more recent historical adventures of Hellenism. The result is determined by her talent, studies, and hard work. She plunges into the language, carefully selects

colours and reception materials, designs the book, and strives not only to not betray the text, but, as much as possible, to enhance it. Her own artistic touches are evident: the pencil that draws, translucent colors, small details in a diverse repetition that constitute recognizable signatures of hers; scattered letters of the Greek alphabet can be found in her drawings and impart that sense of writing as an image.

How does the meeting of the two creators take place at the same crossroads? I cannot know, but it seems as though their different paths have so much in common that, when they meet, they have already agreed on how the conversation of words and images will be shaped. You browse their books, and you feel



that both are light-stepping close to you, one telling you, the other showing you; and you enter that cocoon that was your grandmother’s apron; you hear and you see.

Christos Boulotis has written about Photini Stephanidi that her painting dexterity and her unique sensitivity travel his texts far beyond what he himself aimed for. But for the reader who is captivated by the words of Christos Boulotis, it is evident that this is also true for him; and he pushes the paintings of Photini further. This is the “erotic discourse” of a poet and a painter; the discourse between the solitary

poet and the solitary painter, the one who memorized his words and, as long as the recitation lasted, made her paintings. “Beautiful as her paintings” the painter and “beautiful as his poems” the poet (*The Guardians - Poet and Painter*, Sigma Publications). Both, even if only for a while, as long as the reading lasts, as long as the walk through the exhibition lasts, drive away the “malicious spirits” of the city and offer us a slice of ripe, juicy, August watermelon. ■

Dr Georgia Kakourou-Chroni is an honorary curator of the National Gallery.





A TENDER APPROACH TO THE WORLD

— by *Mariza De Castro* —
To Vima newspaper, 4/4/2004

THE FIRST THING THE EXPERIENCED reader notices when turning the pages of books which Photini Stephanidi (b. 1962) has illustrated is a feeling of artistic fullness, a delicate and tender approach to the world of fantasy, expressed through the colours and forms used to render it. The pictures which accompany the stories have their own life and throw light in a suggestive way on aspects of them which are not directly referred to in the text. They create an atmosphere, and above all set the scene in which the authors' stories move. It is this setting of the scene which distinguishes Photini Stephanidi's illustrations and makes each of her works unique. The colours, the composition, the light, the materials she uses in her paintings and her acute observation of the surrounding world make it feel both near and familiar to us,

while at the same time creating a feeling of its complexity and its momentary changes. Her work has a poetic quality which matches perfectly the texts she chooses for her illustrations. Several among them have been written by Christos Boulotis and three of these form the subject of today's article.

The Statue Who Was Always Cold (Hellenic State Children's Book Prize, 1999) deals metaphorically with 'the loneliness of statues' and literally with the depressing coldness that reigns in the halls of museums and how the exhibits can achieve life by telling visitors about their life and times. The heroes of the book are a child and a statue known to archaeologists as 'the little refugee'. Both are similar in age to the readers that the book is aimed at. The boy and the statue fall into conversation, and what they talk about ranges from how the people at the museum go about their work to subjects such as the history of the Greek world. As a practical teaching method, this way

of approaching ancient artifacts bears fruit, since children are drawn into the fairytale and emerge from it in a thoughtful frame of mind, with questions about the works which they try to find an answer to. Photini Stephanidi has set the scene for this dialogue, and with her use of colour has tried to breathe life into the marble statues, creating exactly the desired impression that feelings exist within the cold and austere walls of an archaeological museum.

In *The Dog is Flying, Flying*, her paintings depict the world of children: games, visits to the playground and other diversions. The dog-shaped balloon of the story plays, flies and finally punctures and is lost, leaving the little girl who had owned it with sweet memories of the fun they have enjoyed together. It is a tender recounting of everyday events, unspoiled by the fact that it will end in death. In the tale, it is the dog that is lost; in real life the loss may be that of someone near and dear to us – and yet the memories of happy times remain. The illustrations are at times dense in structure and coloured vividly, when they depict the intensity of children's games, and at times loose and fragmentary, with soft and gentle shades, when it is emotions they convey.

In a very different vein is *The*

Guardians - Poet and Painter. A fairy-tale for grown-ups, its subject is the romantic idea of the loneliness of the creative spirit. Its two characters, the poet and the painter, live on the opposite edges of the city, love each other and yet never meet. Could this be how they keep both their feelings and their art intact, fearing that reality will spoil the idealized picture that each has of the other? The book is laid out so that samples of each artist's work appear on facing pages: to the left the thoughts and monologues of both, as written by the poet, and to the right the pictures created by the painter during this period of quest for perfect love, their dark colours reflecting the emotional extremes which she experiences and her anguish at a meeting never consummated. ■

Mariza De Castro is a well-known author and critic.

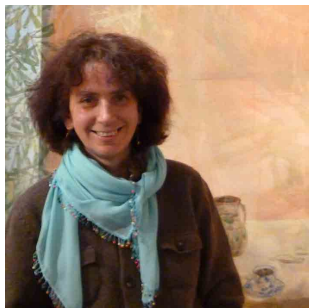




4 | INTERVIEWS

I WANTED THIS IMAGE TO EMBRACE EVERY CHILD

— by *Despina Rammou* —
a8inea.com, 1/4/2023



What meeting can have more sincerity than the blackbird or the robin that comes at the same time each dawn, at the time determined by the sun

and not by our clocks, and gives courage, strength, saying 'Here I am, here you are too, dawn has broken and it is spring?'

It is spring for paintings and words, because every year, on April 2nd, World Book Day for Children is celebrated. This spring gathering of children and young adults who love books was established by the International Board on Books for Young People (IBBY) in 1966.

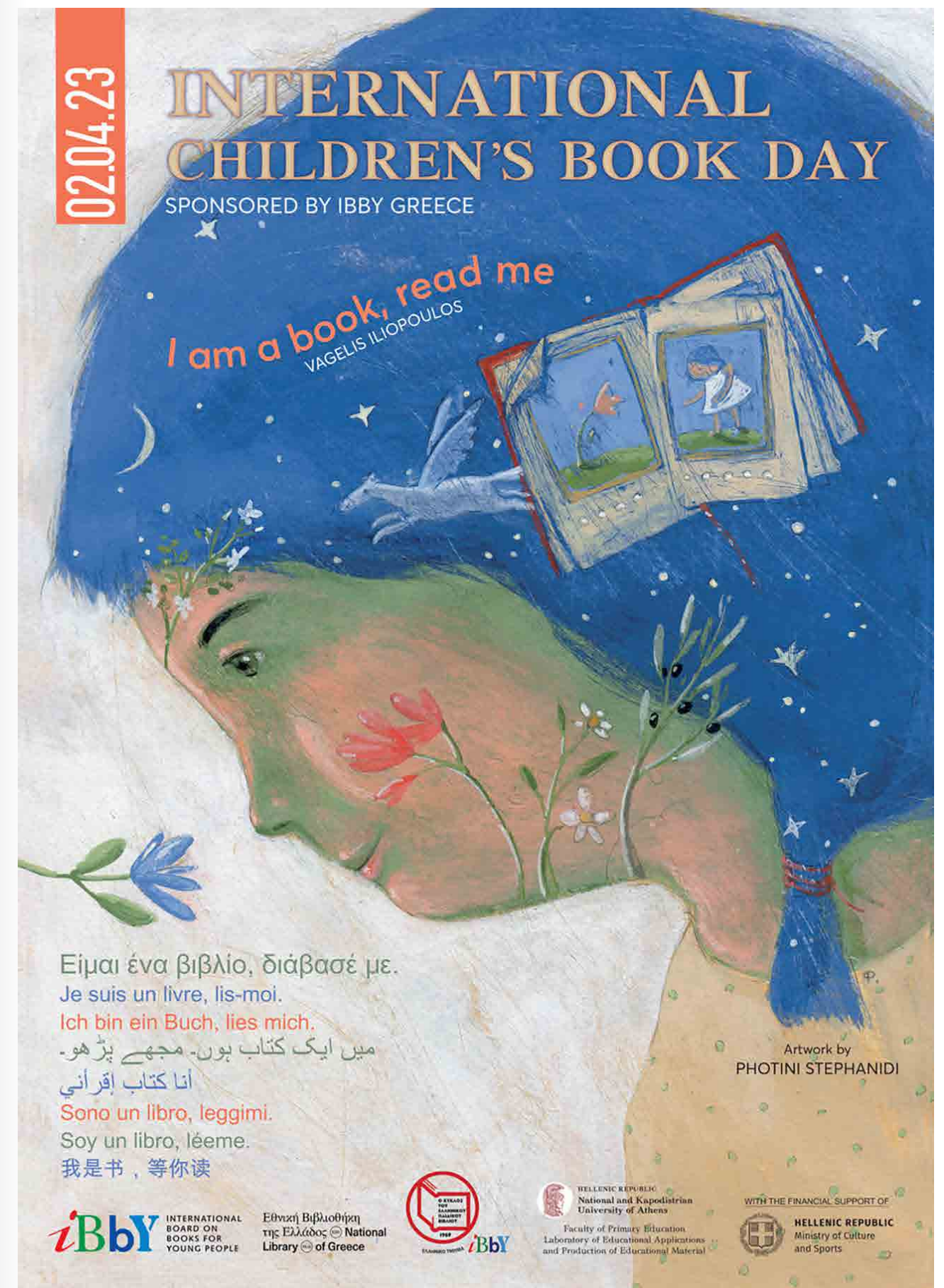
Since then, every year, a different national section of the organization prepares a message and a poster that are shared around the world. For 2023, the Greek section of IBBY took on this responsibility. So, on April 2, 2023, the heart of children's books around the world will beat "Greek".

The message was written by the

writer Vagelis Iliopoulos, and the poster was designed by Photini Stephanidi. The poster and the message have already begun their journey around the globe. So we think it is time, now that everything is over, now that everything is starting again, to enter those gardens of Photini's, the secret ones.

But now, something more was needed. This image should embrace every child, speak for itself, stand without words, be distinguished from afar, be able to be printed in a supersize and also in miniature. That's how I arrived at the little girl. A single being for all. For our entire earth together with its sky.

D.R.: This year, World Book Day for Children, on April 2nd, has a Greek colour. IBBY entrusted the Greek section with the creation of the message and the poster for the



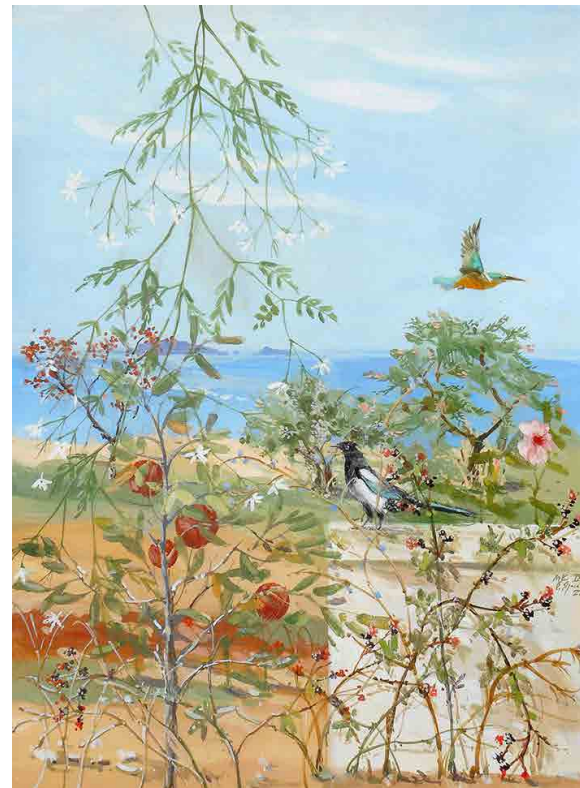
celebration. A poster and a message that travels around the world, that millions of children read, hear and see. A great responsibility, a great joy. What did you decide to depict in this poster and why?

Ph.S.: The assignment to create the message and the poster for the Greek section who took it on, was announced to us – and I feel particularly grateful for this honour – more than a year ago, in February 2022. A year later, the official announcement was made in Bologna – at the International Children’s Book Fair – and posters began being printed in many languages using our files, which the Greek section of IBBY ensured were sent to the sections in other countries.



The image began to adorn spaces with children, the message was being translated – even set to music. Its journey began on April 2nd. The proposal from the IBBY Greece president had just been made, and the first feelings I experienced were those of honour and joy. However, these emotions gave way to responsibility a few seconds later. We hadn’t even hung up the phone with the president yet, and I had already been thinking about colours.

Blue, cement green, ochre, rouge anglais. I searched again for Greek colours, colours of the homeland, that I use in my work generally, I select to see around me, colours of ancient and Byzantine frescos,



which I have loved and venerated all my life.

But now, something more was needed. This image should embrace every child, speak for itself, stand without words, be distinguished from afar, be able to be printed in a supersize and also in miniature. That’s how I arrived at the little girl. A single being for all. For our entire earth together with its sky.



D.R.: “Secret Gardens” was the title of your last exhibition. “Secret” I could only describe as that which sustains this beauty. Otherwise, your gardens arrived like a deafening reminder that there is still a vibrant aspect to life. Is this a lost spring? Or a refuge that is always there for us?

Ph.S.: I would say the latter. Spring will always come in its time “without looking at our own melancholy,” as the message from the flowers, birds, sea, living things, trees, mountains, the sun and moon arrives at our little corner. Silent, secret gardens appear on every step of ours without distracting from our

driving, our phones, our anxieties. But a glance, a chirp is enough to bring us back. I consider this is the great secret. This obvious thing that everyone overlooks. And also this is our eternal refuge. What encounter can have greater sincerity than the blackbird that arrives at the same time every dawn, at the time determined by the sun and not by our clocks with their summer or winter time, and gives courage, strength, saying “Here I am, here you are too, dawn has broken and it is spring”?

D.R.: Paintings, one for each month, small universes, nature in all its grandeur, and on the other hand a detail, a single seashell, a poppy, a sprig of almond branch. In your Gardens, the small and the large seem to have the same power.

Ph.S.: The small one has more power. From there everything begins. The study of the small transcended representation. No realism at all. And when the small developed into paintings, more free, more abstract, it was as if it gave another gift, as if it gave the power for everything to blossom. And in a mysterious way, as all the pictures stood in the gallery, created a heartfelt emotion, far away from realism.

D.R.: “Let a different April open, let us not fall any further; nature, full

of life, cries out: 'homeland, Greece, fairy tale, Greek myth, Easter, Holy Week', cries out spring in its highest form that the true poet knew," you have said about one of your Gardens. Are all these sources of inspiration in your illustrations? What else could be inspiration?

Ph.S.: A word that was unexpectedly heard. Two bay leaves and a dried flower scattered on the floor in a chapel where no one enters. The smell of freesia, daffodil, wild violet. A joyful laugh. Running on green grass. A song. Music from a window at night. A chirping sound at five in the morning. Presence. Absence. Joy and sorrow. Loss.

D.R.: Wearing a pair of "shoes with straps", your family have crossed through troubled times and places. Bithynia, Uzbekistan, Constantinople, Rafina, Athens. I am referring, of course, to the history of your family, a small taste of which we get from your book *My Tzieri, 1922*. Over 100 years, in which everything is lost and then found again in an instant. Were they different times? Were the people different?

Ph.S.: These little shoes, as if they are stronger than the 40 pairs of iron shoes in fairy tales remain intact, they don't melt, no. They are a gift, a provision from both my parents. My roots. And indeed, since I first wore them as a child, my grandmother (my father's mother)



recounted to me, in fragments as the moment dictated, what she experienced on her great journey. And the times were different, and the people were different. The hardships were like mountains, but as if the family still held on from heroic times, times of sacrifice, as if it held on to hope, had a destination and a goal, maintaining its creativity intact, from the simplest, everyday things to the point where that creativity became a high art. And what simplicity, humility, zero arrogance. They were creating as they breathed.

I kept all the awards as if each one were a warm smile, since I never expected them. I gained some more friends, as the awards were the occasions we met and are still good friends. And if I have gained even one more child's gaze, that's the best award.

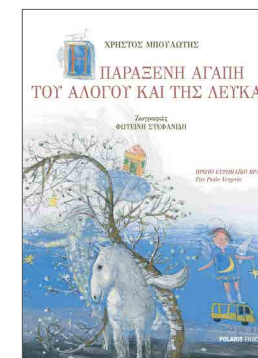
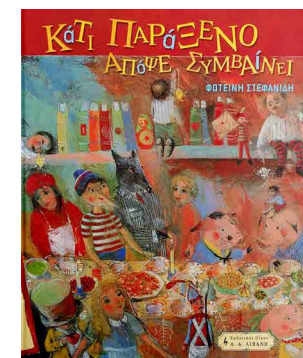
D.R.: You've illustrated many books. Could you choose one and say why?

Ph.S.: There's one that I think was very much loved: *Something Strange Is Happening Tonight*.

Eleven classic fairy tales in one, along with personal experience. It was a large project that kept me in my chair for four months, day and night, holidays, Sundays. In other cases, three years wouldn't be enough to finish it. But longing to reach the destination moves a whole mountain.

Here, however, I can't fail to mention my long-standing collaboration with Christos Boulōtis, which resulted in almost 30 books, some of which opened up paths for my artistic work. *The Cat from Smolenski Street, For You, My Bird, Shards of Absence, The Statue That Was Always Cold*, and many others, with *The Strange Love of the White Horse and the Poplar Tree* holding a special place in my life and heart.

And also the series of traditional fairy tales that was my first big step into the field of illustration, along with the small series of



first-reader books that I illustrated purely with painting.

D.R.: Your work has received many important awards. In the course of your creative journey, what have you left behind, what have you gained and kept?

Ph.S.: I remember the awards ceremony approaching and not wanting to leave my work table. I'd climb up to accept the great honour, and my hands would be still stained with colours I couldn't wash away. I kept all the awards as if each one were a warm smile, since I never expected them. I gained some more friends, as the awards were the occasions we met and are still good friends. And if I have gained even one more child's gaze, that's the best award.

D.R.: At the other end of this path, there are often children. What do you have in mind when you try to give flesh and blood to the worlds of fairy tales? Honestly, have the children taught you anything?

Ph.S.: I always think of children, from the first sketch. What concerns me most is not to compromise the art, its level. On the other hand, I do not seek obscure solutions and I never follow "trends." I have a career as a visual artist, and illustrating for children fits into that, and in fact, it even transcends it, since each text

challenges and invites you to enter a new world, to collaborate, to direct.

I have learned a great deal from children. There are still elements that I interpret as I have seen a child interpret them, or exactly as I interpreted them when I was a child myself. This sets me free, makes me not think about a “perfect” result, but about the feeling, the experience that carries and whatever it brings out, to be genuine.

D.R.: The truth is that you’ve managed to make even a crocodile sprout... bloom. Is the unrealistic element a glorious field of opportunity for an illustrator?

Ph.S.: Oh, our dear little crocodile... The ultimate story of the persecuted, the children’s favourite! The transcendental, the different, the unexpected give the illustrator the opportunity to stray from the ordinary. Especially if these elements circulate within the illustrator’s being, flow into the illustrations, into the writing, ultimately into life, and make the pictures lighter, more fleeting, giving them creative joy and meaning.

D.R.: Will you tell us what you’re working on now? Are you bringing a new story to life?

Ph.S.: Thankfully, yes. As soon as one work ends, another begins. And I’m eagerly awaiting its coming to life. And when the story truly comes alive, what a breath of life that gives us! ■

Despina Rammou is a journalist specializing in children’s books.



COLOUR OFTEN SHOWS ME HOW TO PROCEED

— by *Evlalia Panou* —
bookpress.gr, 9/8/2023



Photini Stephanidi, a remarkable painter and book illustrator, grew up in an artistic family – her father was the renowned painter Yannis

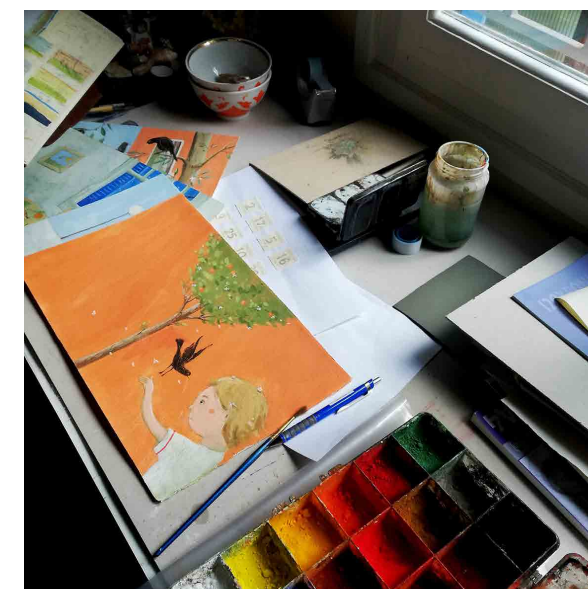
Stephanidis. She also grew up surrounded by books, as the Stephanidis publishing house was a family business, and the then young Photini learned the entire publishing process from the inside.

I met her on a warm summer afternoon at her home and studio. The pine tree in front of her balcony may have broken her roof, but it more than compensates with the song of the blackbirds that visit her every year – inspiration for her silent picture book, *The Blackbird* (published by Kaleidoscope).

Ev.P.: I see only a few colours on your work table.

Ph.S.: Here I have four colours. Ochre, rouge anglais, black – what we call “fumo” – and white. With these colours we were “born” here

in Greece. The ancients mixed fumo and white and it yielded a grey, which, however, next to the ochre, appeared blue. Ochre combined with rouge anglais creates a warm orange colour. Rouge anglais with black – and white together – create mauves. And ochre with black produces browns and greens. Additionally I use the green of cement, the yellow of France, the Egyptian blue, the red of cinnabar. And also minium and kokinila (a kind of carmine made from insects) and two types of white, titanium and zinc, depending on the



coverage I want to achieve. You can achieve much with little.

Ev.P.: What do you paint with?

Ph.S.: Almost exclusively with egg tempera or watercolours. They produce a different light and make the works breathe.

Egg tempera and watercolour produce a different light and make the works breathe.

Ev.P.: In your studies, have you come into contact with significant artists?

Ph.S.: I was fortunate in that. Just having my father close, watching him working since I was born... Then came the excellent teachers at the School of Fine Arts. I even had the opportunity to study with Yannis Moralis* for a year.

Ev.P.: Did Moralis love young people? Did he want to help them?

Ph.S.: Very much. He came to all our exhibitions, always with a kind word, a pertinent observation. On the last day of the year I studied in his workshop, I took the courage to show him some of my illustrations. His words strengthened me.

Ev.P.: What is your favourite illustration technique? We were talking about the egg...

Ph.S.: I use it almost exclusively. Although sometimes I also use other techniques at the same time,

pencils, engravings, etchings, monotypes, lithography elements. I never use a computer. Generally, I would call it a mixed technique, with egg tempera as the main basis. And also pencil, ink and watercolour.

Ev.P.: However, everything there – on the computer – is completed.

Ph.S.: In scanning, in colour processing, in design, in layout, I'm always there. And I always give the atelier a handmade detailed cachet in natural size. I want to have the whole book completely in my mind and on paper so that it can be completed electronically and printed as I have dreamed of it.

Ev.P.: The cachet is like a guide, how the final book will be made?

Ph.S.: Yes, and I never throw my cachets away. They are valuable to me.



Ev.P.: From where do you draw inspiration? Do you search within stories?

Ph.S.: Usually, blank paper inspires

me. However, I first work with the text, structuring the book, how the text will generally be shared. Everything with sketches or very small booklets sewn to the spine with a thread.

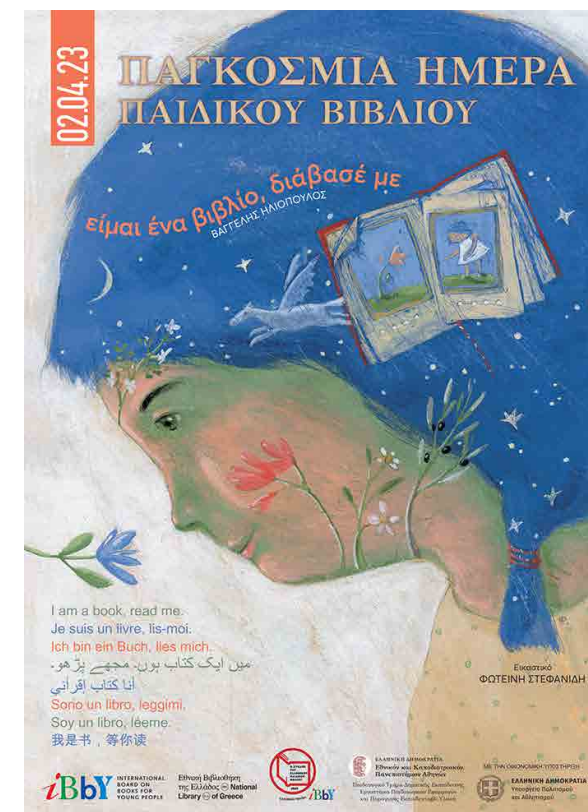
With the first mockup, along with the search for style, I often start directly with colour, and that shows me how to proceed.

I choose the colours from the heart.

Ev.P.: How do you choose the colours generally?

Ph.S.: I choose the colours from the heart.

Ev.P.: Is that how it happened with the IBBY international poster?



Ph.S.: Absolutely. With which colours did I feel that I could speak Greek everywhere? Green, blue, ochre. These colours revealed the little girl.

Ev.P.: What attracted you to the art of illustration?

Ph.S.: I was fascinated sitting next to my father and seeing a new whole book before my eyes, back then. My father created very beautiful books. From when I was very little, he would sit me at the table where he created his illustrations. I see this in children when I visit schools or libraries. When the result becomes a tangible book, suddenly you hear: “Did we make a book that you can read?” We also had many beautiful books at home, fine editions; we read from a very young age, seeing pictures, decorations and fonts, even when we were unaware of it.

Ev.P.: Do you draw inspiration from books? Does reading something make you want to paint something?

Ph.S.: From poetry. I'm currently preparing something from Lorca, and especially for children. Lorca was the first poet whose poetry I worked on extensively. I love him very much – mainly his style. It fits the unpredictability of painting, and he was a painter himself. He was my teacher, in a way, of immediacy. He said somewhere that you shouldn't torment a work and

struggle endlessly with it, because afterwards the artist is exhausted and the work is dead. Federico draws his lines, puts the marks of colour, and moves on. Our brushstrokes should be decisive, not “for later.”

Ev.P.: Did you have a favourite illustrated book when you were young? Has it influenced you?

Ph.S.: Our first-grade alphabet book, illustrated by Kostas Grammatopoulos, a great engraver of his generation, like Moralis. He generously gave the best he had to the children of Greece at that time. It’s no coincidence that his work won an award at the International Leipzig Book Fair. Now that I mention it, it has influenced me in the inventiveness of the style. I often use two styles that coexist in the same illustration.



Ev.P.: Do you think it would be good for children to draw more?

Ph.S.: Children want to draw. From my few visits to schools – although I worked with children five years ago – I feel they want the creative field to be free. Let them do what they have in their hearts.

We designed the birds with oil pastels, cut them out, and scattered them in the city we had made.

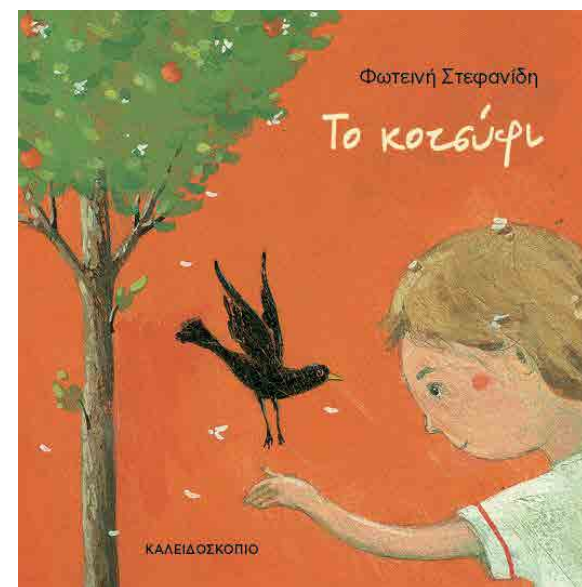
Ev.P.: Is there any workshop with unprepared children that has been successful?

Ph.S.: A good idea is what we did at Iraklion Municipal Library with *The Blackbird*. Some of the children had never been to a workshop before, and all went wonderfully. They did a group project; they built a city on a sheet of thick cotton cloth with oil pastels, a two-dimensional city. Every child drew its own house. There, we had surprises! Large apartment buildings, houses with cracks, old one-storey houses with gardens, little apartments with clotheslines. Afterwards, we made blackbirds. We had taken brown and black cardboard and there was an explanation: the female is brownish and has a brown beak, the male is black with a yellow beak, and their babies are also brown. We designed the birds with oil pastels, cut them out, and scattered them in



the city we had made. This went very well. I think this is a key: group work to learn how to cooperate, but also individual work because each one made his or her own house and a different bird... And we had the double style!

Ev.P.: Let’s go back to your book, *The Blackbird*. How did the idea come about?.



Ph.S.: This bird used to come to our yard many years ago. Essentially in this book I am the mother, I am also the child, my life is here and everything I learned from the blackbird.

Ev.P.: What has the blackbird taught you?

Ph.S.: The blackbird’s song has a lot to do with the cycle of life. It taught me that in mid-February I will hear two notes, then they will become three, and then, a few days later, they will become five. Suddenly, a whole song begins, the male calls the female. The eggs come. They take their bath in the cat’s water. Very friendly, they are not afraid at all in the city. In spring, the peak comes, they sing all day. Then they disappear. There you learn to wait. You know that as soon as you hear the first note

again, you live the great day of the dawning year, the beginning of spring.

Ev.P.: This cycle exists in the book too.

Ph.S.: Yes, and in the book we also have the cat's attack. If, alas, the chicks are lost – because this also happens – the female blackbird will lay more eggs. Until it manages to form a family. So it also teaches us not to give up.

Ev.P.: How would you like the children who read it – or rather, see it, because it's a silent book – to feel?

Ph.S.: Silent, but chirping. I think that if they see a real blackbird, they will recognize it. Moreover, if they see it with their parents, I hope the adults won't be as

indifferent as they are in the book. I criticized them a bit, because they're always in a hurry – they don't stop to appreciate the miracle happening around them. We retain the charm, the beauty of these small miracles, from a little bird appearing at our window to a poppy growing in the cracks of the pavement.

Ev.P.: So, alert for the small great things. Thank you, Photini.

Ph.S.: Thank you very much, Evlalia, and what a name you have! Ev=good, λαλία=speech, chirping, song! So, you are the one who sings beautifully! ■

*Yannis Moralis was a significant Greek painter of international recognition and a professor at the Athens School of Fine Arts.

Evlalia Panou is a journalist





5

AWARDS & DISTINCTIONS





Tender, inventive and light-hearted, with small details which in other contexts would be insignificant and might even escape one's attention, but which here Photini Stephanidi has transformed into compositions of moving sensitivity - such as the grasshoppers' wedding, the ant, the olive tree, the apple and the steam rising from the cooked potatoes.

The pictures embrace the text and give it breadth and depth without exerting pressure on it or limiting its autonomy, while at the same time doing more than merely illustrating it.

Vasso Psaraki, illustrator, Grounds for awarding IBBY'S Illustration Prize to the book *Sheep Bells and Roast Potatoes* (author: Ch. Boulotis)

2024

The Blackbird | No 1 in the Bibliography

- Prize for picture book from the literature magazine *ANAGNOSTIS*, Greece
- *THE WHITE RAVENS*, Internationale Jugendbibliothek, Munich, Germany
- *Golden List Elniplex*, Greece

2021

Shoes with Straps | No 69 in the Bibliography

- Young adults' literature Award from *Greek Section of IBBY*, Greece
- *THE WHITE RAVENS*, Internationale Jugendbibliothek, Munich, Germany
- Public bookstore prize, Greece
- The best of the best in the *Golden list Elniplex*, Greece

2018

The Rag-picker Cat Bam-Boom and the Moon | No 17 in the Bibliography

- Award for the cover and art direction from *Greek Section of IBBY*, Greece

2013

The Small Book of the Strange Love | No 100 in the Bibliography

- *THE INTERNATIONAL GOLDEN PEN OF BELGRADE AWARD*, Belgrade, Serbia
- *EBGE Mention*, Greece

2012

The Tale with the Forgotten Words | No 24 in the Bibliography

- *THE WHITE RAVENS*, Internationale Jugendbibliothek, Munich, Germany

2012

Stories Told by the Stone | No 33 in the Bibliography

- Prize for picture book from the literature magazine *DIVAZO*, Greece

- 2012
Greek Mythology 1 | *No 29 in the Bibliography*
 ■ **THE WHITE RAVENS**, Internationale Jugendbibliothek, Munich, Germany
- 2011
The Hidden Water | *No 34 in the Bibliography*
 ■ *Prize for picture book from the Greek Section of IBBY, Greece*
- 2010
The Dog's Life of John Afentoulis the Cat | *No 36 in the Bibliography*
 ■ **STATE AWARD FOR ILLUSTRATION**, Greece
 ■ *Prize for picture book from the literature magazine DIAVAZO, Greece*
- 2010
Without a Shadow | *No 101 in the Bibliography*
 ■ **THE INTERNATIONAL GOLDEN PEN PLAQUETTE OF BELGRADE AWARD**, Belgrade, Serbia
- 2009
Seven Orphan Pencils, Seven Stories | *No 40 in the Bibliography*
 ■ *Prize for picture book from the literature magazine DIAVAZO, Greece*
- 2007
Something Strange Is Happening Tonight | *No 3 in the Bibliography*
 ■ **STATE AWARD FOR ILLUSTRATION**, Greece
 ■ **EBGE Grand Prize**, Greece
 ■ **BNF SELECTION**, Paris, France
 ■ **THE WHITE RAVENS**, Internationale Jugendbibliothek, Munich, Germany
- 2006
Mrs Mina and the Spring | *No 45 in the Bibliography*
 ■ *Prize for picture book from the literature magazine DIAVAZO, Greece*

- 2005
When the Ball Has Crazy Dreams | *No 48 in the Bibliography*
 ■ **THE INTERNATIONAL GOLDEN PEN OF BELGRADE AWARD**, Belgrade, Serbia
- 2005
A Game With Dreams | *No 50 in the Bibliography*
 ■ **THE INTERNATIONAL GOLDEN PEN OF BELGRADE AWARD**, Belgrade, Serbia
- 2005
Sheep Bells and Roast Potatoes | *No 49 in the Bibliography*
 ■ *Prize for illustration from the Greek Section of IBBY, Greece*
- 2003
One, Two, Three! | *No 5 in the Bibliography*
 ■ **STATE AWARD FOR ILLUSTRATION**, Greece
- 2002
The Statue Who Was Always Cold | *No 54 in the Bibliography*
 ■ **IBBY'S Honour List**
- 2001
The Sad Nightingale | *No 53 in the Bibliography*
 ■ **BIB PLAQUE**, Bratislava, Slovakia
- 1998
When The Storm Rages | *No 56 in the Bibliography*
 ■ **FIRST AWARD from the Arabic World International Biennale**, Beirut, Lebanon
- 1995
The Soothsayer | *No 66 in the Bibliography*
 ■ *Illustration prize from the Greek Section of IBBY, Greece*



FOR THE TEXT THE FOLLOWING BOOKS

HAVE BEEN AWARDED PRIZES

2012 | Prize from the Greek Section of IBBY for *Haroula In the Seven Skies*, Greece (No 81 in the Bibliography)

Author Eleni Sarantiti

2010 | Prize from the Greek Section of IBBY for *The Hidden Water*, Greece (No 34 in the Bibliography)

Author Lily Lambreli

2008 | State Award for *Seven Orphan Pencils, Seven Stories*, Greece (No 40 in the Bibliography)

Author Fotini Frangouli

2007 | Prize from the Greek Section of IBBY for *The Cat of Smolensky Street*, Greece (No 41 in the Bibliography)

Author Christos Boulotis

2006 | Award from the Academy of Athens marking the book *A Game with the Little Soldiers of Peace*, Greece (No 44 in the Bibliography)

Author Christos Boulotis

2006 | Prize from the Greek Section of IBBY for *Persephone's Song*, Greece (No 46 in the Bibliography)

Author Fotini Frangouli

2004 | Prize from the Greek Section of IBBY for *The Watermelon Thief*, Greece (No 52 in the Bibliography)

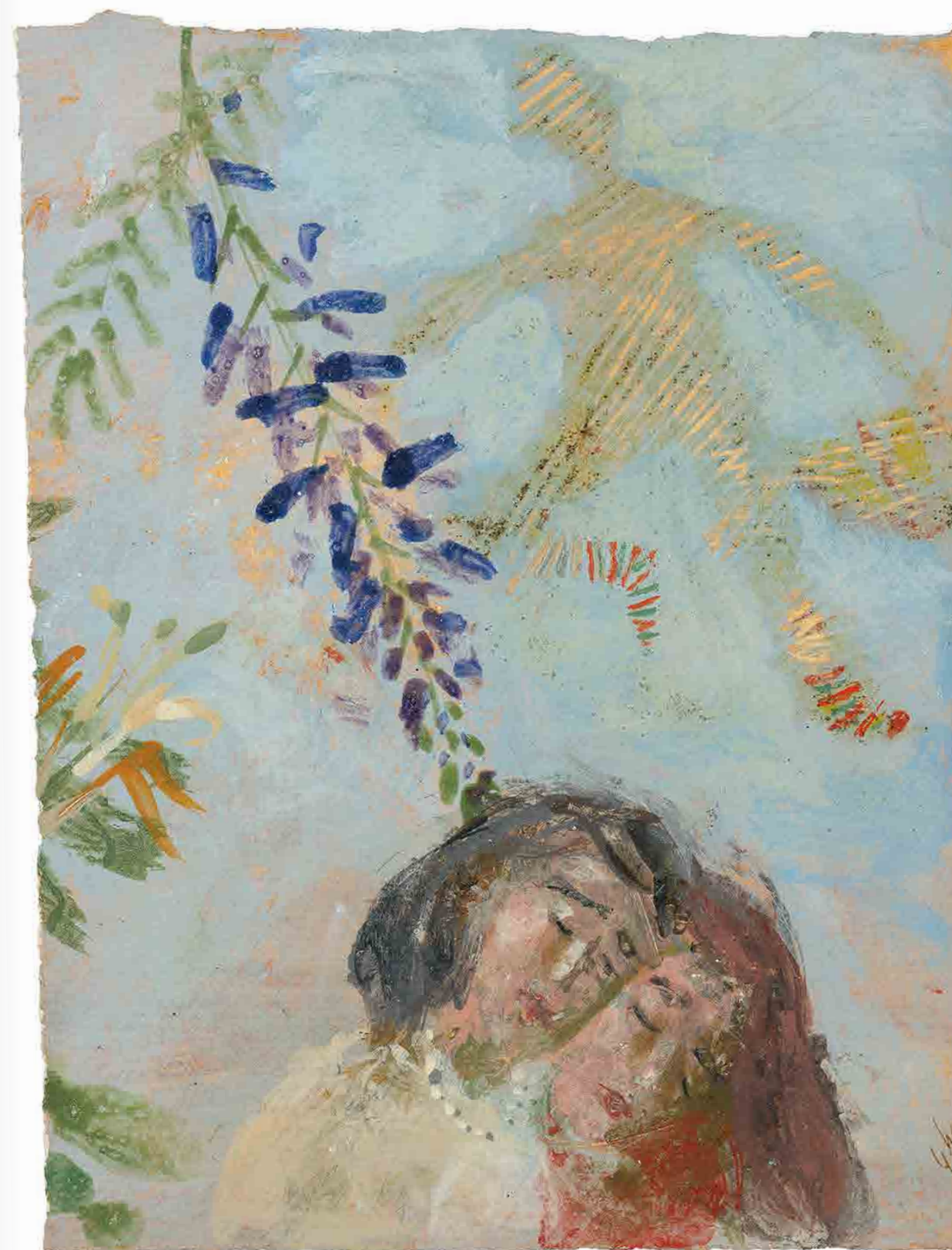
Author Christos Boulotis

2000 | State Award, Prize from the Greek Section of IBBY and literature magazine *Diavazo* prize for *The Statue Who Was Always Cold*, Greece (No 54 in the Bibliography)

Author Christos Boulotis

1989 | Pier Paolo Vergerio 1st award for *The Strange Love of the White Horse and the Poplar Tree*, Padova, Italy (No 27 in the Bibliography)

Author Christos Boulotis





6

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Children's Books

As an author

and illustrator

To kotsýfi

2023 The Blackbird

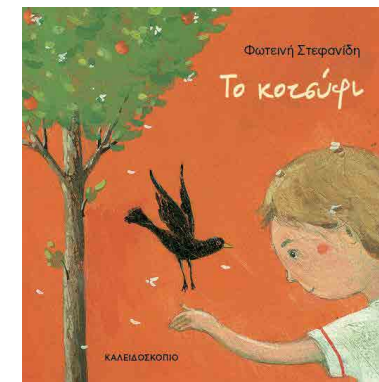
To κοτσύφι

Silent book

Kaleidoscope, Athens, 36 pp., 20x20 cm,

ISBN: 978-960-471-253-3

01



Ta tría déntra

2022 The Three Trees

Τα τρία δέντρα

Silent book

Greek IBBY, Athens, 36 pp., 21x21 cm,

ISBN: 978-960-99903-5-6

02



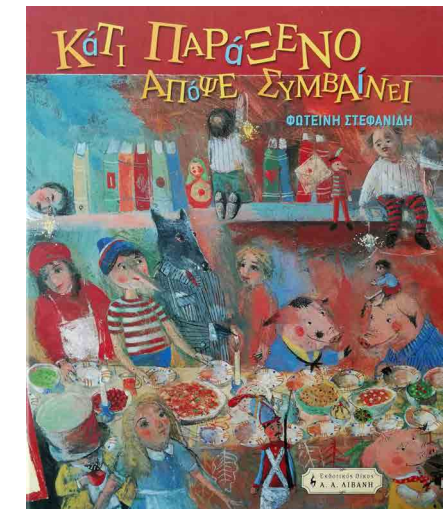
Káti paráxeno apóψε symvaínei
2006 Something Strange Is
Happening Tonight

Κάτι παράξενο απόψε συμβαίνει

Livanis, Athens, 88 pp., 24x29 cm,

ISBN: 960-14-1330-8

03



Alfavíta

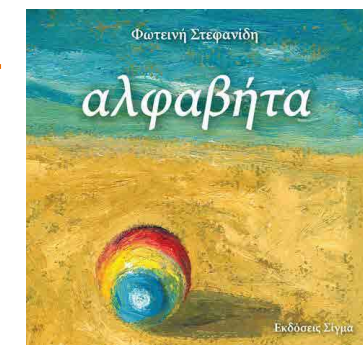
2002 The Alphabet Book

Αλφαβήτα

Sigma, Athens, 72 pp., 17x17 cm,

ISBN: 960-425-087-6

04

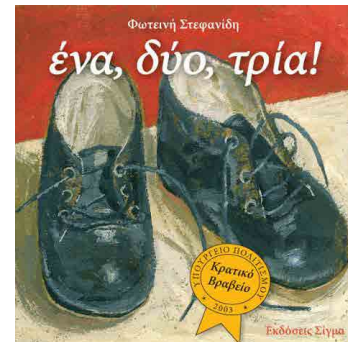


Ένα, δύο, τρία!
2002 One, Two, Three!

Ένα, δύο, τρία!

Sigma, Athens, 72 pp., 17x17cm,
ISBN: 960-425-088-4

05

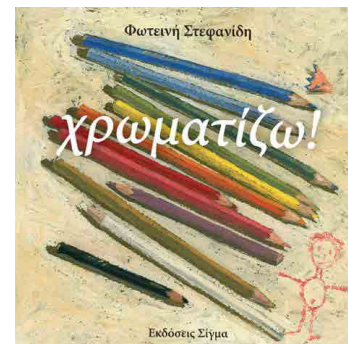


Chromatízo!
2002 Let's Colour!

Χρωματίζω!

Sigma, Athens, 72 pp., 17x17cm,
ISBN: 960-425-089-2

06



As an illustrator

Ο τελευταίος Κένταυρος του Πηλίου
2024 The Last Centaur of Mt Pelion

Ο τελευταίος Κένταυρος του Πηλίου
Written by Christos Boulotis
Piraeus Bank Group Cultural Foundation,
Athens, 48 pp., 21x28 cm,
ISBN: 978-960-244-232-6

07



Ι triantafylliá pou fótize ton ílio
2024 The Rose Bush that Lit Up the Sun

Η τριανταφυλλιά που φώτιζε τον ήλιο
Written and edited by Kostas I. Patouris
Athens, 64 pp., 21x28 cm,
ISBN: 978-960-91547-2-7

08

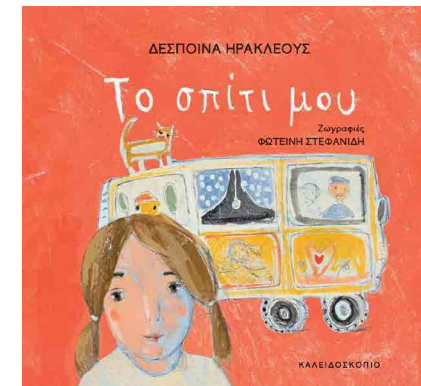


Το σπίτι μου
2024 My Home

Το σπίτι μου

Written by Despina Eracleous
Kaleidoscope, Athens, 36 pp., 24x22 cm,
ISBN: 978-960-47128-0-9

09



Με το ίδιο όνομα
2023 By the Same Name

Με το ίδιο όνομα

Written by Manos Kondoleon
Kaleidoscope, Athens, 64 pp., 14x21 cm,
ISBN: 978-960-471-256-4

10

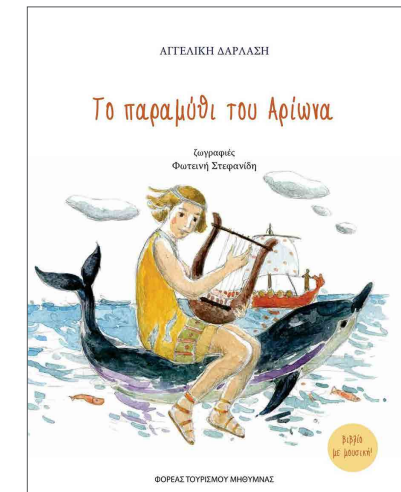


Το παραμύθι του Αρίωνα
2023 Arion's Tale

Το παραμύθι του Αρίωνα

Written by Angeliki Darlasi
The Other Aegean, Lesvos, 40 pp.,
21x28 cm, ISBN 978-618-86633-0-5

11



Ο Hap hap και η Αγάπῃ
2019 Hap Hap the Fish and Agapi

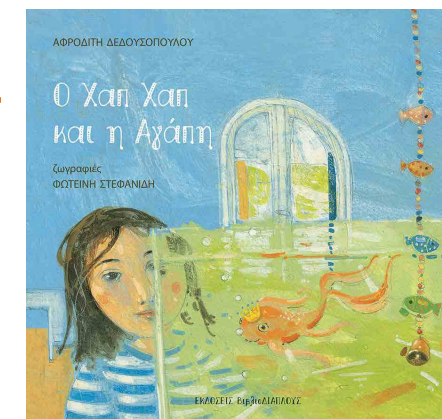
Ο Χαπ χαπ και η Αγάπη

Written by Aphrodite

Dedoussopoulou

Diaplous, Thessaloniki, 28 pp., 24x24 cm,
ISBN: 978-960-68-7386-7

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O gátos pou éfyge me ta helidónia
2019 The Cat That Flew Off with the Swallows

O gátos pou éfyge me ta xelidónia
 Written by Christos Boulotis
 Patakis, Athens, 40 pp., 24x31 cm,
 ISBN: 978-960-16-8219-8

13



Ī petaloúda tīs skiás
2018 The Shadow Butterfly

Η πεταλούδα της σκιάς
 Written by Sophia Madouvalou
 Metaixmio, Athens, 32 pp., 21x28 cm,
 ISBN: 978-618-03-1549-3

14



To krokodeiláki pou éGINE livádi
2018 The Little Crocodile that Became a Meadow

Το κροκοδειλάκι που έγινε λιβάδι
 Written by Christos Boulotis
 Kaleidoscope, Athens, 32 pp., 20x28 cm
 ISBN: 978-960-471-157-4

15



Párti gia treis
2018 A Party for Three

Πάρτι για τρεις
 Written by Anna Kondoleon
 Patakis, Athens, 36 pp., 24x23 cm,
 ISBN: 978-960-16-7211-3

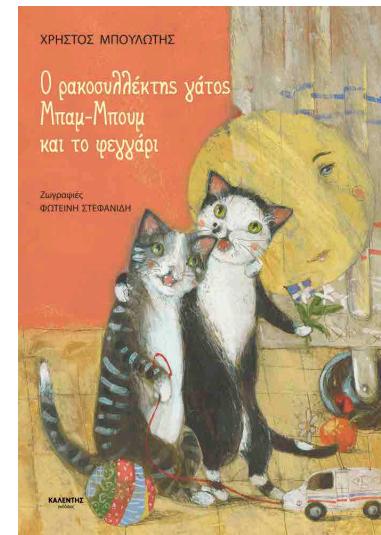
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O rakosylléktīs gátos Bam-Boum kai to fengári
2017 The Rag-picker Cat Bam-Boom and the Moon

Ο ρακοσυλλέκτης γάτος Μπαμ-Μπουμ και το φεγγάρι
 Written by Christos Boulotis
 Kalendis, Athens, 40 pp., 21x29 cm,
 ISBN: 978-960-594-033-1

17



Ákousé me, María mou
2017 Listen to Me, My Little Maria

Άκουσέ με, Μαρία μου
 Written by Antigone Metaxa (Aunt Lena)
 Patakis, Athens, 80 pp., 21x28 cm,
 ISBN: 978-960-16-7189-5

18



To magikó ravdí tou prígkipa Lemóni
2017 The Magic Stick of Prince Lemonis

Το μαγικό ραβδί του πρίγκιπα Λεμόνη
 Written by Giorgos Sakellaridis
 Polaris, Athens, 32 pp., 22x26 cm,
 CD included, ISBN: 978-960-6829-82-6

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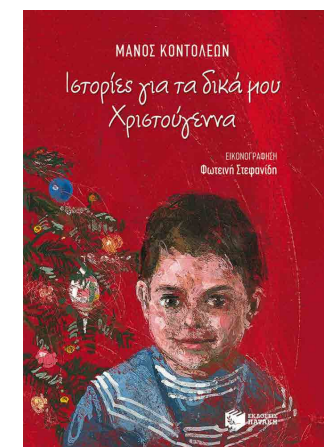


Istoríes gia ta diká mou
 Christoúgenna

2015 Stories About My Own Christmas

Ιστορίες για τα δικά μου Χριστούγεννα
 Written by Manos Kontoleon
 Patakis, 86 pp., 13x19 cm,
 ISBN: 978-960-16-6484-2

20



Agápisé me... kai álla paramýthia
2015 Love me... and Other Tales

Αγάπησέ με... και άλλα παραμύδια
Written by Maria Lambadaridou-
Pothou

Patakis 2015, 176 pp., 13x19 cm,
ISBN: 978-960-16-5882-7

21



O prígkipas Lemónīs kai ī ómorfi
Kremmýdo

**2014 Prince Lemonis and the
Lovely Onion Girl**

Ο πρίγκιπας Λεμόνης και η όμορφη
Κρεμμύδω

Written by Giorgos Sakellaridis
Polaris, 32 pp., 22x26 cm, CD included,
ISBN: 978-960-6829-47-5

22



Ī epanástasī ton palión paichnidión
2013 The Old Toys' Revolution

Η επανάσταση των παλιών παιχνιδιών
Written by Christos Boulotis

Kalendis, 40 pp., 21x29 cm,
ISBN: 978-960-219-288-7

23



To paramýthi me tis xechasménes
léxeis

**2012 The Tale of the Forgotten
Words**

Το παραμύθι με τις ξεχασμένες λέξεις
Written by Iphigenia Mastrogianni
Kalendis, 80 pp., 14x21 cm,
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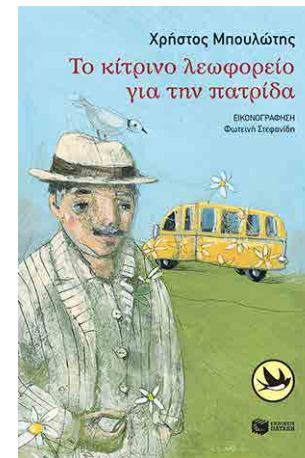
To kítrino leoforeío gia tīn patrída
**2012 The Yellow Bus for the
Homeland**

Το κίτρινο λεωφορείο για την πατρίδα

Written by Christos Boulotis

Patakis, 56 pp., 14x21 cm,
ISBN: 978-960-16-4238-3

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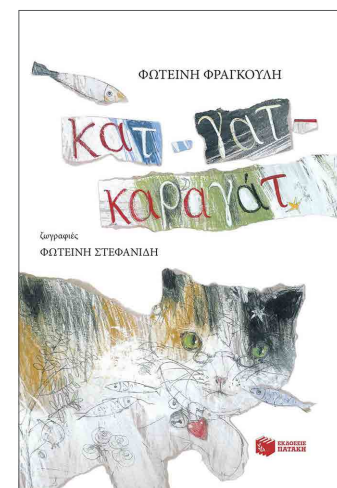


Kat-gat-Karagát
2011 Cat-Gat-Karagat

Κατ-γατ-Καραγάτ

Written by Fotini Frangouli
Patakis, Athens, 56 pp., 17x24 cm,
ISBN: 978-960-16-4302-1

26



Ī paráxenī agápī tou alóγου kai tīs
léfkas

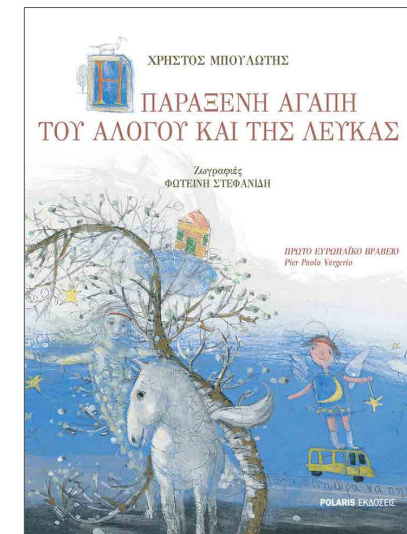
**2011 The Strange Love of the
White Horse and the Poplar Tree**

Η παράξενη αγάπη του αλόγου και
της λεύκας

Written by Christos Boulotis

Polaris, Athens, 32 pp., 23x28 cm,
ISBN: 978-960-6829-30-7

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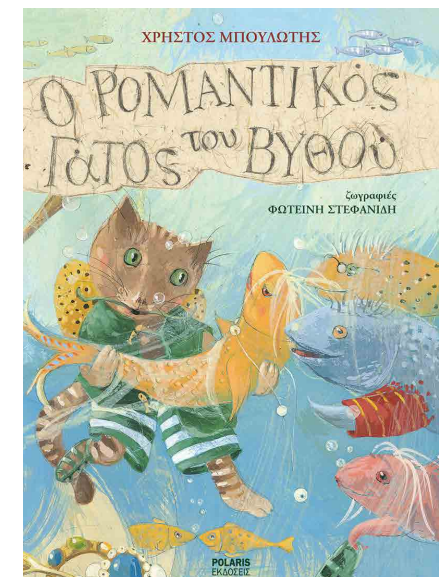
O romantikós gátos tou vythoú
**2011 The Romantic Cat of the
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Ο ρομαντικός γάτος του βυθού

Written by Christos Boulotis

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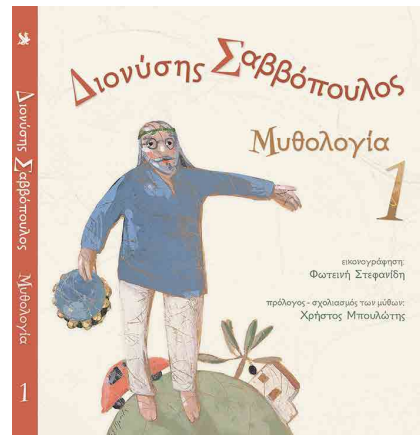
Mythologia 1

2011 Greek Mythology 1

Μυθολογία 1

Author, storyteller, composer,
singer: Dionysis Savvopoulos
Kathimerini Editions, Athens, 80 pp., 22x23
cm, CD included, ISBN: 978-960-475-169-3

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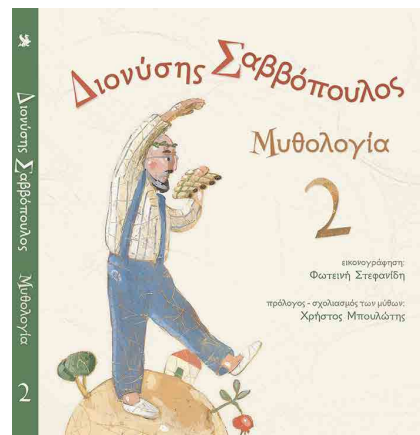
Mythologia 2

2011 Greek Mythology 2

Μυθολογία 2

Author, storyteller, composer,
singer: Dionysis Savvopoulos
Kathimerini Editions, Athens, 72 pp., 22x23 cm,
CD included, ISBN: 978-960-475-170-9

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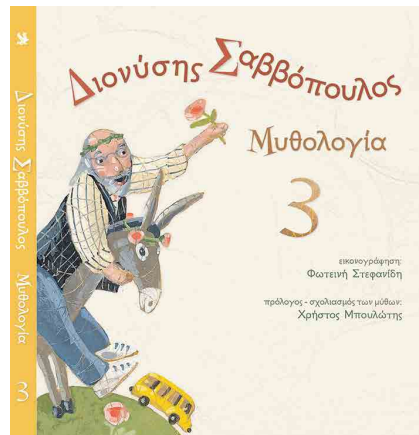
Mythologia 3

2011 Greek Mythology 3

Μυθολογία 3

Author, storyteller, composer,
singer: Dionysis Savvopoulos
Kathimerini Editions, Athens, 80 pp., 22x23 cm,
CD included, ISBN: 978-960-475-171-6

31



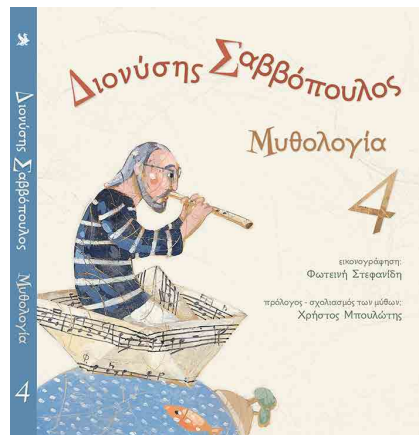
Mythologia 4

2011 Greek Mythology 4

Μυθολογία 4

Author, storyteller, composer,
singer: Dionysis Savvopoulos
Kathimerini Editions, Athens, 72 pp., 22x23 cm,
CD included, ISBN: 978-960-475-172-3

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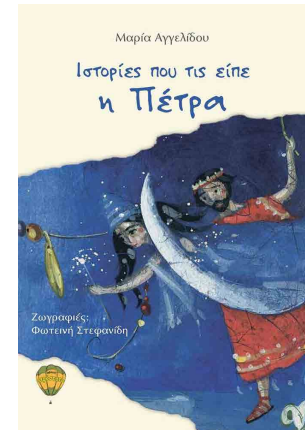
Istories pou tis eípe i pétra

2011 Stories Told by the Stone

Ιστορίες που τις είπε η πέτρα

Written by Maria Angelidou
Aerostato, Athens, 80 pp., 15x22 cm,
ISBN: 978-960-9435-12-3

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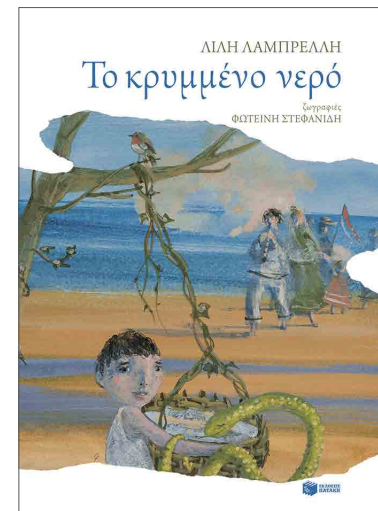
To krymméno neró

2010 The Hidden Water

Το κρυμμένο νερό

Written by Lily Lambrelli
Patakis, Athens, 32 pp., 21x29 cm,
ISBN: 978-960-16-3489-0

34



Óneiro από sokoláta

2010 The Dream Made of Chocolate

Όνειρο από σοκολάτα

Written by Christos Boulotis
Metaixmio 2010, Athens, 28 pp., 21x29 cm,
ISBN: 978-960-455-861-2

35



Ī skylísia zoí tou gátou Tzon

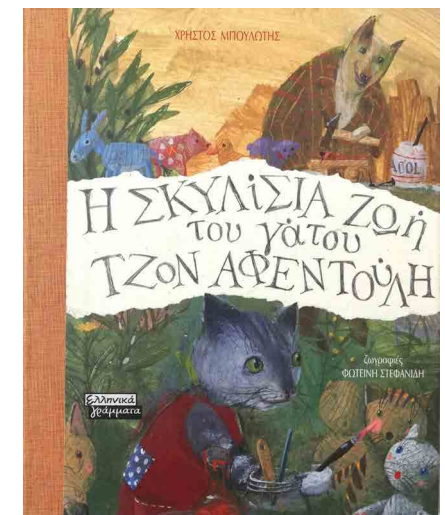
Afentouílī

2009 The Dog's Life of John Afentoulis the Cat

Η σκυλίσια ζωή του γάτου Τζον Αφεντούλη

Written by Christos Boulotis
Ellinika Grammata, Athens, 32 pp.,
23x28 cm, ISBN: 978-960-19-0357-6

36



To korítsi pou krýftike s' éna
portokáli
**2009 The Girl who Hid Inside an
Orange**

*Το κορίτσι που κρύφτηκε σ' ένα
πορτοκάλι*
Written by Christos Boulotis
Synhroni Orizontes, Thessaloniki, 32 pp.,
23x27 cm, ISBN: 978-960-398-260-9

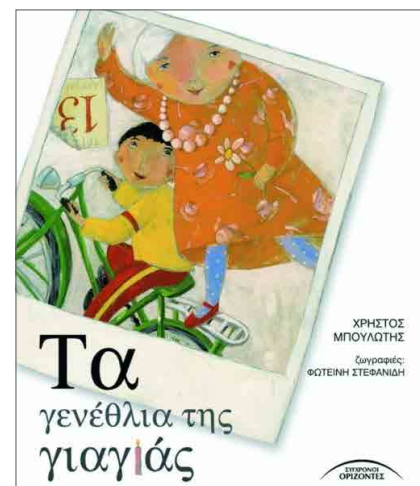
37



Ta genéthlia tīs giagiás
2009 Grandmother's Birthday

Τα γενέθλια της γιαγιάς
Written by Christos Boulotis
Synhroni Orizontes, Thessaloniki, 32 pp.,
23x27 cm, ISBN: 978-960-398-285-2

38



Ta 24 paráloga tīs Alfavítas
**2009 The Alphabet's 24 Crazy
Children**

Τα 24 παράλογα της Αλφαβήτας
Written by Christos Boulotis
Synhroni Orizontes, Thessaloniki, 60 pp.,
25x25 cm, ISBN: 978-960-398-292-0

39



Eftá orfaná molývia, eftá istoríes
**2008 Seven Orphan Pencils,
Seven Stories**

Εφτά ορφανά μολύβια, εφτά ιστορίες
Written by Fotini Frangouli
Ellinika Grammata, Athens, 40 pp.,
23x28 cm, ISBN: 978-960-19-0170-1

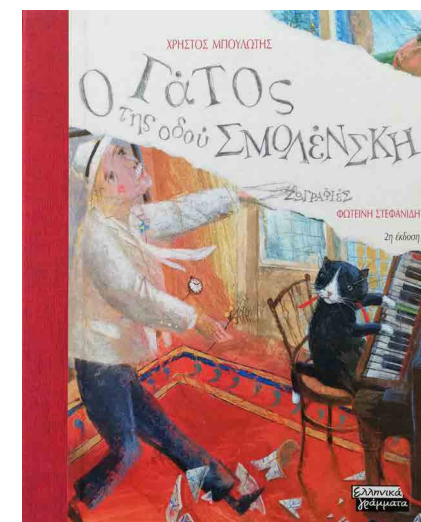
40



O gátos tīs odoú Smolénskī
**2007 The Cat from Smolenski
Street**

Ο γάτος της οδού Σμολένσκη
Written by Christos Boulotis
Ellinika Grammata, Athens, 40 pp.,
23x28 cm, ISBN: 978-960-442-934-9

41



O pséftīs pappús
2007 The Grandpa Who Told Lies

Ο ψεύτης παππούς
Written by Alki Zei
Kedros, Athens, 160 pp., 14x21 cm,
ISBN: 978-960-04-3418-7

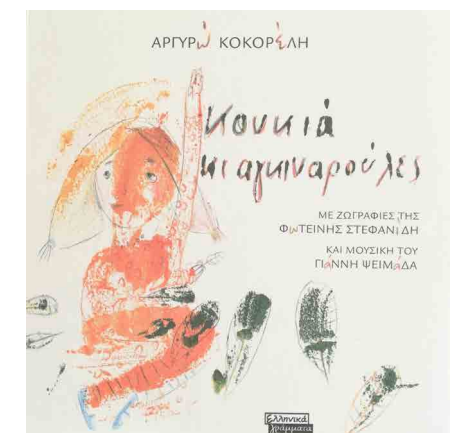
42



Koukiá ki agkinarούλες
**2007 Broad Beans and Little
Artichokes**

Κουκιά κι αγκιναρούλες
Written by Argyro Kokoreli
Ellinika Grammata, Athens, 24 pp., 20x19 cm,
CD included, ISBN: 978-960-442-384-2

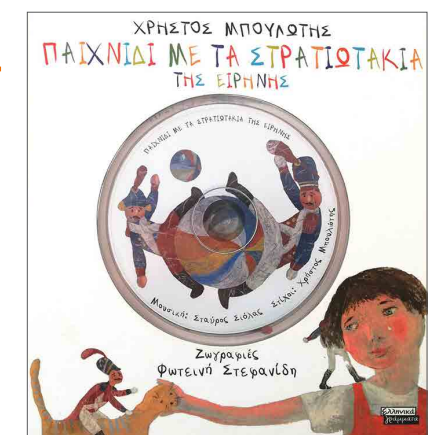
43



Paichnίδi me ta stratiotákia tīs
eirínīs
**2006 A Game with the Little
Soldiers of Peace**

*Παιχνίδι με τα στρατιωτάκια της
ειρήνης*
Written by Christos Boulotis
Ellinika Grammata, Athens, 48 pp., 21x22 cm,
CD included, ISBN: 960-442-299-5

44



Ἡ κυρία Μίνα και ἡ Άνοιξη
2006 Mrs Mina and the Spring

Η κυρία Μίνα και η Άνοιξη
Written by Christos Boulotis
Livanis, Athens, 32 pp., 24x28 cm,
ISBN: 960-14-1180-1
New edition 2020: Diaplous, Thessaloniki,
ISBN: 978-960-6873-97-3

45



To tragoudi tis Persefónīs
2005 Persephone's Song
Το τραγούδι της Περσεφόνης
Written by Fotini Frangouli
Ellinika Grammata, Athens, 40 pp., 26x21 cm,
ISBN: 960-442-175-1

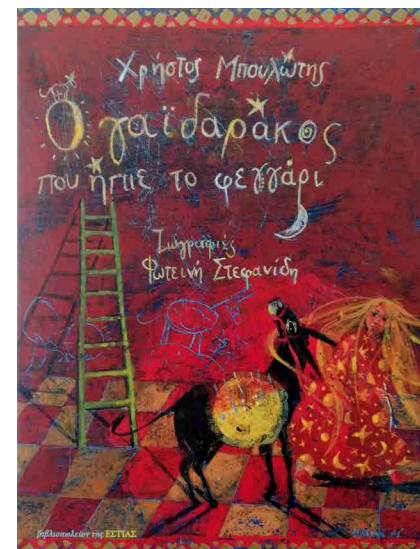
46



Ο γαϊδαράκος που ήπια το fengári
2005 The Little Donkey Who
Drank the Moon

Ο γαϊδαράκος που ήπια το φεγγάρι
Written by Christos Boulotis
Estia, Athens, 48 pp., 23x30 cm,
ISBN: 960-05-1217-5

47



Όταν ἡ βάλα oneirévetai trelá
2005 When the Ball Has Crazy
Dreams

Όταν η μπάλα ονειρεύεται τρελά
Written by Christos Boulotis
Estia, Athens, 32 pp., 23x25 cm,
ISBN: 960-05-1196-9

48



Κουδούνια με πατάτες στο φούρνο
2004 Sheep Bells and Roast
Potatoes

Κουδούνια με πατάτες στο φούρνο
Written by Christos Boulotis
Estia, Athens, 32 pp., 24x28 cm,
ISBN: 960-05-1159-4

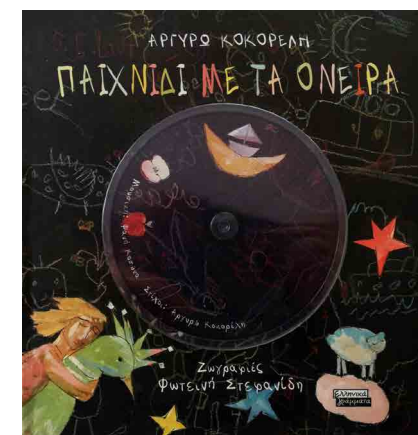
49



Paichnίδi me ta óneira
2004 A Game with Dreams

Παιχνίδι με τα όνειρα
Written by Argyro Kokoreli
Ellinika Grammata, Athens, 40 pp., 21x22 cm,
cd included, ISBN: 978-960-406-910-1

50



Petáei, petáei o skýlos!
2004 The Dog Is Flying, Flying!

Πετάει, πετάει ο σκύλος!
Written by Christos Boulotis
Ellinika Grammata, Athens, 32 pp., 21x29
cm, ISBN: 978-960-406-698-8

51



Ο κλέφτης των καρπουζιών
2003 The Watermelon Thief

Ο κλέφτης των καρπουζιών
Written by Christos Boulotis
Patakis 2003, Athens, 40 pp., 24x31 cm,
ISBN: 960-16-0835-4

52

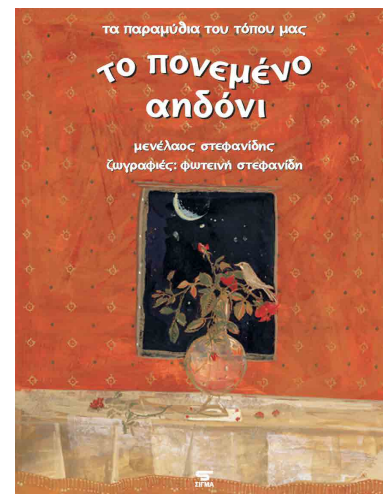


To poneméno aйдóni
2000 The Sad Nightingale

To poneméno aιδόνι

Greek folk tale retold by
Menelaos Stephanides
Sigma, Athens, 64 pp., 24x31 cm,
ISBN: 960-425-096-8

53

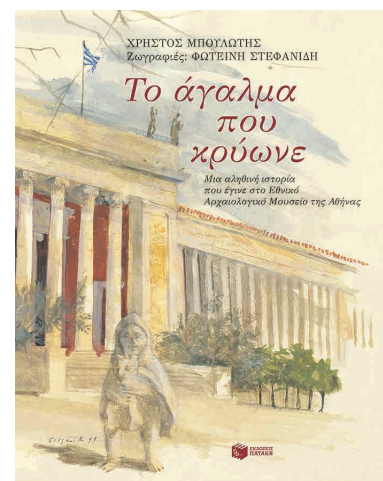


To ágalma pou krύone
1999 The Statue Who Was Always Cold

To ágalma pou krύone

Written by Christos Boulotis
Patakis, Athens, 32 pp., 24x31cm,
ISBN: 960-600-883-5

54



To nyfikó pou choroúse se éna
karýdi

1998 The Dress that Went into a Walnut

Το νυφικό που χωρούσε σε ένα καρύδι

Greek folk tale retold by
Menelaos Stephanides
Sigma, Athens, 64 pp., 24x31 cm,
ISBN: 960-425-068-X

55



1998 When the Storm Rages
Eintama taheboy al assefa

Arabic folk tale retold by Mohamed Ali

Shams el Din Dar al Hadaek, Beirut,
12 pp., 17x21 cm

56



Ī marmaroménī archontopoúla
1997 The Marble Princess

Η μαρμαρωμένη αρχοντοπούλα

Greek folk tale retold by
Menelaos Stephanides
Sigma, Athens, 64 pp., 24x31 cm,
ISBN: 960-425-052-3

57



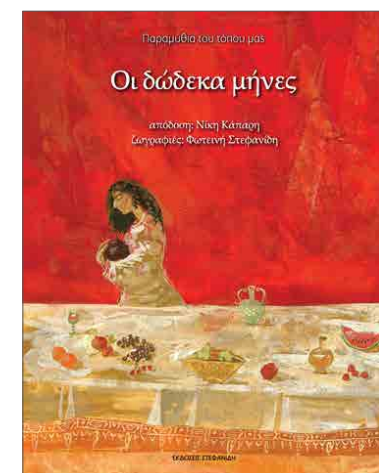
Oi dódeka mínes
1996 The Twelve Months

Οι δώδεκα μήνες

Greek folk tale retold by
Menelaos Stephanides
Sigma, Athens, 32 pp., 24x31 cm,
ISBN: 960-425-053-1

New edition 2008 as *Οι δώδεκα μήνες*, retold
by Niki Kapari, Stephanidi, Athens, 40 pp.,
24x31 cm., ISBN: 978-960-98046-1-5

58

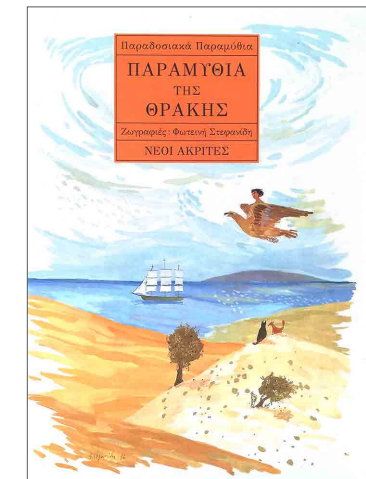


Paramýthia tīs Thrákīs
1996 Tales From Thrace

Παραμύδια της Θράκης

Retold by Argyris Krokos
Akritas, Athens, 80 pp., 21x29 cm,
ISBN: 960-7006-30-5

59

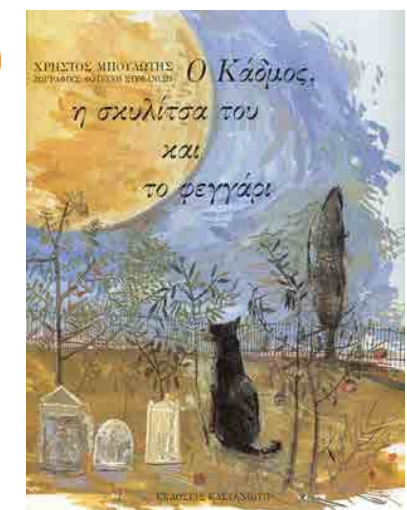


O Kádmos, ī skylítsa tou kai to
fengári
1996 Kadmos, his Little Dog and the Moon

Ο Κάδμος, η σκυλίτσα του και το φεγγάρι

Written by Christos Boulotis
Kastaniotis, Athens, 32 pp., 24x31 cm,
ISBN: 960-03-1567-1

60



Ἡ νεράιδα και το πέπλο
1995 The Water-Nymph and the Veil

Η νεράιδα και το πέπλο
Greek folk tale retold by
Menelaos Stephanides
Sigma, Athens, 32 pp., 24x31 cm,
ISBN: 960-425-040-X
New edition 2013 as *Η νεράιδα και το πέπλο*,
Stephanidi, Athens, 32 pp., 17x24 cm,
ISBN: 978-618-80561-4-5

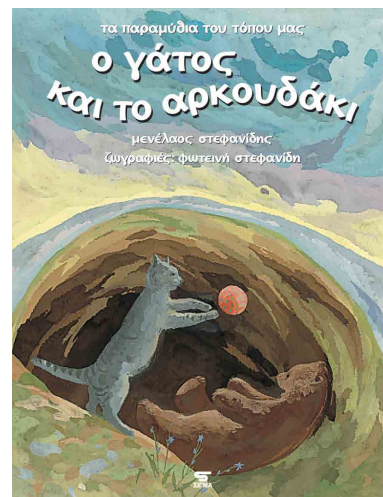
61



Ο γάτος και το αρκουδάκι
1995 The Cat and the Bear Cub

Ο γάτος και το αρκουδάκι
Greek folk tale retold by
Menelaos Stephanides
Sigma, Athens, 32 pp., 24x31 cm,
ISBN: 960-425-039-6.

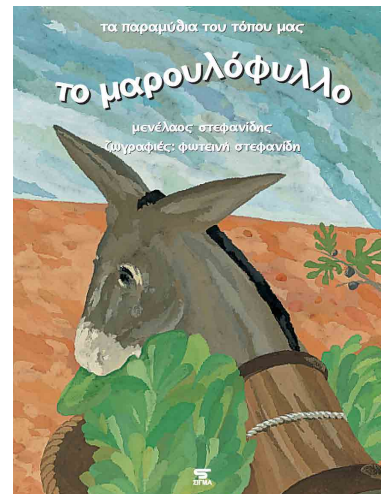
62



Το μαρουλόφυλλο
1994 The Lettuce Leaf

Το μαρουλόφυλλο
Greek folk tale retold by
Menelaos Stephanides
Sigma, Athens, 32 pp., 24x31 cm,
ISBN: 960-425-038-8

63



Ἡ πεντάμορφη και ο κύκνος
1994 Beauty and the Swan

Η πεντάμορφη και ο κύκνος
Greek folk tale retold by
Menelaos Stephanides
Sigma, Athens, 32 pp., 24x31 cm,
ISBN: 960-425-037-X
New edition 2008 as *Ο κύκνος και η πεντάμορφη*, retold by Niki Kapari,
Stephanidi, Athens, 40 pp., 24x31 cm.,
ISBN: 978-960-98046-2-2

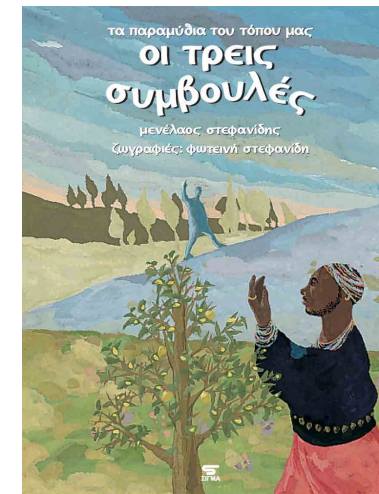
64



Οι τρεις συμβουλές
1993 Three Pieces of Advice

Οι τρεις συμβουλές
Greek folk tale retold by
Menelaos Stephanides
Sigma, Athens, 32 pp., 24x31 cm,
ISBN: 960-425-036-1

65



Ο μαντολόις
1993 The Soothsayer

Ο μαντολόις
Greek folk tale retold by
Menelaos Stephanides
Sigma, Athens, 32 pp., 24x31 cm,
ISBN: 960-425-035-3

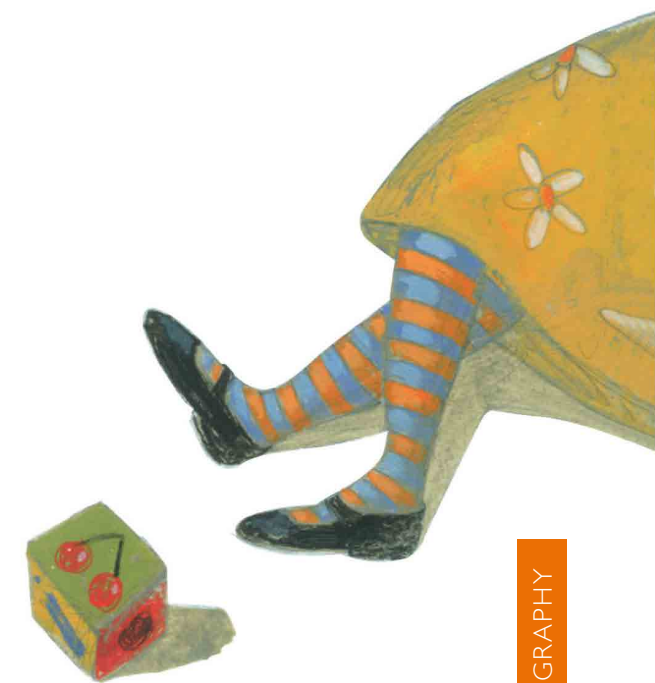
66



Ένας μάγος δίχως όνειρα
1988 A Wizard without Dreams

Ένας μάγος δίχως όνειρα
Written by Frosso Hatoglou
Synhroni Epohi, Athens, 48 pp., 24x22 cm,
ISBN: 960-224-084-9

67





Books for Young Adults

As an author

and illustrator

Tziéri mou, 1922

2022 My Tzieri, 1922

Τζιέρι μου, 1922

Kaleidoscope, Athens, 72 pp., 13x20 cm,
ISBN: 978-960-471-237-3

68



Papoutsia me louráki

2020 Shoes with Straps

Παπούτσια με λουράκι

Kaleidoscope, Athens, 64 pp., 13x20 cm,
ISBN: 978-960-471-216-8

69



Éros Mythóplokos

2015 Eros of Myths

Έρος Μυθόπλοκος

Stephanidi, Athens, 272 pp., 14x21 cm,
ISBN: 978-618-80561-7-6

70

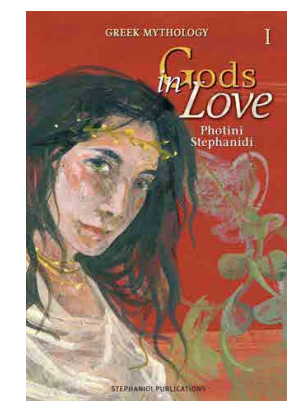


2009 Gods in Love I

Translated into English by Bruce
Walter

Stephanidi, Athens, 160 pp., 11,5x17 cm,
ISBN: 978-960-98046-6-0

71

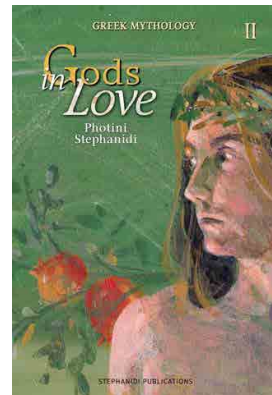


2009 Gods in Love II

Translated into English by Bruce Walter

Stephanidi, Athens, 160 pp., 11,5x17 cm,
ISBN: 978-960-98046-7-7

72



As an illustrator

Milóune mána oi nekroí?

2024 Mother Do the Dead Speak?

Μιλούνε μάνα οι νεκροί;

Written by Vicky Georgouli
Thines, Athens, 120 pp., 14x20 cm,
ISBN: 978-618-5521-12-7

73



Ī politeía ton gáton

2022 The State Run by Cats

Η πολιτεία των γάτων

Written by Yannis Papadatos
Kaleidoscope, Athens, 88 pp., 17x24 cm,
ISBN: 978-960-471-248-9

74



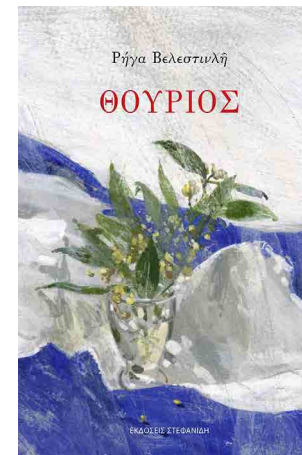
Thóurios

2021 Thourios

Θούριος

Written by Rigas Velestinlis
Stephanidi, Athens, 16 pp., 14x21 cm,
ISBN: 978-618-5311-18-6

75



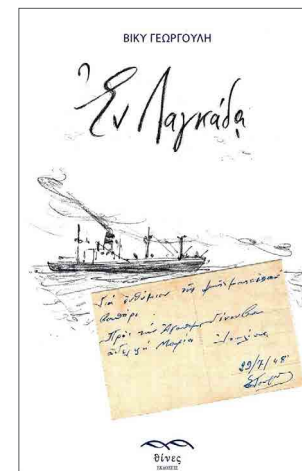
En Lagkáda

2020 In Langada

Εν Λαγκάδα

Written by Vicky Georgouli
Thines, Athens, 96 pp., 14x24 cm,
ISBN: 978-618-5521-00-4

76



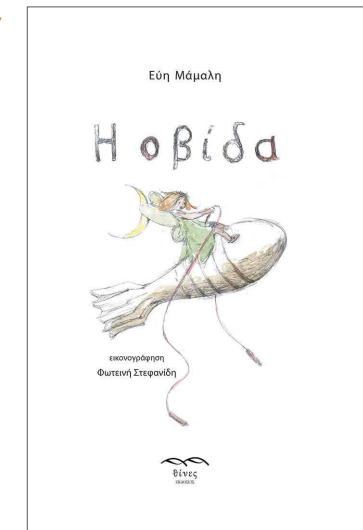
Ī ovída

2020 The Shell

Η οβίδα

Written by Evi Mamali
Thines, Athens, 56 pp., 17x24 cm,
ISBN: 978-618-82802-6-7

77



O chtýpos tīs kardiás sou

2019 The Beat of Your Heart

Ο χτύπος της καρδιάς σου

Written by Maria Lambadaridou-Pothou,
Patakis, Athens, 96 pp., 14x21 cm,
ISBN: 978-960-16-8568-7

78

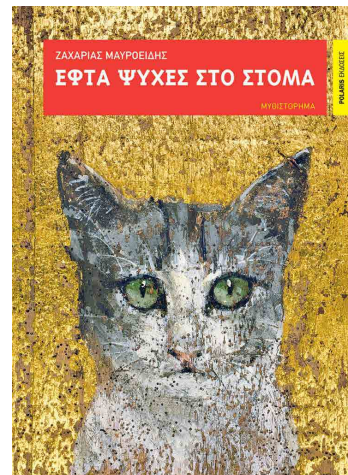


Eftá psychés sto stóma
2014 Seven Souls in the Mouth

Εφτά ψυχές στο στόμα

Written by Zacharias Mavroidis
Polaris, Athens, 348 pp., 14x21 cm,
ISBN: 978-960-6829-50-5

79

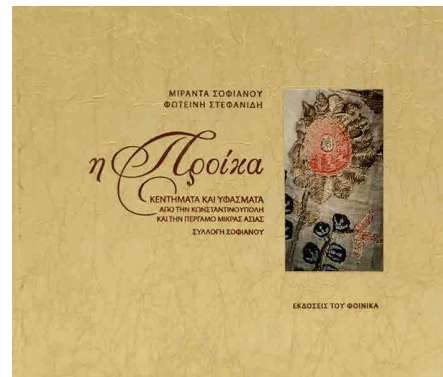


Ἡ προίκα
2014 The Dowry

Η προίκα

Written by Miranda Sofianou and
Photini Stephanidi, translated by
Alexandra Dumas, illustrated with
photos
Foinikas, Athens, 288 pp., 26x23 cm,
ISBN: 978-960-6849-42-8

80



Ἡ Χαρούλα stous eftá ouranoús
2012 Haroula in the the Seven Skies

Η Χαρούλα στους εφτά ουρανούς

Written by Eleni Sarantiti
Patakis, Athens, 160 pp., 14x21 cm,
ISBN: 978-960-16-4901-6

81

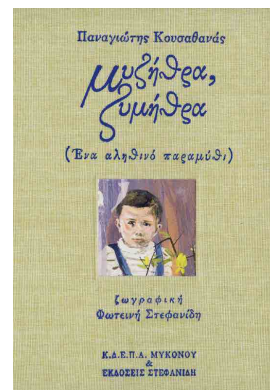


Myzíthra, zymíthra
2010 Grandma's Cheese

Μυζήθρα, ζυμήθρα

Written by Panayotis Kousathanas
Stephanidi & KDEPAM, Athens and
Mykonos, 126 pp., 12x17 cm,
ISBN: 978-960-99194-4-9

82



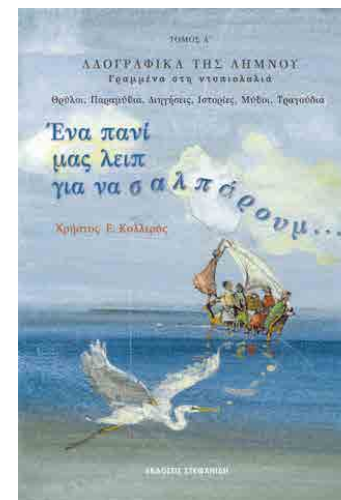
Ένα πανί mas leip' gia na salpároum' - Laografiká tīs Límnu
2010 We need a Sail to Set Off

Ένα πανί μας λείπ' για να

σαλπάρουμε' - Λαογραφικά της Λήμνου

Written by Christos Koleros
Stephanidi, Athens, 560 pp., 17x24 cm,
ISBN: 978-960-99194-2-5

83

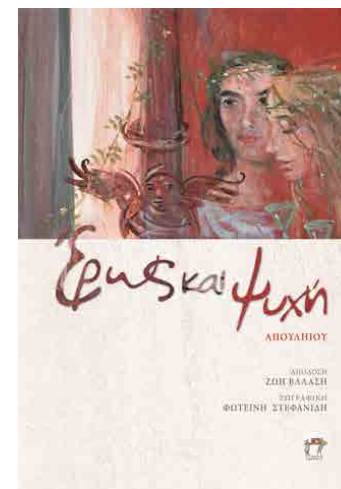


Έρος kai Psychí
2009 Eros and Psyche

Έρως και Ψυχή

Written by Apuleius, translated by
Zoe Valassi
Stephanidi, Athens, 96 pp., 17x24 cm
ISBN: 978-960-98046-8-4

84

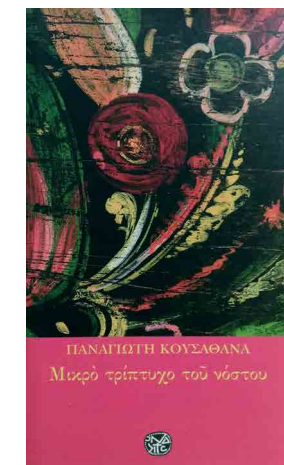


Mikró tríptycho tou nóstou
2006 The Short Triptych of Return

Μικρό τρίπτυχο του νόστου

Written by Panayotis Kousathanas
Indiktos, Athens, 120 pp., 12x21 cm,
ISBN: 960-518-259-9

85

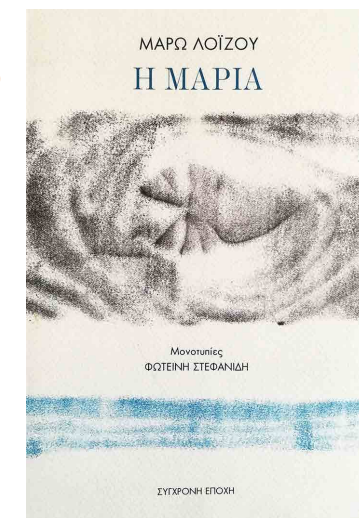


Ἡ Μαρία
2006 Maria

Η Μαρία

Written by Maro Loizou
Synhroni Epohi, Athens, 72 pp., 16x24 cm,
ISBN: 960-451-011-8

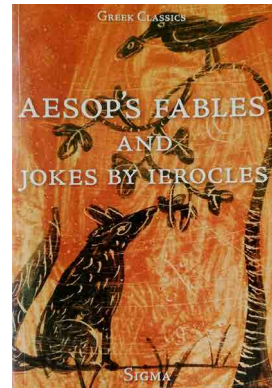
86



2006 Aesop's Fables and Jokes by Ierocles

Retold by Menelaos Stephanides,
translated by Bruce Walter
Sigma 2006, Athens, 190 pp., 11x17 cm,
ISBN: 978-960-425-099-8

87



To kourtináki tīs kardiás
2005 The Little Curtain of the Heart

To κουρτινάκι της καρδιάς
Written by Panayotis Kousathanas
Indiktos, Athens, 144 pp., 14x21 cm,
ISBN: 960-518-248-3

88



O zografistís Theófilos
2005 Theophilos, the Painter of Lesvos

Ο ζωγραφιστής Θεόφιλος
Written by Marinos Vomvas
Foinikas, Athens, 48 pp., 21x28 cm,
ISBN: 960-87269-8-0.

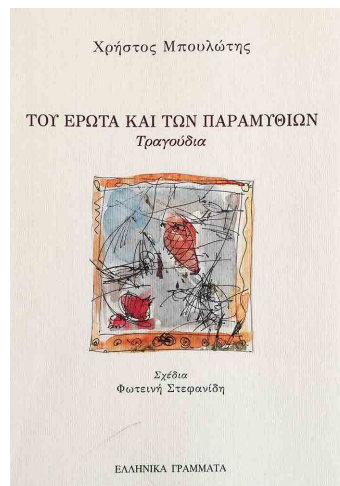
89



Tou Érota kai ton paramythiíon
tragoudía
2004 Songs of Love and Fairytale

Του Έρωτα και των παραμυθιών τραγούδια
Poetry by Christos Boulotis
Ellinika Grammata, Athens, 64 pp., 17x24 cm,
ISBN: 960-406-694-3

90



Sapfó - Dódeka poiímata
2004 Sappho - Twelve Poems

Σαπφώ - Δώδεκα ποιήματα
Poetry by Sappho, translated by
Photini Stephanidi
Sigma, Athens, 36 pp., 31x31 cm,
ISBN: 960-425-096-5

91



Tou poiití kai tīs zografou Érotas
kai Politeía

2003 The Guardians
Του ποιητή και της ζωγράφου Έρωτας και Πολιτεία
Written by Christos Boulotis
Sigma, Athens, 36pp, 31x31 cm,
ISBN: 960-425-091-4

92



Ī foní ton oneíron
2003 The Voice of Dreams

Η φωνή των ονείρων
Written by Evi Papadopoulou
Diazoma, Athens, 32 pp., 14x21 cm,
ISBN: 960-80-63-82-5

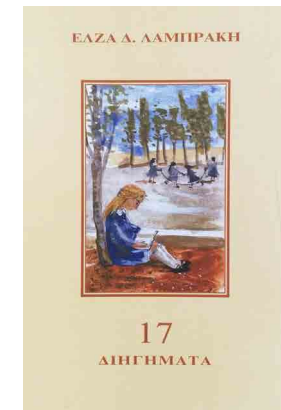
93



Dekaeftá diīgímata
2003 Seventeen Short Stories

Δεκαεφτά διηγήματα
Written and published by Elza
Lambraki
Athens, 168 pp., 12x17 cm

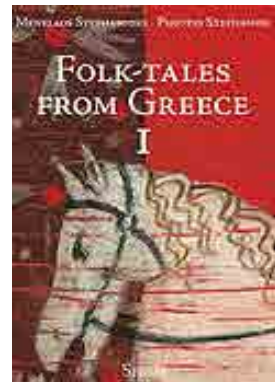
94



2002 Folk Tales from Greece I

Retold by Menelaos Stephanides,
translated by Bruce Walter
Sigma, Athens, 192 pp., 12x17 cm,
ISBN: 960-425-082-5

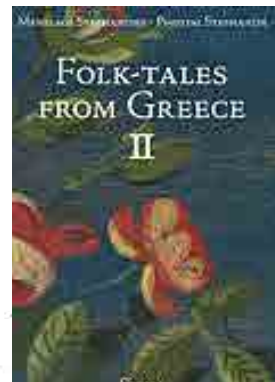
95



2002 Folk Tales from Greece II

Retold by Menelaos Stephanides,
translated by Bruce Walter
Sigma, Athens, 192 pp., 12x17 cm,
ISBN: 960-425-083-3

96



Gia séna, poulí mou

1997 For You, My Little Bird

Για σένα, πουλί μου

Poetry by Christos Boulotis

Ellinika Grammata, Athens, 56 pp., 11x15 cm,
ISBN: 960-334-350-6

97





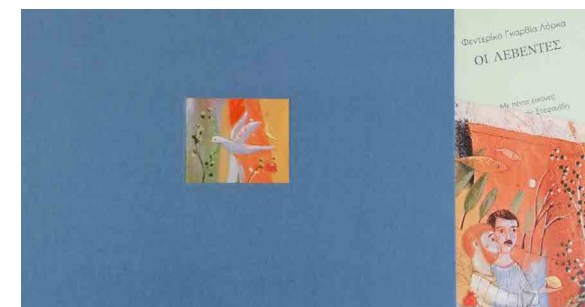
Collectors' editions & artist books

Oi levéntes 2024 The Gallants

Οι λεβέντες

Poetry by Federico García Lorca,
translated by Lefteris Papadopoulos
Five pictures, hand-painted cover
Athens, 25x35 cm, 24 numbered copies

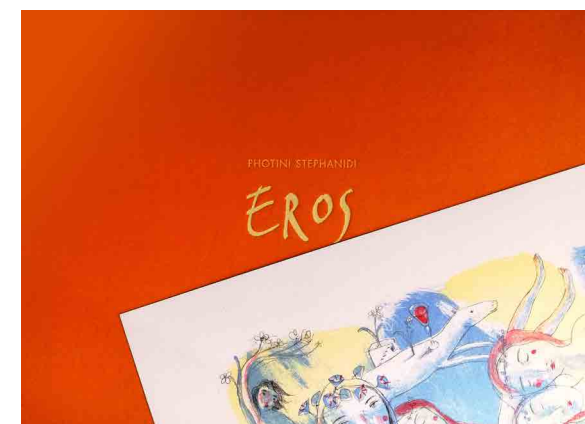
98



2016 Eros

Written by Photini Stephanidi,
translated into English by Bruce
Walter
Four original lithographies
Athens, 35x50 cm, 24 numbered copies

99



To mikró vivlíο tīs Paráxenis agápis 2012 The Small Book of the Strange Love

Το μικρό βιβλίο της Παράξενης αγάπης
Silent book-object, hand-painted leather
binding, single sheet of paper folded into 42
pages, Athens, 8x11 cm, 19 numbered copies

100

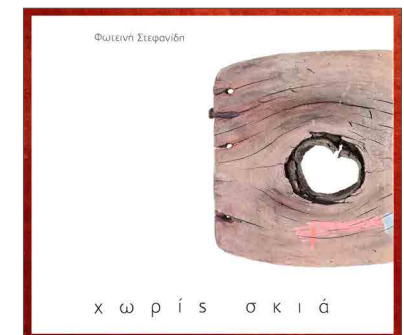


Horís skiá 2007 Without a Shadow

Χωρίς σκιά

Written by Photini Stephanidi,
illustrated with constructions' photos,
single sheet of paper folded into 20 pages,
Athens, 22x22 cm, 18 numbered copies

101



O zografistís Theófilos
**2005 Theophilos, the Painter of
 Lesvos**

Ο ζωγραφιστής Θεόφιλος
 Written by Marinos Vomvas,
 illustrations individually hand
 painted, leather binding
 Foinikas, Athens, 48 pp., 25x35 cm,
 9 numbered copies

102



Sparágmata apousías
2005 Shards of Absence

Σπαράγματα απουσίας
 Poetry by Christos Boulotis,
 illustrated with etchings, authentic
 etching on each cover
 Foinikas, Athens, 64 pp., 24x25 cm,
 24 numbered copies

103



Kassianí ī ymnodós
2002 Kassiani the Hymnographer

Κασσιανή η υμνωδός
 Poetry by Kassiani, preface by N.
 Tsironi, hand-painted covers, facing
 page with hand-coloured linocut
 engraving coloured in each copy
 Foinikas, Athens, 90 pp., 25x35 cm,
 33 numbered copies

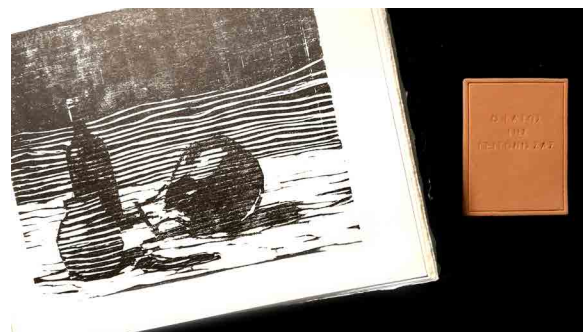
104



O gátos tīs geitónissas
1998 The Neighbour's Cat

Ο γάτος της γειτόνισσας
 Written by Babis Aninnos, illustrated
 with 10 authentic woodcuts each, bound
 with black velvet and ceramic plaque
 Foinikas, Athens, 52 pp., 20x17 cm,
 299 numbered copies

105



Sto Christó, sto kástro
1997 To Christ, Up to the Castle

Στο Χριστό, στο κάστρο
 Written by Alexandros
 Papadiamantis, illustrated with 3
 authentic woodcuts in each copy
 Foinikas, Athens, 52 pp., 17x24 cm,
 288 numbered copies

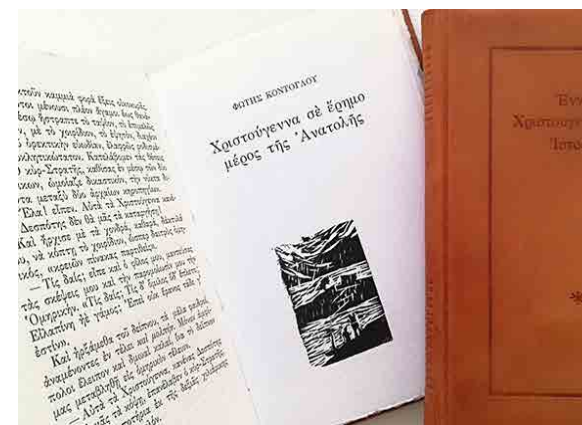
106



Ennéa Christougenniátikes istoríes
1996 Nine Christmas Stories

Εννέα Χριστουγεννιάτικες ιστορίες
 Anthology, illustrated with 9
 authentic woodcuts in each copy
 Foinikas, Athens, 72 pp., 10x15 cm,
 99 numbered copies

107



Tou anémou kai tīs Paineménīs
**1994 Of the Wind and the Praised
 One**

Του ανέμου και της Παινεμένης
 Poetry by Federico García Lorca and
 Odysseas Elytis, illustrated with 11
 authentic two-colour woodcuts, all
 hand printed
 Athens, 36 pp., 38x56 cm,
 50 numbered copies

108





Various

Exhibition books

Κίποι mystikoί 2023 “Mystic Gardens”

Κήποι μυστικοί

Introduction: Vasileios Aravantinos,
written by Photini Stephanidi
Exhibition: Mystic Gardens, Art Space
Macart, 2022-2023 Stephanidi, Athens,
64 pp., 15x23 cm, ISBN: 978-618-5311-23-0

109



Christos kai Foteiní, lógos kai eikóna 2018 “Christos and Photini, Words and Pictures”

Χρήστος και Φωτεινή, λόγος και εικόνα

Introduction: Georgia Kakourou-
Chroni, texts: Photini Stephanidi
Exhibitions: Christos and Photini, Words
and Pictures, Gallery 7, Athens and
Apothiki, Limnos, Athens, 16 pp, 17x24 cm

110

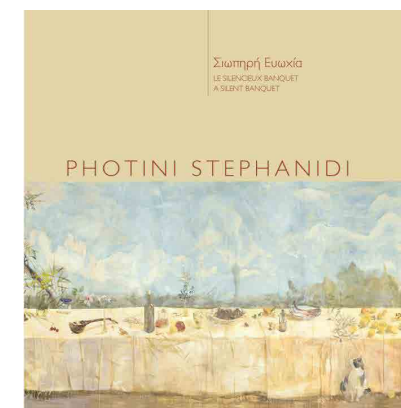


Siopirí evohía 2014 A Silent Banquet

Σιωπηρή ενωχία

Introduction: Christos Boulotis,
written by Photini Stephanidi
Exhibitions: “Saveurs d’Ame”, Periple,
Brussels and “A Silent Banquet”, Zivasart
Gallery, Athens Stephanidi, Athens, 32 pp.,
25x25 cm, ISBN: 978-618-80561-3-8,
240 numbered copies

111



Ī paráxenī agápī 2012 The Strange Love

Η παράξενη αγάπη

Introduction: Panayotis
Kousathanas
Exhibition: “The Strange Love of the White
Horse and the Poplar Tree”, Art Gallery 24,
2012-2013, Athens, 24 pp., 17x17 cm

112



Calendars

Īmerolόgio 2021 - Oi agonistēs ston Moriá 1821-1827

2020 Calendar 2021 - Heroes of the Peloponnese 1821-1827

Ημερολόγιο 2021 - Οι αγωνιστές στον Μοριά 1821-1827

Texts selected by Zizi Saliba Thines, Athens, 160 pp., 22x22 cm, ISBN 978-618-5521-01-1

113



Īmerolόgio 2014 - Oi mīnes **2013 Calendar 2014 - The Months**

Ημερολόγιο 2014 - Οι μήνες

Introduction: Iphigenia Mastrogianni, with 12 paintings of the Months of the year Stephanidi, Athens, 16 pp., 17x24 cm

114



Īmerolόgio 2012 - Mythologόntas erotiká

2011 Calendar 2012 - Myths of Love

Ημερολόγιο 2012 - Μυθολογώντας ερωτικά

Written by Photini Stephanidi Stephanidi, Athens, 208 pp., 15x16 cm
In two versions, ISBN: 978-960-99194-7-0, ISBN: 978-960-99194-8-7

115



Īmerolόgio 2006

2005 Calendar 2006

In various versions with calendar designs - notes

Ημερολόγιο 2006

Epi xartou, Athens, various pages and dimensions

116



Participation

in collective projects

Den xechnó tīn Kýpro

2024 I Do Not Forget Cyprus

Δεν ξεχνώ την Κύπρο

Book cover and design

Edited by Tasoula Tsilimeni and Kostas Katsonis

Ellinoekdotiki, Athens, 232 pp., 14x21 cm
ISBN: 978-960-563-663-0

117



O lógos kai ī póli

2024 About Our City

Ο λόγος και η πόλη

Book cover and illustration for the story "Do not speak to me, I am building", written by Photini Stephanidi

Allos Topos, Athens, 180 pp., 14x21 cm
ISBN: 978-618-85199-3-0

118



To paidikó vivlíο gnόseon
2017 The Children's Knowledge Book

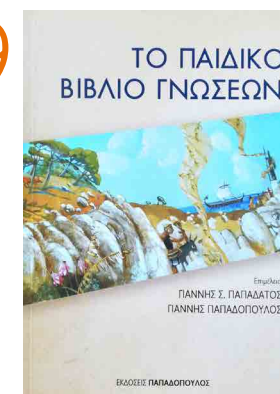
Το παιδικό βιβλίο γνώσεων

Book cover and design

Edited by Yannis Papadatos

Papadopoulos, Athens, 72 pp., 14x21 cm
ISBN: 978-960-569-737-2

119



Christougenniátika kalantísmata gia ta paidiá tīs Īmvrου

2013 Christmas with Children on Imvros Island

Χριστουγεννιάτικα καλαντίσματα για τα παιδιά της Ίμβρου

Book cover and Illustration for the story "Christmas Ship in the Aegean Sea" written by Christos Boulotis

Geitonas Schools and Child Services, Athens, 160 pp., 14x21 cm

120



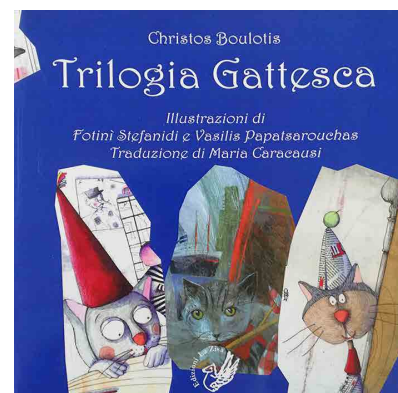
2013 Cat Trilogy

Trilogia Gattasca

Appears on book cover and illustrates the story “The Dog’s Life of John Afentoulis the Cat” written by Christos Boulotis

Editioni La Zisa, Palermo, 80 pp., 20x20 cm
ISBN: 978-88-6684-034-3

121



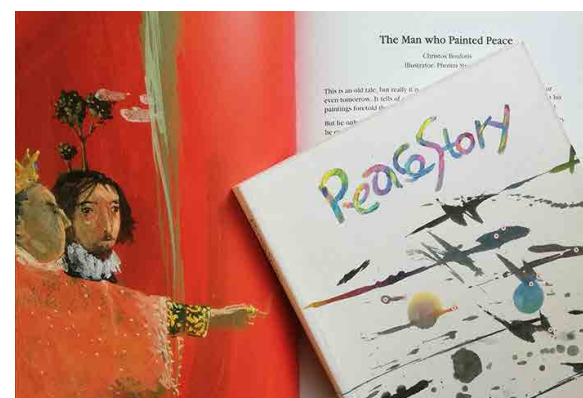
2010 Peace Story

Participation for Greece illustrating “The Man who Painted Peace”

written by Christos Boulotis

NAMI Books, 47-51 pp., 17x24 cm, Korea,
ISBN: 978-89-91591-46-2

122



Άλλοι καιροί, άλλα παιδιά

2007 Other Times, Other Children

Άλλοι καιροί, άλλα παιδιά

Illustrations for the story “Ants in their Pants” written by Alki Zei

EPSIPE, 11-33 pp., 17x24 cm, cd included,
Athens, ISBN: 960-87296-4-5

123



Ένα δάσος για δεκατρείς

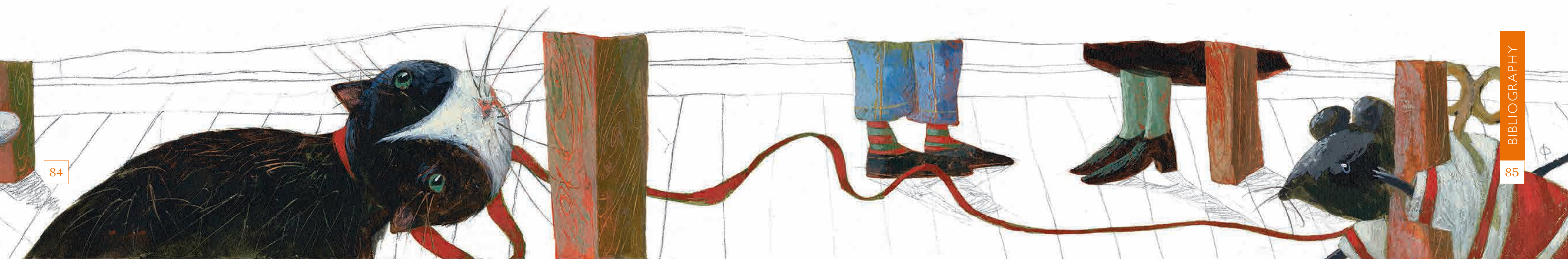
2003 Thirteen Illustrators for a Forest

Ένα δάσος για δεκατρείς

Illustration for “Red Riding Hood” without words

Ellinika Grammata, story No 12, 21x29 cm,
Athens, ISBN: 960-406-630-7

124

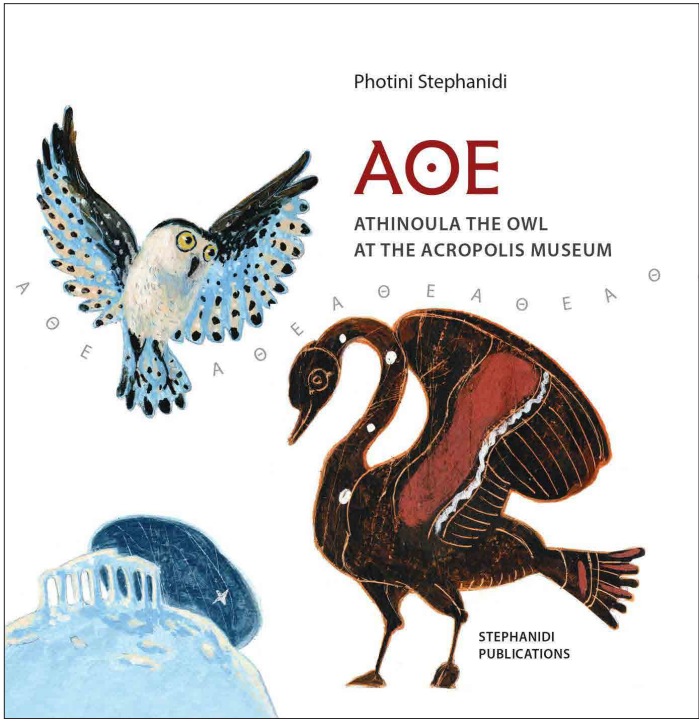




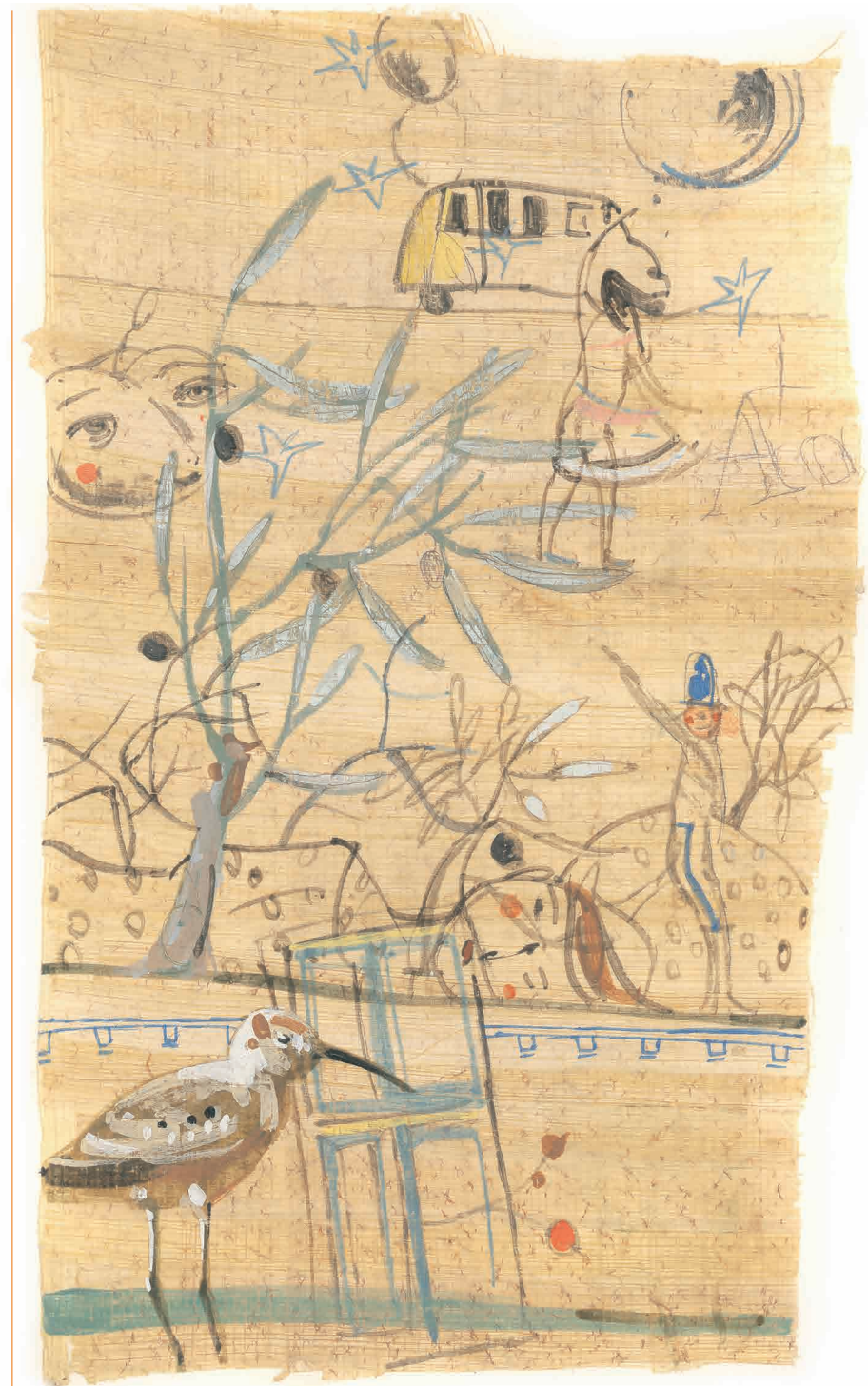
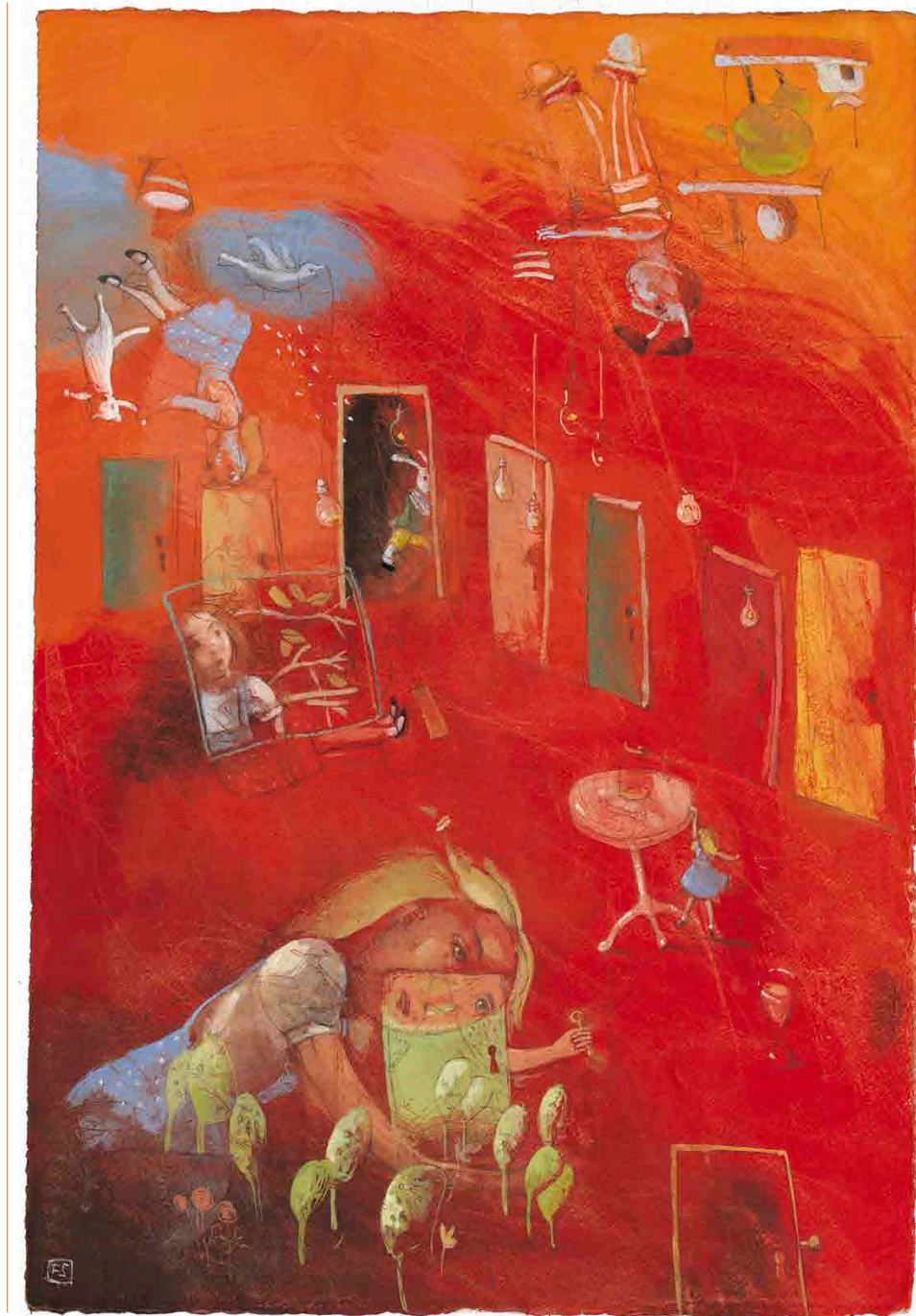
The Apricot Tree that Grew in a Slipper



Athinoula the Owl at the Acropolis Museum



Forthcoming editions





7

TRANSLATED
EDITIONS



“And if I speak to you in parables
and stories, it is because
you hear them more sweetly...”
GIORGOS SEFERIS

Children's books

Ἰ skylisia zoí tou gátou Tzon Afentoúli (No 36 in the Bibliography) was published in:

- Italian as “La vita da cani del gatto John” in the book *Trilogia Gattesca*, La Zisa 2013, ISBN: 978-88-6684-034-3

To poneméno aīdóni (No 53 in the Bibliography) was published in:

- English as *The Sad Nightingale*, Sigma 2000, ISBN: 960-425-071-8
- Korean as *Seulpeun Naitingaeil*, Blue Bird Child 2002, ISBN: 89-7057-415-8

To nyfikó pou choroúse se éna karýdi (No 55 in the Bibliography) was published in:

- English as *The Dress that Went into a Walnut*, Sigma 1998, ISBN: 960-425-070-1
- Korean as *Hodo sogeuro deureogan Deures*, Blue Bird Child 2002, ISBN: 89-7057-416-6

Ἰ marmaroménī archontopoúla (No 57 in the Bibliography) was published in:

- English as *The Marble Princess*, Sigma 1997, ISBN: 960-425-055-8
- Korean as *Daeriseak Gongju*, Blue Bird Child 2002, ISBN: 89-7057-417-4

Oi dódeka mínes (No 58 in the Bibliography) was published in:

- English as *The Twelve Months*, Sigma 1996, ISBN: 960-425-054-X
- Korean as *Yeoldodal Iyagi*, Blue Bird Child 2002, ISBN: 89-7057-418-2

Ἰ neráida kai to péplo (No 61 in the Bibliography) was published in:

- English as *The Water-Nymph and the Veil*, Sigma 1996, ISBN: 960-425-048-5
- Korean as *Goyang-i wa Agigom*, Blue Bird Child 2002, ISBN: 89-7057-420-4

O gátos kai to arkoudáki (No 62 in the Bibliography) was published in:

- English as *The Cat and the Bear-Cub*, Sigma 1995, ISBN: 960-425-047-7
- Korean as *Mul ui Yojeong gwa Shinbihan Be-il*, Blue Bird Child 2002, ISBN: 89-7057-419-0

To maroulófylo (No 63 in the Bibliography) was published in:

- English as *The Lettuce Leaf*, Sigma 1994, ISBN: 960-425-046-9
- Korean as *Sangchu ip Hanjang*, Blue Bird Child 2002, ISBN: 89-7057-421-2

Ī pentámorfī kai o kýknos (No 64 in the Bibliography) was published in:
■ English as *Beauty and the Swan*, Sigma 1994, ISBN: 960-425-045-0
■ Korean as *Baekjo wa Mi-nyeo*, Blue Bird Child 2002, ISBN: 89-7057-422-0

Oi treis symvoulés (No 65 in the Bibliography) was published in:
■ English as *Three Pieces of Advice*, Sigma 1994, ISBN: 960-425-044-2
■ Korean as *Saegaji Chung-go*, Blue Bird Child 2002, ISBN: 89-7057-423-9

O mantolóis (No 66 in the Bibliography) was published in:
■ English as *The Soothsayer*, Sigma 1994, ISBN: 960-425-043-4
■ Korean as *Gae-eureun Jeomjeng-i*, Blue Bird Child 2002, ISBN: 89-7057-424-2

For young adults

Gods in Love I & II (No 71 & 72 in the Bibliography) was published in:
■ Estonian as *Armunud Jumalad*, Tammerraamat 2013, ISBN: 978-9949-482-78-8

Horís skiá (No 101 in the Bibliography) was published in:
■ English as *Without a Shadow*, 2007, Greece, 18 numbered copies

Sapfó - Dódeka poiímata (No 91 in the Bibliography) was published in:
■ English as *Sappho - Twelve Poems*, Sigma 2004, Greece, ISBN: 960-425-097-3

Tou poiítí kai tīs zográfou Érotas kai Politeía (No 92 in the Bibliography) was published in:
■ English as *The Guardians*, Sigma 2003, Greece, ISBN: 960-425-092-2

Folk Tales from Greece I (No 95 in the Bibliography) was published in:
■ German as *Griechische Volksmärchen I*, Sigma 2002, Greece, ISBN: 960-425-084-1

Folk Tales from Greece II (No 96 in the Bibliography) was published in:
■ German as *Griechische Volksmärchen II*, Sigma 2002, Greece, ISBN: 960-425-085-X

Books published only

in foreign languages

Eros (No 99 in the Bibliography)
■ In English, 2016, Greece, 24 numbered copies

Peace Story (participation in a collective book)
■ In English, NAMI Books 2010, Korea, ISBN: 978-89-91591-46-2

Gods in Love I (No 71 in the Bibliography)
■ In English, Stephanidi 2009, Greece, ISBN: 978-960-98046-6-0

Gods in Love II (No 72 in the Bibliography)
■ In English, Stephanidi 2009, Greece, ISBN: 978-960-98046-7-7

Aesop Fables and Jokes by Ierocles (No 87 in the Bibliography)
■ In English, Sigma 2006, Greece, ISBN: 978-960-425-099-8

Folk Tales from Greece I (No 95 in the Bibliography)
■ In English, Sigma 2002, Greece, ISBN: 960-425-084-1

Folk Tales from Greece II (No 96 in the Bibliography)
■ In English, Sigma 2002, Greece, ISBN: 960-425-085-X

Eintama taheboy al assefa (No 56 in the bibliography)
■ In Arabic, Dar al Hadec, 1998, Lebanon

And...

Oi levéntes (No 98 in the Bibliography)
■ In Greek and Spanish (two-language version), 2024, Greece, 24 numbered copies

Tou anémou kai tīs Paineménīs (No 108 in the Bibliography)
■ In Greek and Spanish (two-language version), 1994, Greece, 50 numbered copies

A Silent Banquet (No 111 in the Bibliography)
■ In Greek, English and French (three-language version), Stephanidi 2014, Greece, ISBN: 978-618-80561-3-8, 240 numbered copies

8

TEN IMPORTANT TITLES

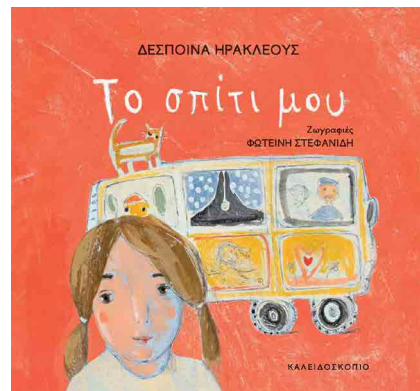


My Home

— **To spíti mou** (No 9 in the Bibliography) —

Written by **Despina Eracleous**

Kaleidoscope, Athens 2024



“Once, my house took me to the zoo. I wanted to take the animals with me, but the keeper shouted. My house brings me to school every morning. When we get close, I take off my pajamas and slippers. I quickly put on my school clothes. From the roof of my house, I see the moon and the stars.

- What are you painting?
- A house and two horses..”

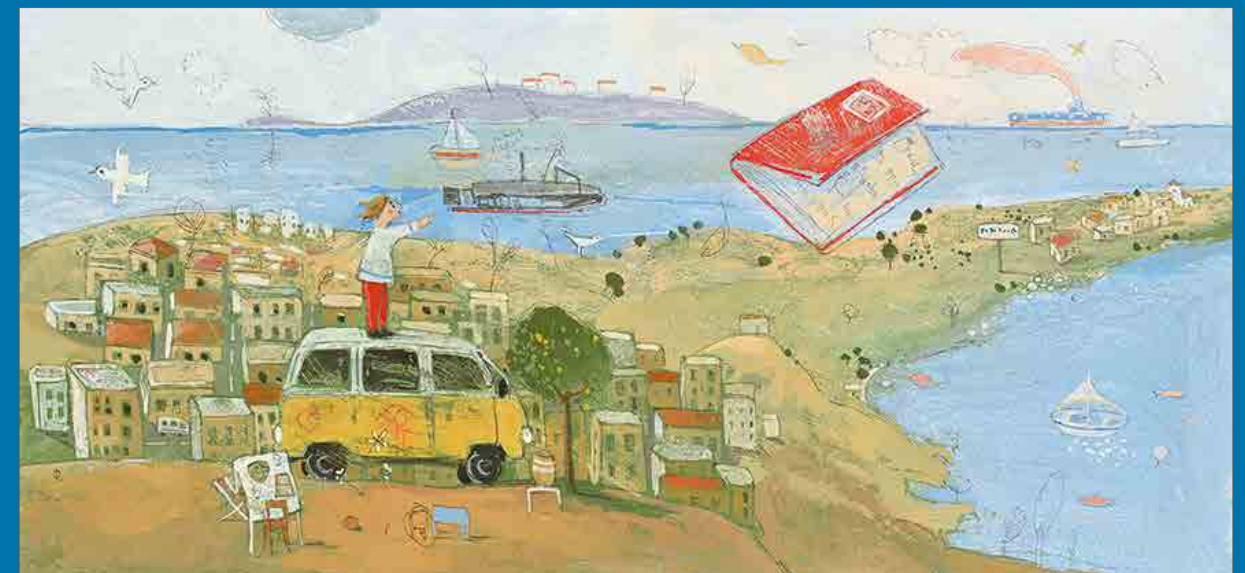
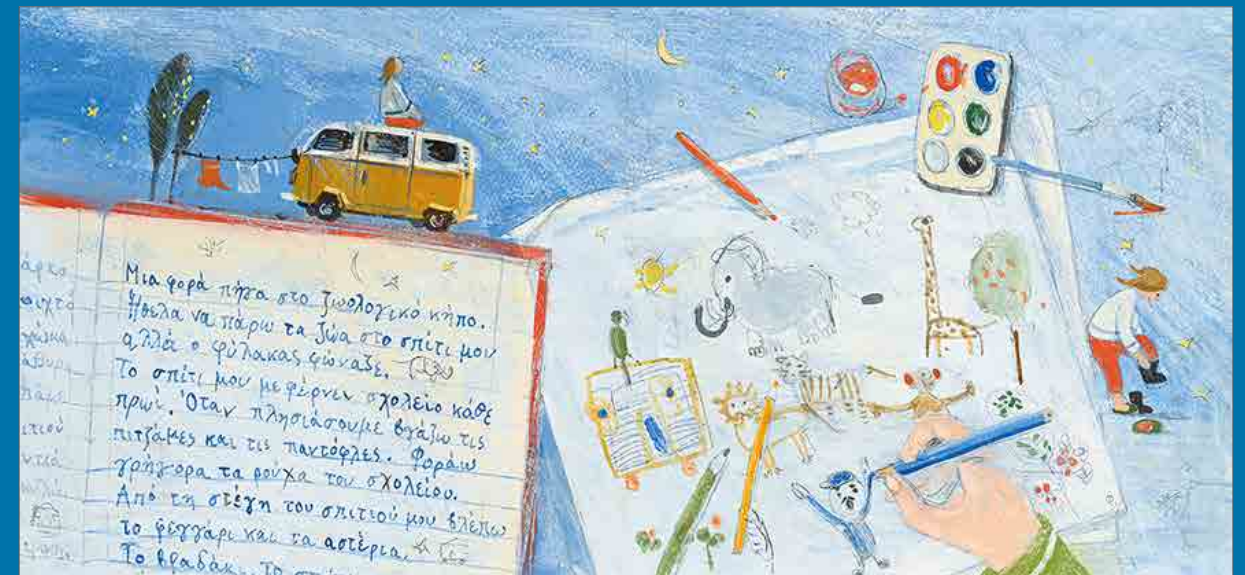
Description

Inside the classroom, a girl and a boy write and talk about their homes. This is because there are children who live in houses different from other children's. Houses on wheels, houses divided by a Green line, houses with machine guns on their roofs, and others that are far away and isolated. But in all these houses, the children always continue to dream.



In the book *My Home*, Stephanidi gives much. With inexhaustible inspiration, she presents a dreamlike visual feast, but with strong elements of reality (barrels, soldiers). Other images propel the text into the realm of surrealism, giving the last pages of the book the form of a silent book, where joy, hope, historical knowledge, and dreams hold sole sway.

Yannis Papadatos
fractalart.gr, 20/8/2024



Shoes With Straps

— **Papóútsia me louráki** (No 69 in the Bibliography) —

Written by **Photini Stephanidi**

Kaleidoscope, Athens 2020



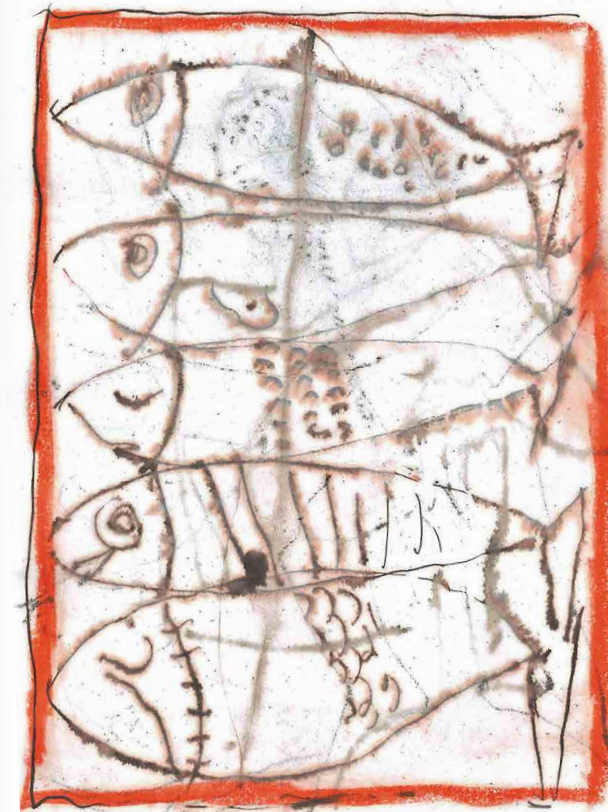
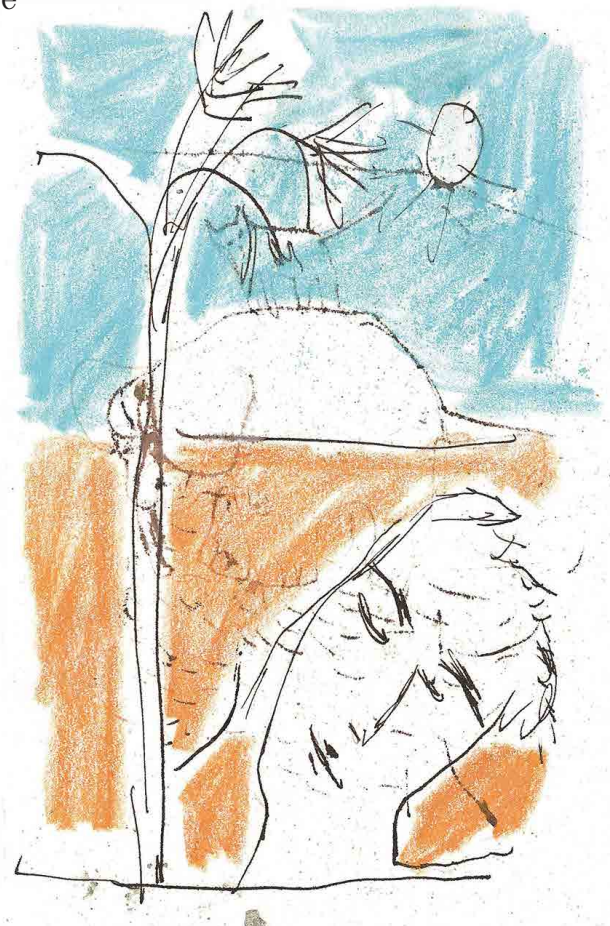
“As soon as I opened my eyes, I saw them in the semi-darkness. Black or chocolate brown, and if it were spring, white. The shoes with the strap and the small leather button. “Do you like them?” I got up. I put them on. A turn like a waltz, and a kiss on my father’s cheek, which, in the fifteen hours he had been gone, already left tiny pinpricks on my face...”

Description

Twenty-one short stories of coming-of-age, through the eyes of a girl from the age of four to fourteen. These true stories form a narrative spine, guiding us through the steps of the girl who usually wears simple leather shoes with straps. Stories where the girl begins to discover the complex world of adults, to express her feelings, to discern the strength and beauty of life, to treasure all these images, and wearing those same shoes, to continue her journey.

Love, sensitivity, and profound humanism are the core characteristics of this book by Photini Stephanidi. Her truth, with the flexible, low tone of writing she adopts, becomes familiar and tangible. Excellent, powerful images.

Iphigenia Mastrogianni
periou.gr, 2/4/2021



Twenty-one lens-flashes, so interconnected yet maintaining an internal autonomy, produce the wonderful imprint of a childhood and pre-adolescence within a dark era, the colour of a child seeing themselves, people and the world changing. A style-noir book for teenagers and adults, for every reader, with a dazzling simplicity that captures small fragments of a bygone era that we continue to encounter in its powerful remnants. The book's images are once again magical and unpredictable.

Apostolos Pappos
elniplex.gr, 2/4/2021



Listen to Me, My Little Maria

— *Ákousé me, María mou* (No 18 in the Bibliography) —

Written by *Antigone Metaxa (Aunt Lena)*

Patakis, Athens 2017



Description

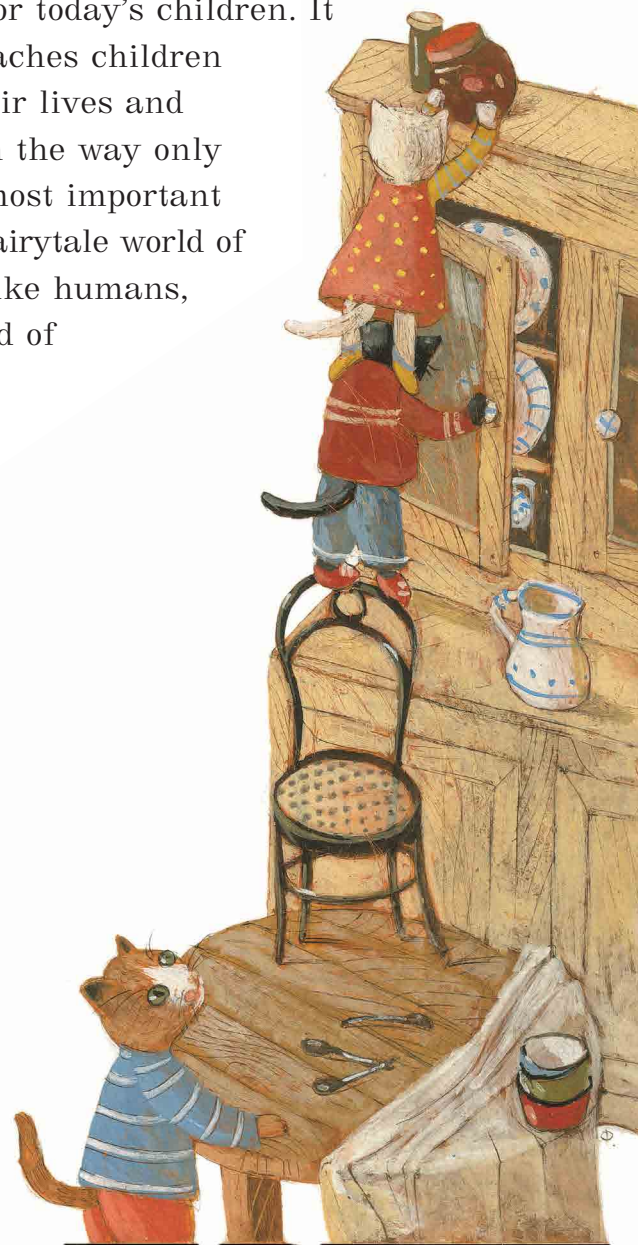
Listen to Me, My Little Maria by Antigone Metaxa, the legendary Aunt Lena, is a book for young children, in a new edition and with fresh illustrations by Photini Stephanidi. This book was much loved by parents and grandparents who were once children, and this edition is for their grandchildren, for today's children. It is a book that teaches children secrets about their lives and educates them in the way only Aunt Lena, the most important

educator in Greece, knew how to do. The fairytale world of the book, where animals talk and behave like humans, opens a window for children into the world of imagination, but also of life.

In this book, Photini tells a story with her palette and reminds us of what we might not want to admit, that we want to return to the treehouse, inside the hollow of the tree, to the rabbit's warm house, into the mother's embrace, and to be comforted. Authentic and poetic images, archetypal images, vibrant and tender, for all times and places, classic images. We are there, and a healing feeling surrounds us. Soon, we will find ourselves in the paradisiacal clearing, of the forest and the world. In the clearing where anything can happen.

Christina Frangeskaki

23/2/2017, personal note

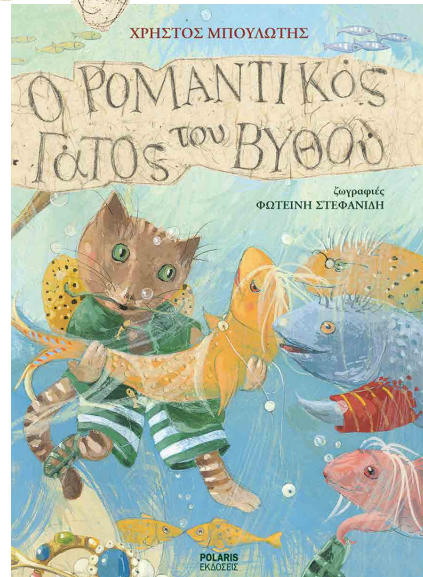
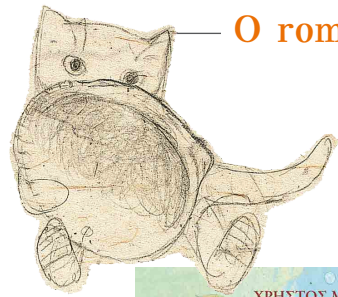


The Romantic Cat of the Deep

— **O romantikós gátos tou vythoú** (No 28 in the Bibliography) —

Written by *Christos Boulotis*

Polaris, Athens 2011



“You two don’t need to keep me more,” grumbled the annoyed cat Ernan. ‘My word is a contract. That’s how we land-dwellers are. But if you don’t trust me, fine, let’s go, no need to waste time. Every minute that passes, your president’s daughter is in more danger...”

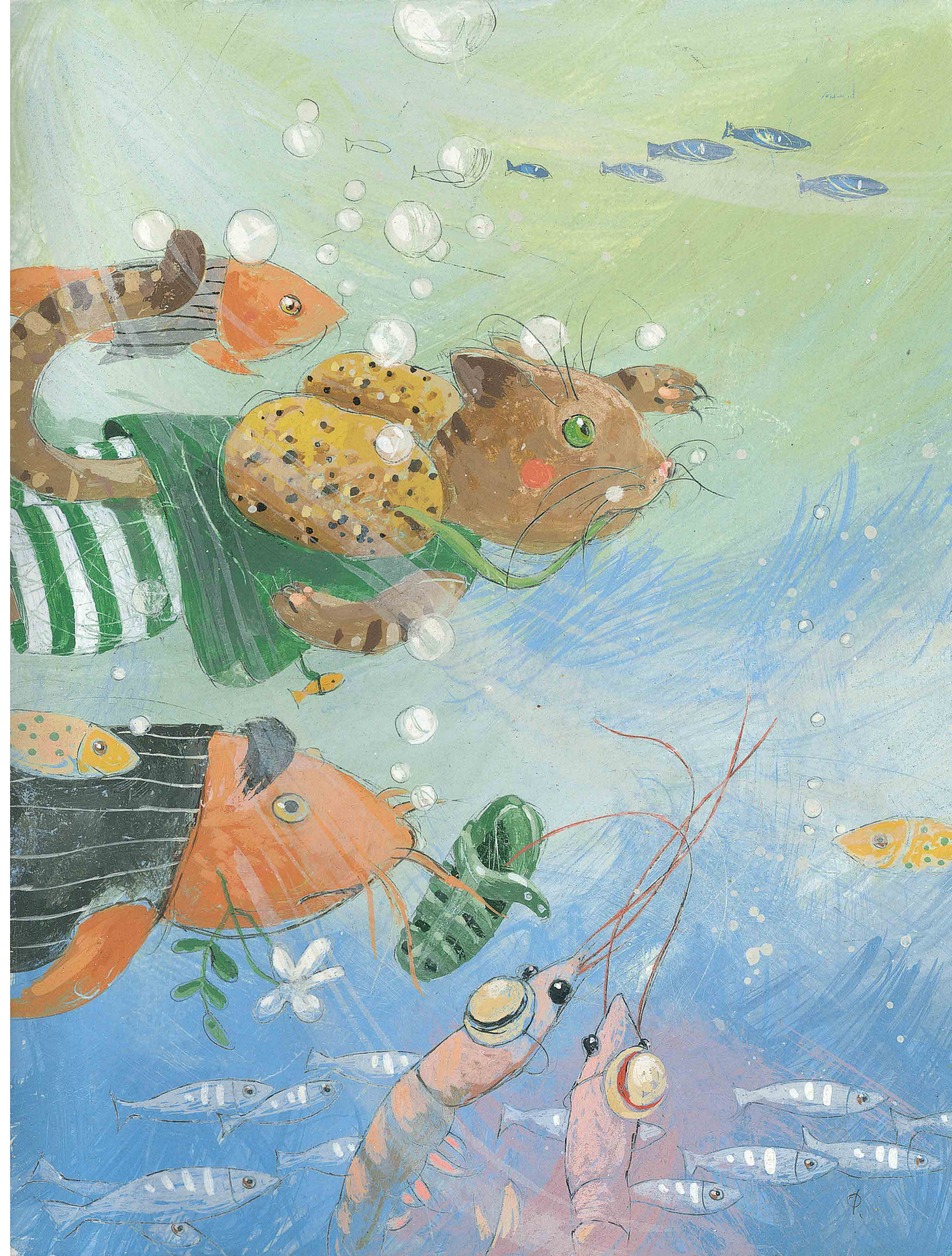
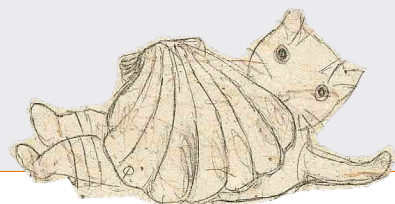
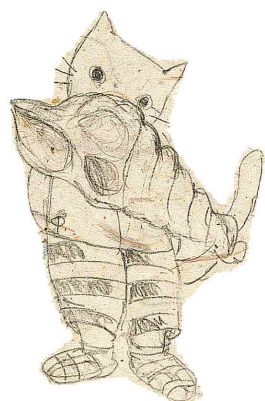
Description

On the coast of a beautiful island, the cat Ernan appears very romantic. However, he is crazy about small fish, which he catches with sudden dives into the water until, one day, two big red mullets grab him by the ears and drag him forcefully to the bottom. He must be judged and punished. Down there, the adventure begins. His fear transforms into courage. And from a defendant, thanks to his feats, he will become a hero to the fish. His feline heart will be filled with love for a beautiful fish.

him forcefully to the bottom. He must be judged and punished. Down there, the adventure begins. His fear transforms into courage. And from a defendant, thanks to his feats, he will become a hero to the fish. His feline heart will be filled with love for a beautiful fish.

In all the works of Christos Boulotis, including this one, a qualitative sense of humor is easily discernible, as well as a gentle emotion and a romantic tendency. This is a very welcome quality in these arid times and conditions. For the painter Photini Stephanidi, a unique person, let us say that with her art, experiences and emotions she has created the entire underwater world of the romantic cat of the deeps. And for her bright images alone, the book is worth reading even for adults.

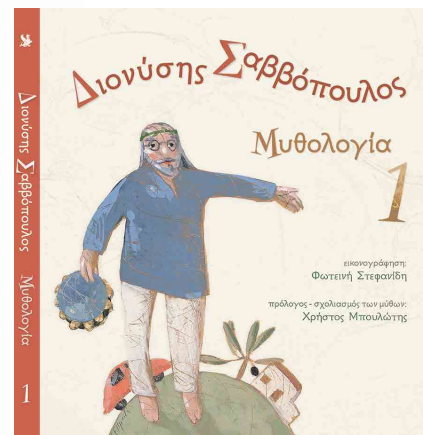
Eleni Sarantiti
diastixo.gr, 2/10/2012



Greek Mythology I

— **Mythologia 1** (No 29 in the Bibliography) —

Author, storyteller, composer, singer: *Dionysis Savvopoulos*
Kathimerini, Athens 2011



“The Giants hurled mountains at them, islands sank into the sea, lands crumbled, rivers changed course, or disappeared forever into the earth. Like leaves on trees, our mountains Olympus, Pelion, Pindus trembled...”

Description

The Night and the Egg
When the Gods Toppled the Titans
Prometheus's Fire

Our beloved troubadour Dionysis Savvopoulos brings ancient myths to life even in our time, especially when he connects the past with the present and completes his narrative with a conclusion that reflects his own perspective. In this playful journey, the illustrations of Photini Stephanidi have dressed the narrative with over 120 images in the complete work, a feat that is only achieved through knowledge, experience and true inspiration.

Christos Boulotis

January 2011, from the preface of volume I



The Alphabet's 24 Crazy Children

— Ta 24 παράλογα τīs Alfavítas (No 39 in the Bibliography) —

Written by *Christos Boulotis*

Synhroni Orizontes, Thessaloniki 2009



“Zeta asked for a scoop of ice cream from Mama Alphabeta, but she brought her a persimmon and a sack of spinach.

Didn't you see a small lamb driving a yellow taxi and next to him, in a pink shirt, Xi was sitting?

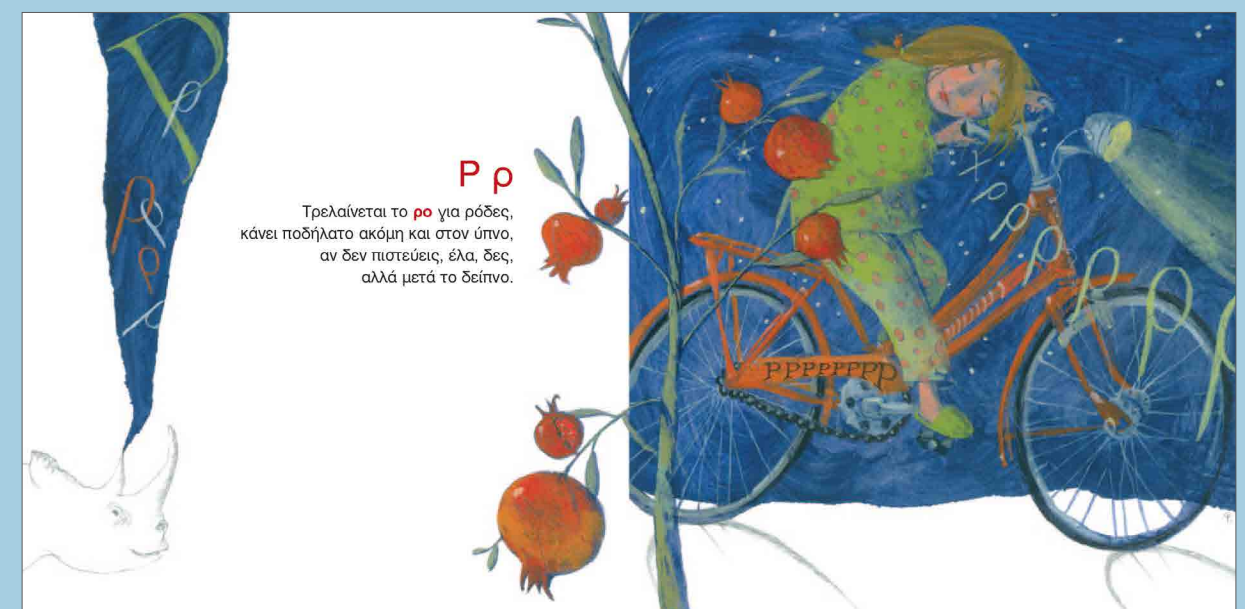
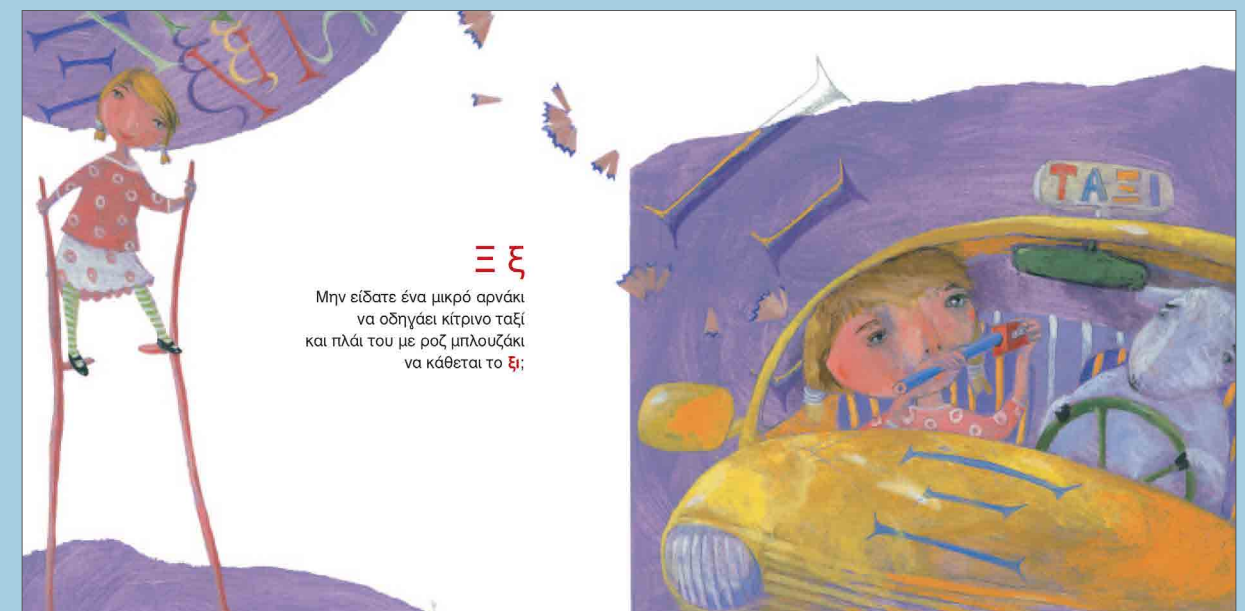
Ro is crazy about wheels, She rides a bike even in her sleep, If you don't believe me, come and see, but after dinner..”

Description

The 24 letters of the alphabet are delightful, naughty and very kind. And they have imagination! All of them – from alpha to omega – are crazy about incredible stories, which they share with children who are eagerly learning the alphabet.

For each letter, we have a quatrain and a story. A story that was invented and directed with great ingenuity by Photini Stephanidi, adding cute unexpected elements to her illustrations. The secret is that each such element begins with the letter that stars each time.

Apostolos Pappos,
elniplex.gr, 30/3/2014



Without a Shadow

— **Horís skiá** (No 101 in the Bibliography) —

Written by **Photini Stephanidi**

Athens 2007



“Following her flight, my eyes have taken in more details of my strange surroundings. There are traces of faded frescoes on the plastered walls, and in one there is a yawning crack through which pours light and music...

On the floor there are two books. One of them lies open, revealing pages with print and coloured pictures; the other is closed. I move

towards them, but the little girl is there before me...”

Description

A dreamlike story with three characters, like a small play without words, with only stage directions. The surfaces used for the illustration are small pieces of wood worn by the sea. The illustrator painted them and added, where necessary, some three-dimensional elements, among them a small handmade book containing the entire story “The Real Princess” by Hans Christian Andersen.



Mrs Mina and the Spring

— *Ἡ κυρία Μίνα και ἡ Άνοιξη* (No 45 in the Bibliography) —

Written by *Christos Boulotis*

Livanis, Athens 2006

New edition: Diaplous, Thessaloniki 2020



“Mrs Mina is coming! She’s coming!’ And the echo of his voice mingled with the joyful cries of all the residents: ‘She’s coming, she’s coming... Mrs Mina, Mrs Mina, Mina, Mina!’ This time, besides her red suitcase, the sensitive Mrs Mina was also carrying a violet suitcase, filled with needles, colourful threads, and a silken fabric. And the fabric was delicate and gossamer-like, so gossamer-like that it could even fit in a baby’s hand. But when you unfurled it, it could cover the entire beautiful place, from end to end...”

Description

The award-winning fairytale by Christos Boulotis returns again with spring, blossoming with optimism and the strength of faith in dreams in every corner.

Christos Boulotis, as always, inventive and restless. And Photini Stephanidi's illustrations are very sensitive. The image of the “good fairy with mauve sadness” is exceptional, resembling a wounded swallow...

Eleni Sarantiti

Eleftherotypia newspaper,
28/4/2006

This fairy tale has won awards for the excellent illustrations by Photini Stephanidi. And how could it not? Photini seems to have a magical touch. Using egg tempera on cotton paper, she has created fourteen works that don't just capture the eye. You look at each page for minutes on end, finding captivating details that draw you in. You don't need to be a literary critic to appreciate the captivating effect of this collaboration. I felt it. And even if my opinion doesn't count, I see it in the children, every school year I read this book to them. One of the top Greek titles of all time.

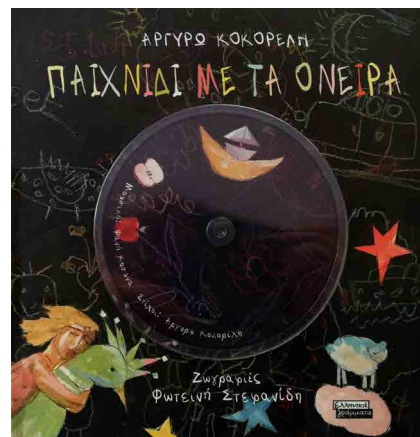
Apostolos Pappos
elniplex.gr, 2/10/2012



A Game with Dreams

— **Paichnidi me ta óneira** (No 50 in the Bibliography) —

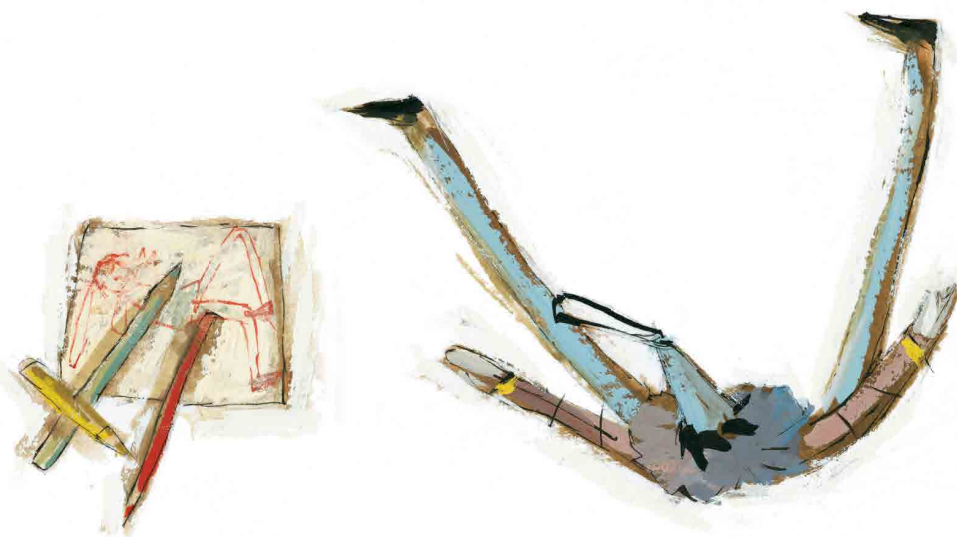
Written by **Argyro Kokoreli**
Ellinika Grammata, Athens 2004



“Oh, let me just sleep a little while, the mother sighs, just long enough to go to where my daughter’s dream is, to see the rest and tell her when she wakes up...”

Description

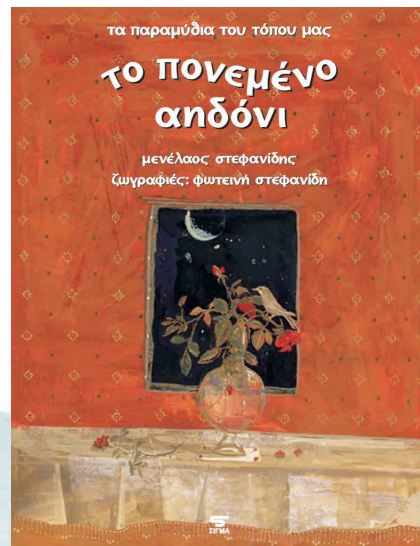
The child’s dream travels and is completed by the mother’s dream. Their relationship becomes unique, and love bridges the differences. A story of a thousand moons and dreams, tenderly embraced by drawings and music, with humor as well.



The Sad Nightingale

— **To poneméno aīdóni** (No 53 in the Bibliography) —

Written by **Menelaos Stephanides**
Sigma, Athens 2000



“I never saw such a hideous old creature”, said Snooty to himself and then, out loud, he sneered, ‘Help you, old woman? Why, you’re at death’s door already!’ And with these words he set the spurs to his horse and galloped away, quite deaf to the shower of curses she sent after him...”

In this book, Stephanidi's work has the charm, the seriousness and the intensity of old icons – and their clarity of line as well (...)

Eleni Sarantiti,
Eleftherotypia newspaper, 15/12/2000

For those who know the outstanding published illustrations of this willowy cyclist of the paintbrush at first hand and been delighted by the poetry of her design, composition and colours, this international recognition (BIB plaque for the illustrations of the book *The Sad Nightingale*) comes as no surprise but rather as an expected confirmation, an affirmation of an aesthetic which knows how to combine traditional views and visions of art, tried and tested mysteries and codes, in a Greek way (...)

Christos Boulotis
Kathimerini newspaper, 30/9/2001



9

FIVE

REPRESENTATIVE
BOOKS





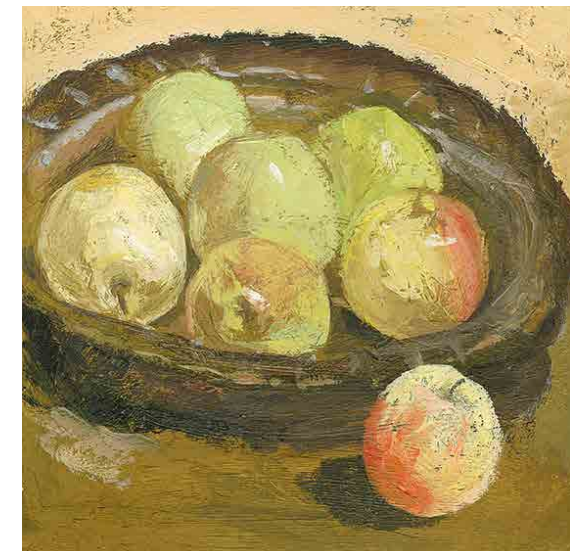
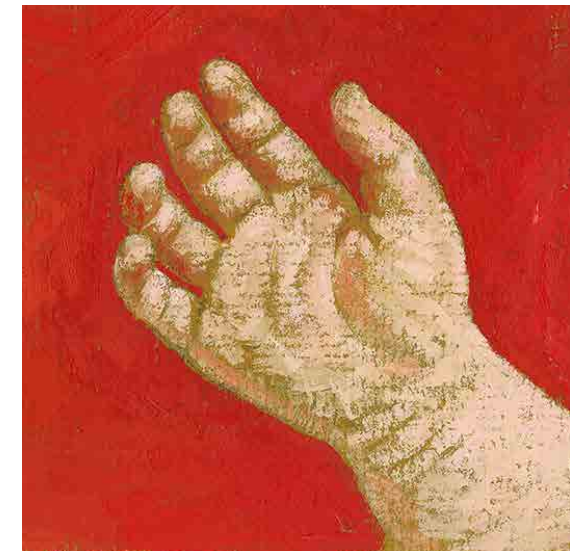
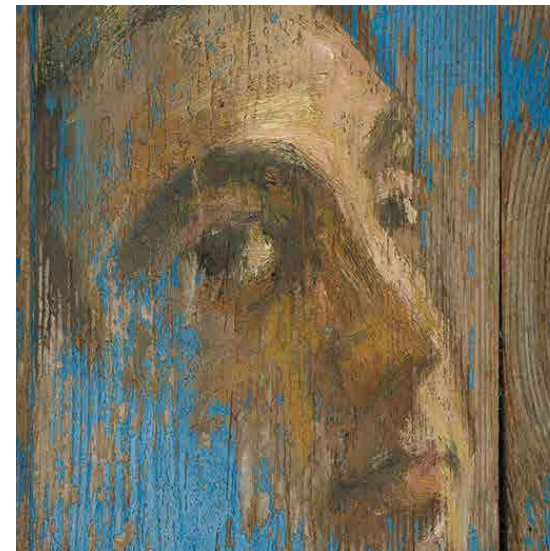
01. One, Two, Three!

— Ένα, δύο, τρία! —

Written by **Photini Stephanidi** ■ Sigma 2002, Athens (No 5 in the Bibliography)

Description

A visual approach to numbers with twenty-three paintings, twelve riddles, and an introduction to addition. The creative notebook at the end transforms this artistic arithmetic book into a souvenir of special value, as it will hold the child's first steps in knowledge and art.





02. Something Strange Is Happening Tonight

— Κάτι παράξενο απόψε συμβαίνει —

Written by **Photini Stephanidi** ■ Livanis 2006, Athens (No 3 in the Bibliography)

Description

A boy... A secret journey... Eleven stops in other places and times. Eleven and more invitations, one celebration. No one is missing; Little Red Riding Hood, Cinderella, Snow White and the Seven Dwarves, The Little Match Girl, The Three Little Pigs, The Big Bad Wolf, Pinocchio, The Little Prince, The Tin Soldier with his Ballerina, Puss in Boots, Alice with her friends and Tom Thumb celebrate the return of little Panos and bring the precious gifts of their stories, making the dream come real.



03. The Strange Love of the White Horse and the Poplar Tree

— Ἰ paráxenī agápī tou alógu kai tīs léfkas —

Written by **Christos Boulotis** ■ Polaris 2011, Athens (No 27 in the Bibliography)

Description

Life begins to smile upon the lonely poplar when the white horse makes his appearance in the meadow. Between them there grows a strange and touching love – mocked by some but marvelled at by others.

After many tribulations, the great round moon will bring the magic gold dust which will make them both the same and enable them to enjoy their love untroubled by their many differences. But the answer they give him with one voice is completely unexpected.





04. Cat-Gat-Karagat

— Kat-gat-karagát —

Written by *Fotini Frangouli* ■ Patakis 2011, Athens (No 26 in the Bibliography)

Description

Cat-gat-karagat! Magical words. Every night a sophisticated cat, Poupeta, watches the dreams of her lady owner and close friend. The love and devotion in their relationship give her tail the magical ability to intervene in dreams and – Cat-gat-karagat! – to transform them, thus making the world better. Poupeta herself records this unique experience and now as an author delivers a text filled with surprises and reflections. Cat-gat-karagat, because the magic of love makes even cats authors!





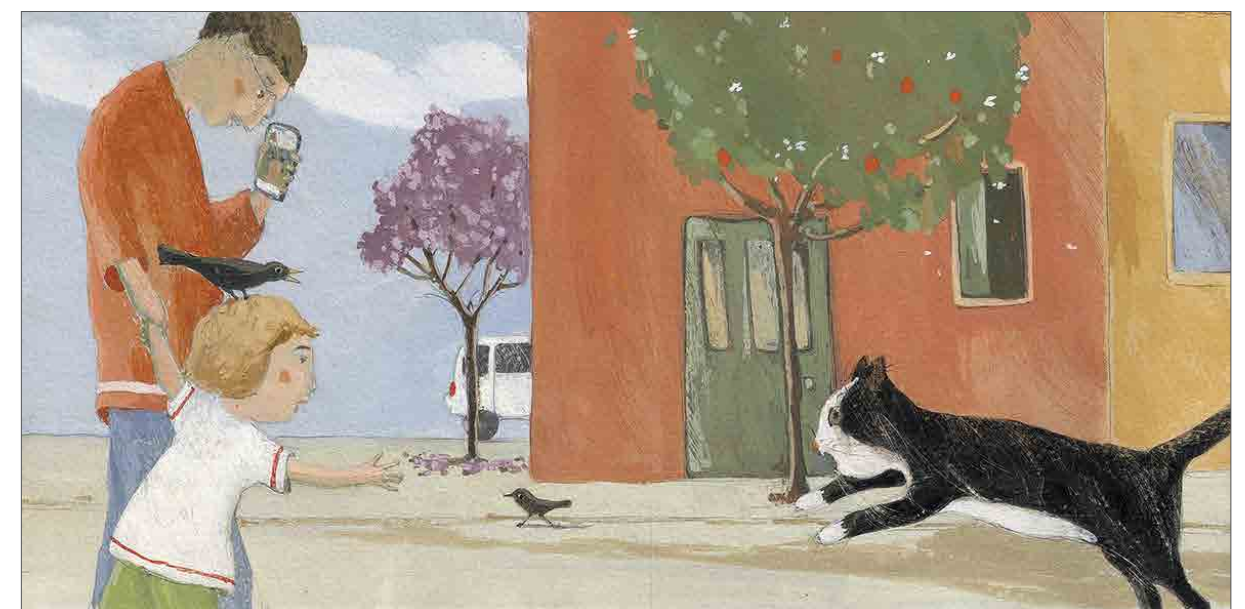
05. The Blackbird

— To kotsýfi —

Silent book ■ Kaleidoscope 2023, Athens (No 1 in the Bibliography)

Description

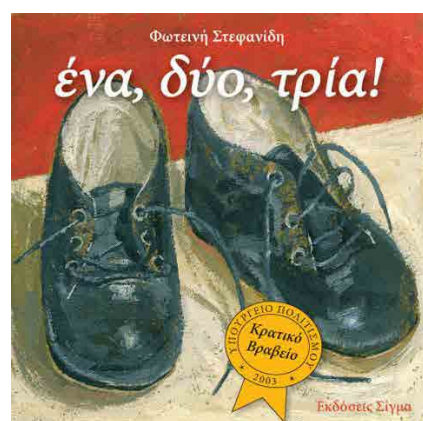
It was one February at sunrise when I first heard the blackbird's song. It woke me like a sweet promise of the day to come. Little by little the bird revealed the secrets of its life to me, from little mysteries through to great important ones, all wrapped in that entrancing song that makes spring in the city even lovelier than the wild flowers of April. The years roll by, with the blackbird always there behind the old wooden shutters of my room. It sings and though I stay silent it is as if we are speaking to each other.



10

PUBLISHED
REVIEWS OF
THE SUBMITTED
BOOKS





One, Two, Three!

Three elegant, beautiful books, filled with challenging riddles from the distant year 2002 that feel as if they were created today

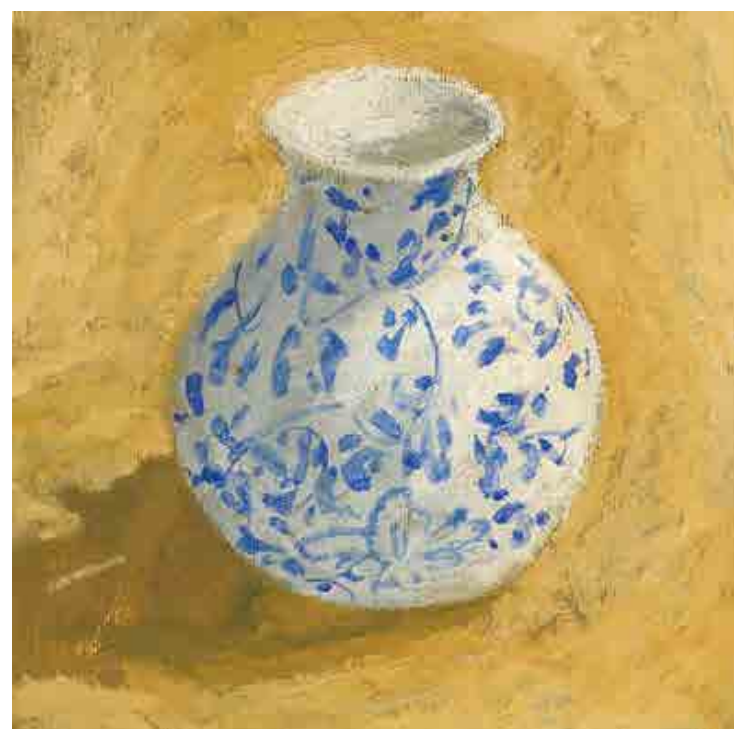
(No 5 in the Bibliography)

Fruits, foliage, branches, life of every kind that inhabits this strip of land, that builds and rebuilds without deconstructing this world we live in: this, the place called Greece. Along with our gardens, our houses, our neighborhoods, our small or large cities. This is the front line of the Greek landscape.

Next to it, a second strip made by human action. These are the objects; the small, everyday things that were created by the hands of people and found a place in their lives, a place they deserved. They found their place because people needed them: a jug, twelve crayons for the child to enjoy, a ball, a piece of wood carved to give birth to beauty, a candle, a clock to measure life, a pair of shoes to walk far, a bowl of apples, four little ducks in the calm water, a few clothes-pegs on a rope, some balloons because it is nice to celebrate, a low stone wall around a tree with good shade that is both a table and chairs, a thimble so that grandma's fingers don't get pierced, a kite to

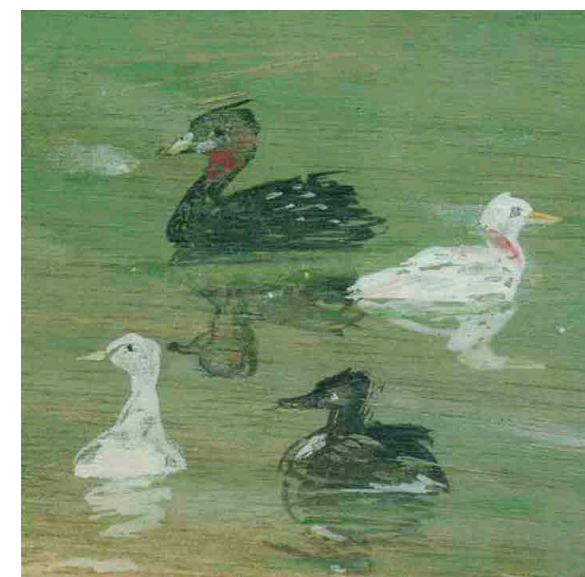
remember where where you came from and where you're going since the entire universe is within you, you are stardust and sky and there you return.

The objects in Photini Stephanidi's world are not



superfluous. They have justly earned their place. They have conversed with materialism and set it aside, simply and beautifully for it has no place in the Greek landscape. Because these, the many

and the excessive, are expendable, the Greek landscape does not need them.



"The Greek world is a melancholic one", wrote professor and philosopher Dimitris Liantinis in his book *Exquisite Dream*. The painterly world of Photini Stephanidi has that tender face of melancholy, harmony, measure, the beauty of disorder. It has simplicity that rejects excess, materialism and overload. It has also the laconic quality of stone and earth, of flower and cloud, of light that brings shadow, of shadow that reveals light. It has the cry of natural sounds that you first see and then hear, the flexibility of a tree that withstands the north wind, it has the youth, the blossom and the gallop that you dream of with eyes open and peaceful.

The colours in her work are also a matter of study. They enrich themselves with dozens of shades;

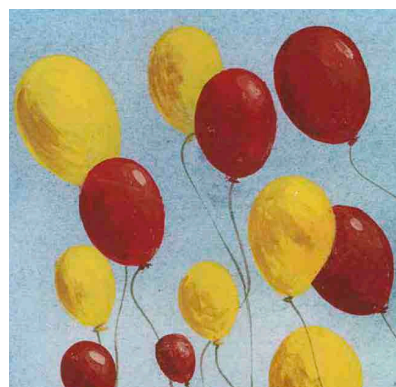
dreamlike, atmospheric, meticulously worked, a quiver of colours. The colours of the Greek landscape are not harsh and hard, they are not absolute. They are bathed in light, they are everywhere, they belong to everyone, they are immortal and strong. Such are the colours of Photini Stephanidi. These are shades you will not find in the digital colour chart of the person who thinks that he knows everything.

Three books from the past, from the dawn of the new century, gave birth to this small note on the art of Photini Stephanidi. Their titles: *One, Two, Three!*, *The Alphabet Book*, and *Let's Colour!*. They were published in 2002 by Sigma Publications in a modern, small,



square format. They offer a visual approach to numbers, letters, and colours -- the three fundamental materials for children when they

first knock on the door of knowledge and art. An artistic springboard from which Stephanidi's fleet of images sets out, besieging the senses, starting with sight, which communicates directly with the heart, and the brain, which is in open communication with it. Logic and emotion, space and time, three books that compile the smallest elements with which we build everything: words, numbers, colours, speech, silence, the geometry of the non-geometric, the colouring of the colourless. A redemption through the image.



Simultaneously, however, the creator extends her own proposal to the child, offering virgin territory to create their own window to the

world, in an intellectual and artistic game. These books function as the cradles of art, notebooks of the first artistic creation, constituting precious mementoes of a childhood that will return someday as nostalgia and remembrance.

History will speak about Photini Stephanidi. Whatever has a soul, lives forever, perpetuates its existence, invents meanings. History will tell it again and again: Photini's images do not submit and are not given anywhere except to the places where beauty is born, and from there they are nourished.

Apostolos Pappos,
preschool teacher and book critic
elniplex.gr, 6/1/2025

Three “diamond” books as a concept, writing and aesthetic. Inventive, original books with cheerful, bright colours, bound with strong fabric spines, which provide knowledge to children, entertain them, playfully exercise their receptive ability.

Aristoula Ellinoudi, art journalist
Newspaper *Rizospastis*, December 2003

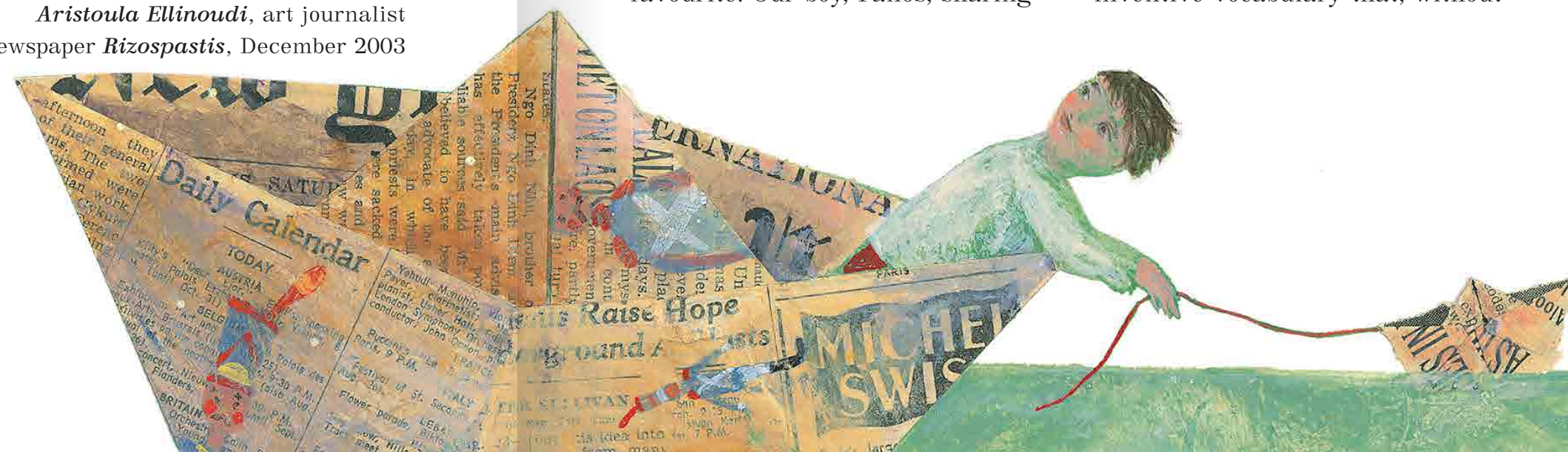


Something Strange Is Happening Tonight

(No 3 in the Bibliography)

Years before the widespread use of the prefix as a component, if a book wanted to claim the term “postmodern”, without a legal challenge, the book by Photini Stephanidi *Something Strange is Happening Tonight* would have won. However, Stephanidi writes and illustrates this book using her own terminology, which has nothing to do with “post-”, but with “always”. Photini takes the thread from the intermezzi of the 15th century and, without using them as a model, runs through the history of that “fairy tale country” that would be chosen as the world’s favourite. Our boy, Panos, sharing

his invitations, as in any true surprise, delivers them in improbable places. So he will travel to the “fairy tale country” of the eleven most popular fairy tales (Little Red Riding Hood, Cinderella, Snow White, Puss in Boots, Tom Thumb, The Three Little Pigs, The Tin Soldier, The Little Match Girl, Alice [of Wonderland], Pinocchio, The Little Prince). Thus we read the story of Panos, while, in a very inventive way, the eleven fairy tales (intermezzi) are interspersed. Sometimes in verse, sometimes in prose, sometimes with rhyme, sometimes with free verse; with inventive vocabulary that, without



being obscure or complex, enriches the child's linguistic apparatus; therefore, mind and heart. Excellently in aesthetic enjoyment, the illustration. The painter speaks with words; and the words paint. This kind of partnership is rare, but wherever it is found, it is not characterized by this harmony, this balance that connects words and images, revealing the virtues and possibilities of each medium. Even adults long to visit this "fairy tale country" and live with our favourite fairy tale characters, just as the last two pages open up to accommodate everyone.

Georgia Kakourou-Chroni, PhD., M.A.,
Ad.Dip.History of Art, Honorary Curator
of the National Gallery
livemedianews.gr, 24/12/2024



Photini Stephanidi is of this world and yet not of it. Her composition and colours are firmly based in the shapes and shades of the earth, but her imagination soars above it to distant times and places. Something strange indeed is happening in her latest book, a journey through the fairytales which generations of children have grown up on, yet have never lost their charm. It is late at night and everyone is fast asleep. But who is in the attic, and what are these noises we can hear? It is the hero of the book, young Panos, and he is setting off on a long, long journey to the lands where his favourite companions live. As he travels, Panos meets characters familiar to us all: Little Red Riding Hood, Snow White, Puss in Boots, The Little Prince, Alice, Pinocchio and a host of others. They all tell a part of their story, which then blends into the new tale which the author has woven. Many authors attempt to describe dreams in their writings and still more illustrators strive to capture them with pen or brush. But what are dreams, if not fragments of experiences we have lived through: confused, nonsensical and entangled with vivid images and strong emotions? Photini Stephanidi achieves both author and illustrator's goals in her own unique and entirely personal manner. The pictures in the book

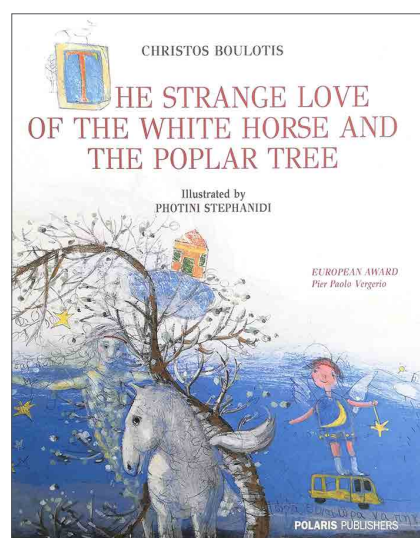
render with great artistry a sense of people and places that exist both in the reader's imagination and on the printed page.

Something Strange is Happening Tonight is a charming tale about fairytales both old and new, linked together in just the way that

children make such links: by a natural yet sometimes strange association of ideas, by leaving things out and freely adding elements of its own.

Mariza De Castro,
author, critic, educator
Newspaper *Ta Nea*, December 2006





The Strange Love of the White Horse and the Poplar Tree

(No 27 in the Bibliography)

The Strange Love of the White Horse and the Poplar Tree is the first book of the distinguished archaeologist Christos Boulotis, who counts almost forty years of remarkable achievements in children's literature.

In 2011, a revised edition (Polaris publishing house) was released, featuring illustrations by Photini Stephanidi. The book has already

earned prestigious recognition with the First European Prize "Pier Paolo Vergerio", awarded by the University of Padova. The second prize, equally significant – and for many, the first – is the one awarded by its readers. It's a book that, like all good children's books, is read with exceptional interest by adults as well.

Regarding the unusual love between the White Horse and the

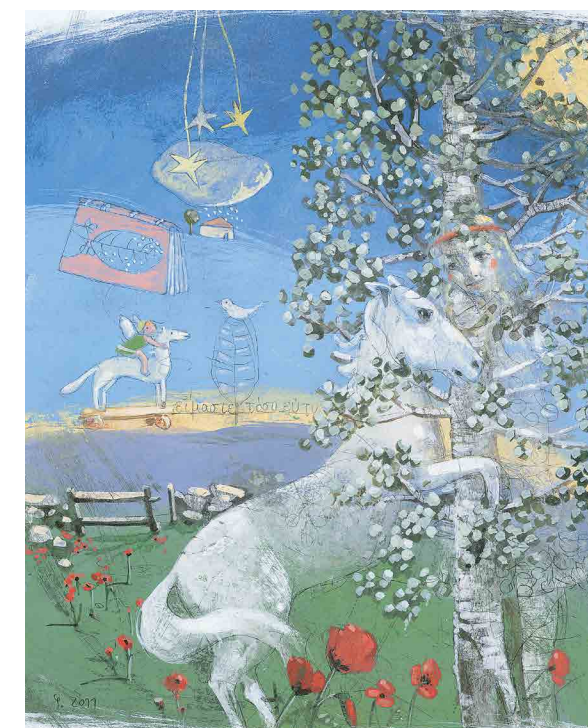
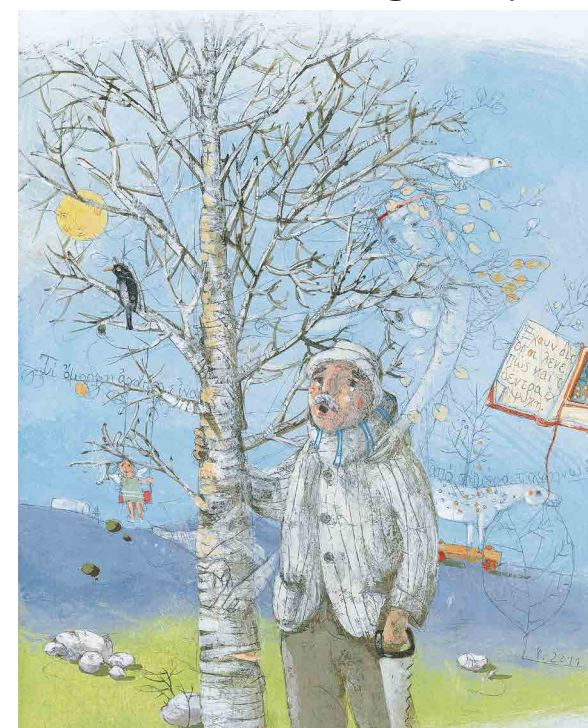
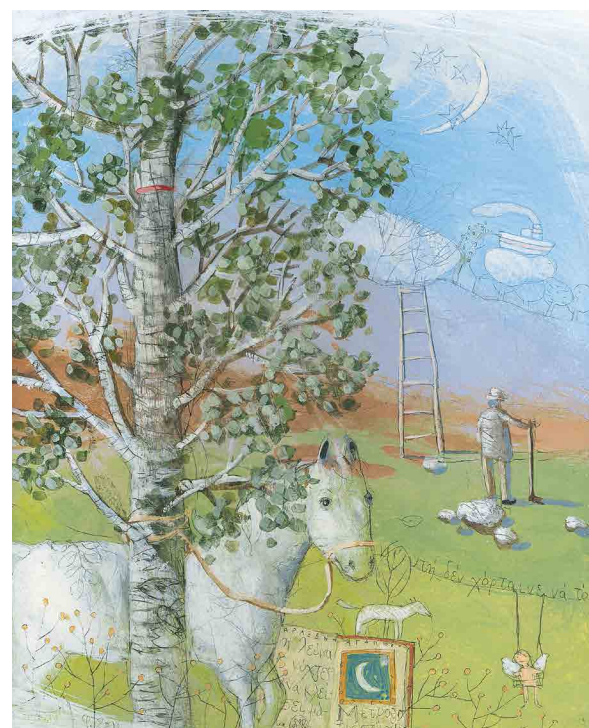
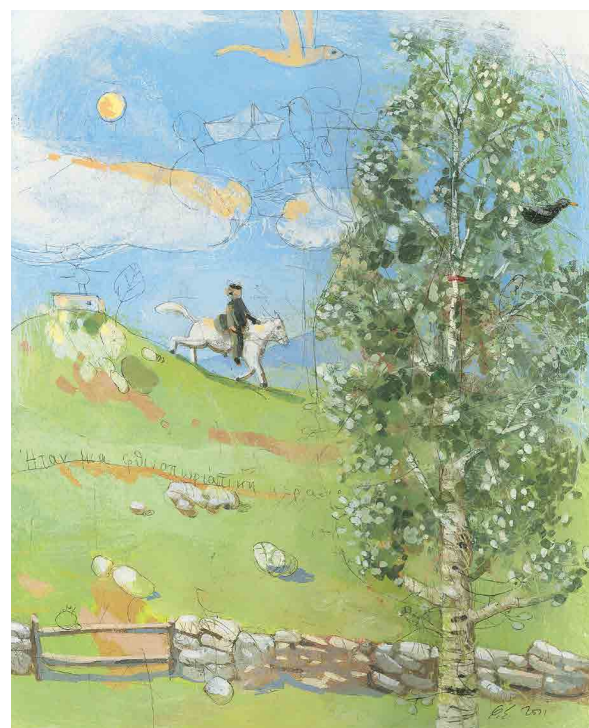
Poplar Tree, in the final lines of the book, the moon puts all its strength into awakening people to see "the most fitting love on the whole Earth". The horse and the tree articulated their argument for the right to difference at a time when such issues were still considered marginal, bothersome, and untimely.

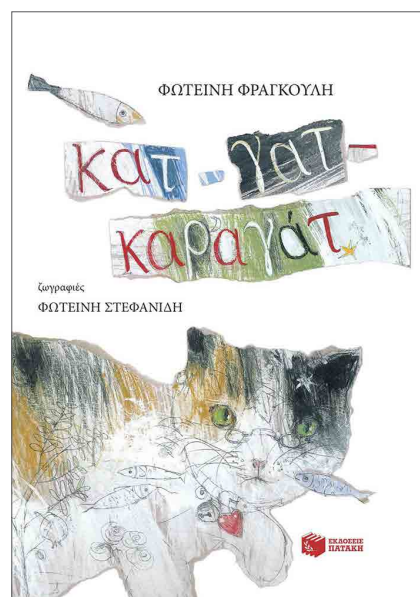
The collaboration between Christos Boulotis and Photini Stephanidi has given children masterpieces, as the author and illustrator share a common vision of the world, things, arts, dreams, and their contribution to the child through the book. The truth of this statement is evident and confirmed by the illustrations of *The Strange Love of the White Horse and the Poplar Tree*. Reading the book with children promises pleasant surprises. As the narrative unfolds and children follow the images, they

discover, beyond the clearly visible in the foreground figures of the Horse and the Poplar Tree, pencil sketches, words, short sentences that could have been drawn by the children themselves: small trees, scattered leaves, stars, half and whole moons, clouds, boats, a swing, houses, birds, the sun, daisies, stones, and anemones... all recognized as child-drawn.

A very special book that allows many different readings. The illustrator offers each child a different reading experience and translates the author's words, subtly strengthening the book's message about mismatched things that can evolve into the best of matches!

Georgia Kakourou-Chroni, PhD., M.A.,
Ad.Dip.History of Art, Honorary Curator
of the National Gallery
livemedianews.gr, 24/12/2024





Cat-Gat-Karagat

Regarding a special book

(No 26 in the Bibliography)

Fotini Fragouli's literary work can be summarized as follows: Tradition, interculturalism and ecological thought are its three ideological components. Its style is poetic, simple, and profoundly reflective, suitable for readers of all ages. Realism, imagination, and magical realism are the narrative approaches used. [...]

Cat-Gat-Karagat is illustrated by Photini Stephanidi, one of the best and most creative illustrators in Greece today, with numerous awards and distinctions in her country and internationally. Her illustrations in all the books she works on engage in a dialogue with the text, recounting it in a unique way, and simultaneously interpreting it, adding unexpected elements.

The illustrations alternate on each double-page spread, in colour or black and white, suggesting the setting of reality and dream. All the

images, even the page numbers, are painted on independently cut grey cardboard pieces, which, as they are incorporated into the white paper using the collage technique, shape the space and narrate the story abstractly and emotionally too.

I pay particular attention to the following illustrative images:

The cat on the cover, which almost embodies the entire story of the book and its dreamlike atmosphere; Poupeta's upside-down walk (p. 10); the author's sleep while Poupeta at her feet "sees" the dreamlike scenes with the large ship full of blue roses (p. 19); also this one with the author-teacher in an image of exceptional beauty as she has a cat-duck on her head (p. 23). I note the

lonely girl (the author) who, because of the loss of trees, cries alone in the courtyard of her school (p. 31) and the teacher-author reading lying down by the sea while birds sit on her umbrella (p. 34).

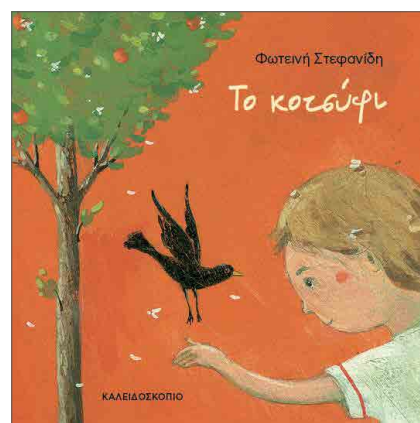
The bird as a symbol of freedom is one of Stephanidi's symbols, which she depicts in many of the books she illustrates. Furthermore, in a memorable moment of her illustrations, a child appears with a plane tree leaf like an angel's wings (p. 39). Finally, the now adult, tender teacher-author is presented with aristocratic simplicity, caring for the flowerpots on her balcony (p. 42).

In every book that Photini Stephanidi illustrates, and particularly in this one, her images are like telling a "personal" story inspired by the text, to such an extent that if the text were covered, the book could be read as a silent book. I would say that this is a quality not often encountered.

In conclusion, this particular book, with its unique poetic text and equally poetic illustrations, is a jewel of children's literature. It is a book that is enjoyable for adults as well.

Yannis Papadatos, professor of Early Childhood Education at the University of the Aegean, author, book critic
diastixo.gr, 6/1/2025





The Blackbird

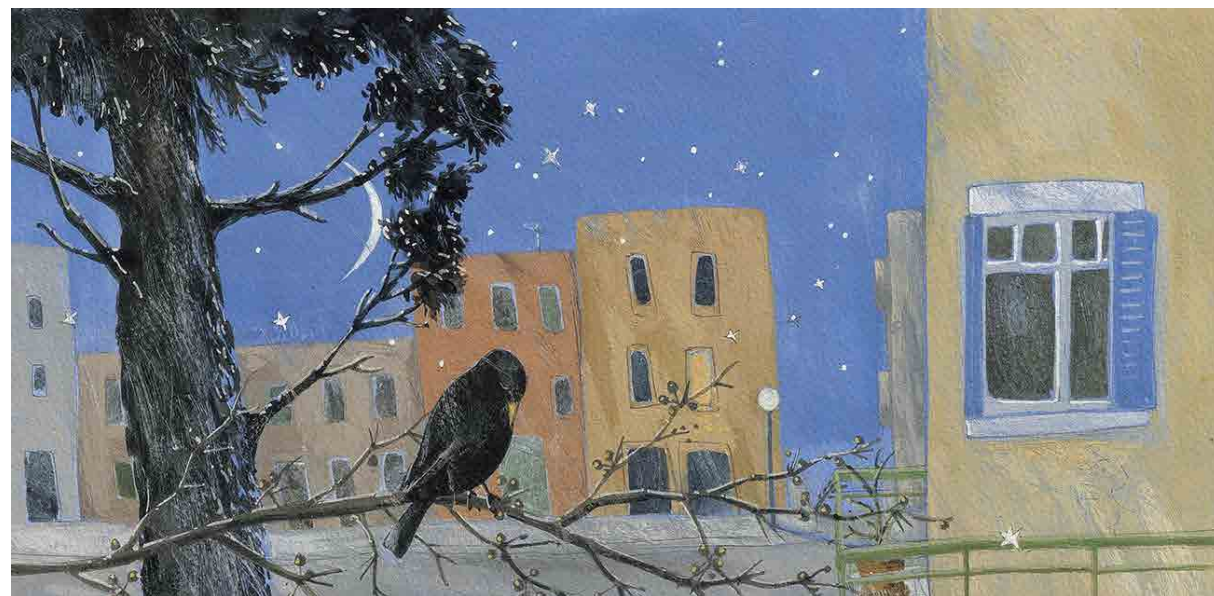
(No 01 in the Bibliography)

Shortly before winter the beautiful and melodious bird in the book by the exceptional painter and writer Photini Stephanidi began to leave us and found a place in a sturdy tree whose branches caressed the window of a small boy. Day and night it faced the child: to sing to him, to lull him, to wake him, to look at him. It accompanied him, flying wisely behind the boy and his mother. And then, it turned around to await him eagerly. And the boy? He is captivated by the bird's song. His heart longs for the fluttering and the exquisite song. He does not speak to the blackbird. He knows how to love it. He knows how to distinguish the words that mean

love. And tenderness. And beauty. And a great and strong friendship, like the branches of the tall tree on which it built the most beautiful nest and soon the garden filled with songs, innocence and kindness. A child and birds around him and love all around. The miracle of this life that is given to us generously, before our ecstatic eyes.

The book does not have text. I believe it wasn't necessary. Such expression, so much brilliance, so much goodness. So much beauty! So much emotion. Photini Stephanidi has once again brightened our hearts!

Eleni Sarantiti, writer, critic, member of the Ornithological Society
diastixo.gr, 19/4/2024



Photini Stephanidi's *The Blackbird* is a beautiful story, and secondarily a story about the cycle of seasons, the passage of time, and the nature of blackbirds. We have in our hands a silent book that does not primarily aim to teach children or to educate them, but to share with them the beauty of observing nature. Thirteen illustrations unfold a simple story with a beginning, middle and end. An end that will however become a beginning again. The simplicity of the artist's drawings, the use of gentle but strong colours, the economy of the image, leave space for the unseen words to tell the story of the bird and the child. Notable is the way the creator shows the need for children to connect with the nature around them, but also the complete disconnection of adults, who will admire everything only through their electronic devices, and how she chooses to incorporate information about the life of blackbirds into the image without saying a word. For example, when

the young blackbirds grow but before they learn to fly, they fall to the ground but are closely monitored by their parents to prevent any danger.

A wonderful small book with a large story in images and emotions, in which every time you finish it and start it again, you notice something new. Ideal for young children, but also older ones, who will take it in their hands and create their own story of the child and the blackbird. Ideal also for adults seeking a touch of optimism in their daily lives. Look for it!

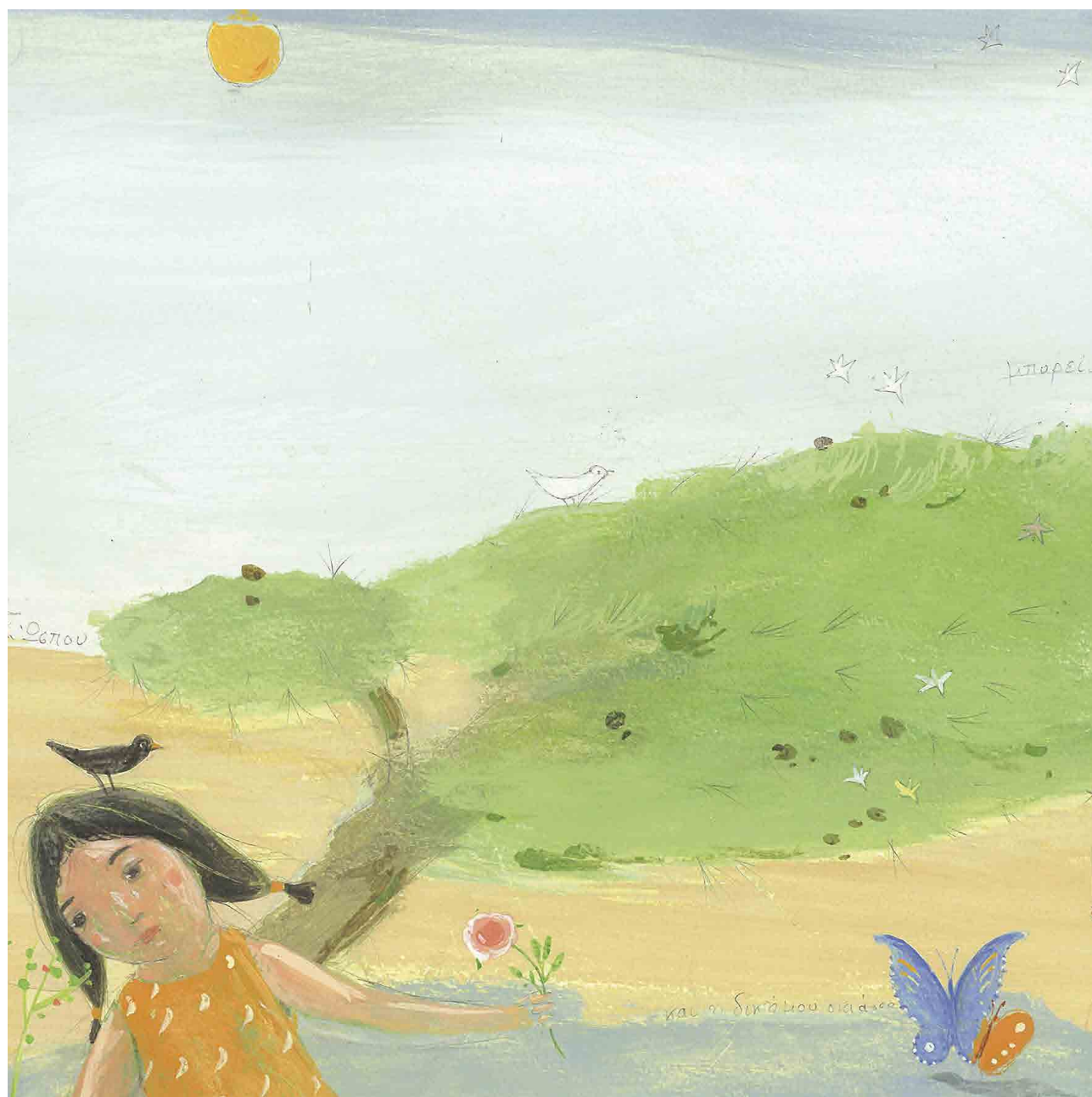
Zoe Koskinidou, specializing in literature for children and young adults
kokkinialepou.gr, 12/3/2023



11

DETAILS OF ILLUSTRATIONS USING VARIOUS TECHNIQUES



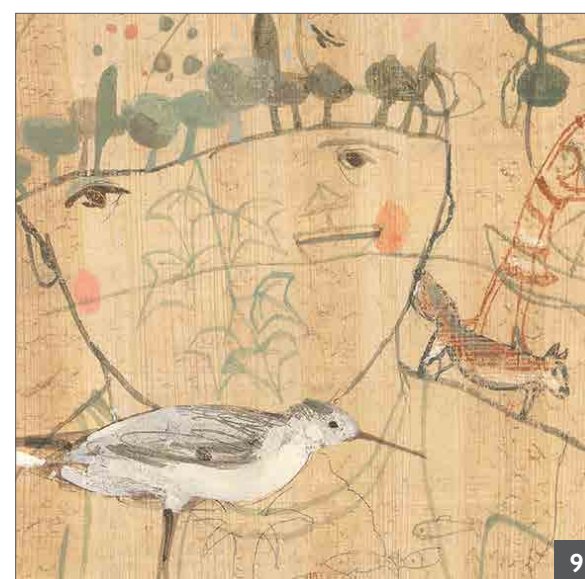
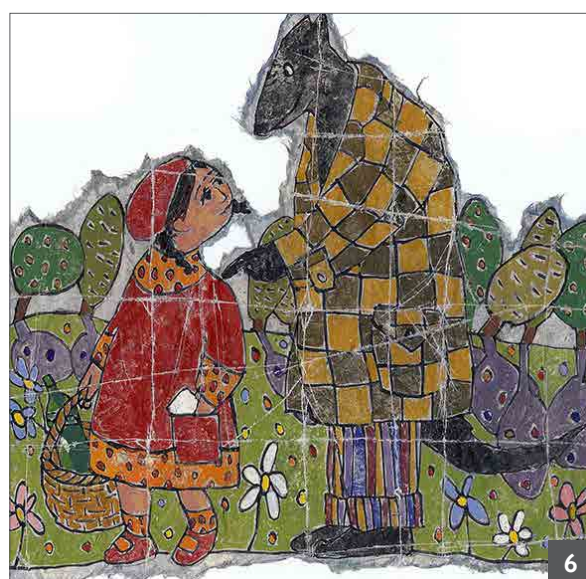
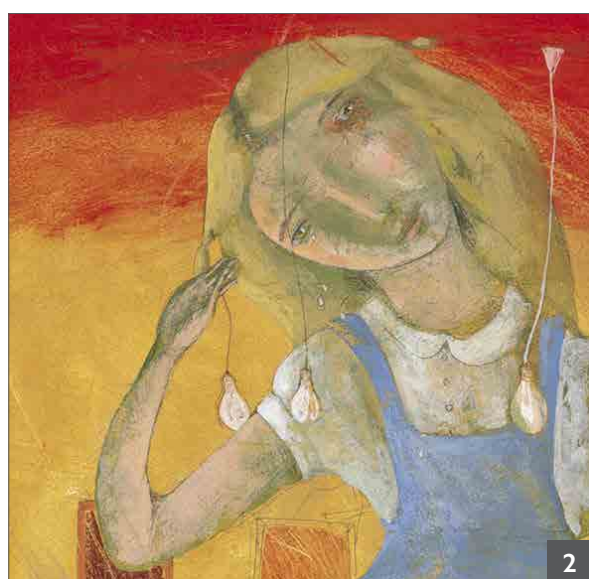
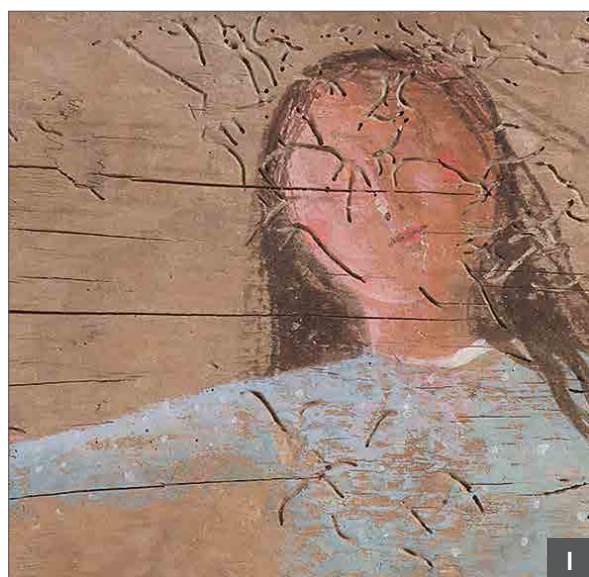


“Thank you, butterflies, because you are my teachers; you taught me more than all that the scriptures gave me.”

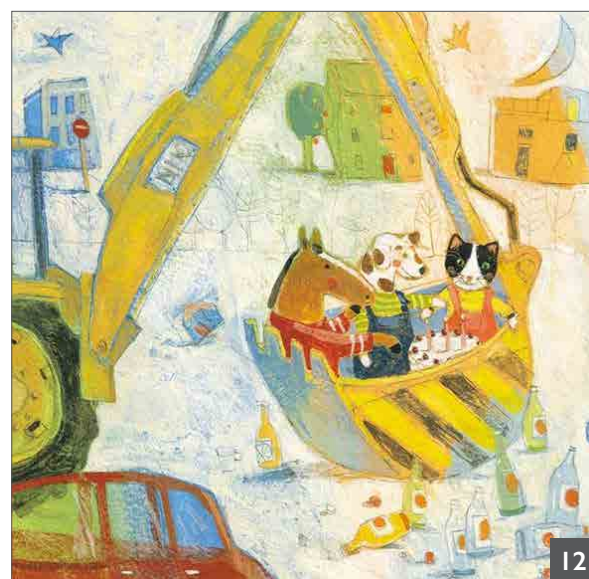
YANNIS TSAROUHIS

So much in the mind, so many feelings; and yet so little in the hand to show for it. The sound of an inner voice, a picture that takes shape in the imagination, a sense of what its atmosphere will be, its flavour and its movement. Yet always a gap, impossible to bridge, between the vision and its realization. There can be no compromise, however, since a tangible result will bring more joy than anything imagined but not realized. That which is only in the mind becomes confused with what is real, that which is painted with that which is alive. There are times when one feels scorn for the smooth and ‘facile’ surface of whatever work one is creating, whether it be a rapid sketch or a composition that has been months in the creating. And the materials? These, too, are important, each helping one achieve one’s goal through its own unique qualities. For painting, there is egg tempera, each brush stroke giving its own glowing semitone of colour. Old powder colours, natural wherever possible, in all the range of shades the earth provides and each, like precious herbs, with its own name: red cinnabar and blue of lapis lazuli, Cyprus green and yellow ochre, worked in with vinegar to keep them bright for ever. Fine quality oil colours, or ones mixed from the same old powders. Little bricks of old-style water-colour paint. Traditional Indian ink. Brushes of natural bristle and others with long, fine hairs, hand-made in Japan. For engravings, oil-based inks and an old press, hand-operated. Natural surfaces, above all walls whose plaster is still damp. Paper made from cotton or plant fibres. Wood, often bearing the marks of some former purpose it once served. Pottery sherds, cloth, papyrus or any material that has something of its own to offer, to inspire and more than often guide one’s hand. And strength of spirit, at the same time both the easiest and hardest thing to find. So much disappointment, so little satisfaction; so rarely does everything fall into place, and so few the works that will survive.

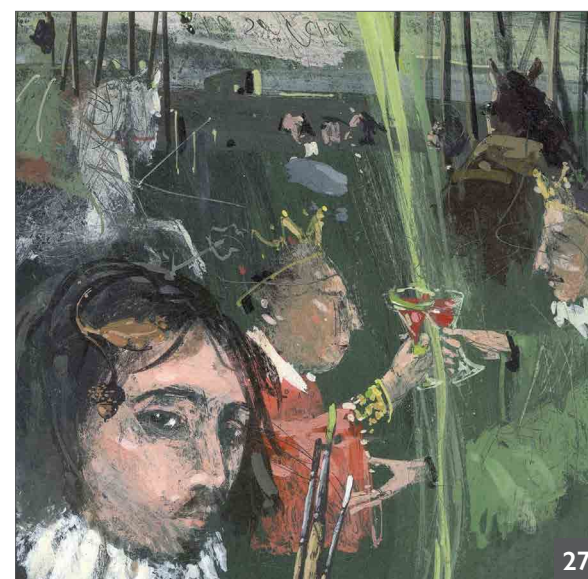
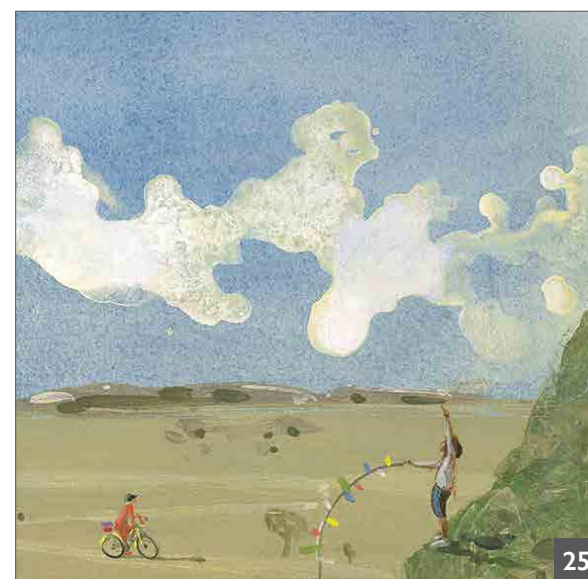
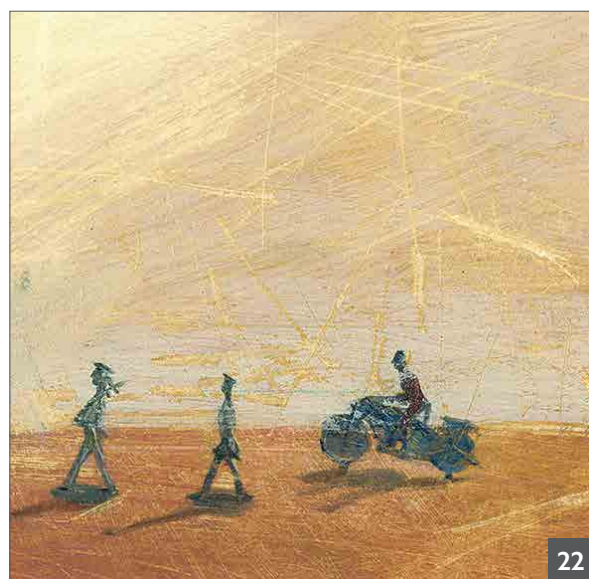
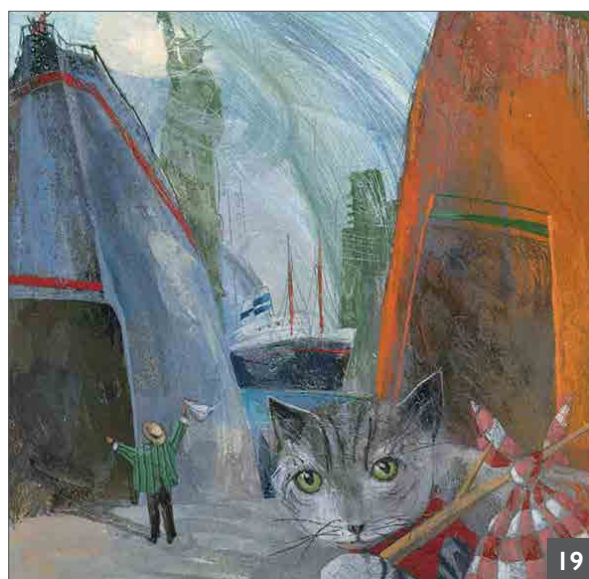
Ph. S.



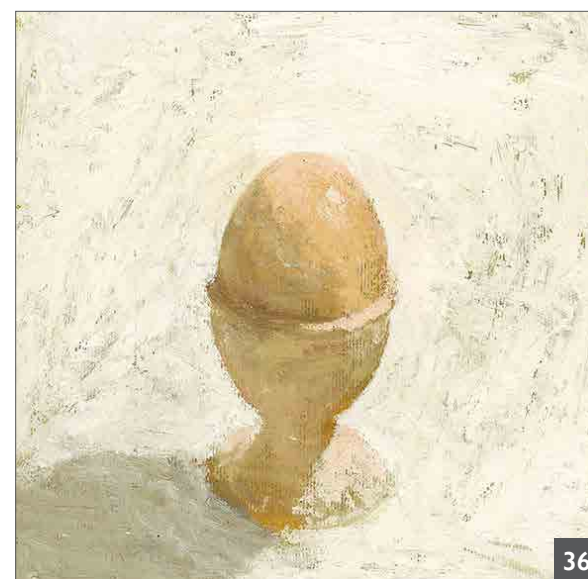
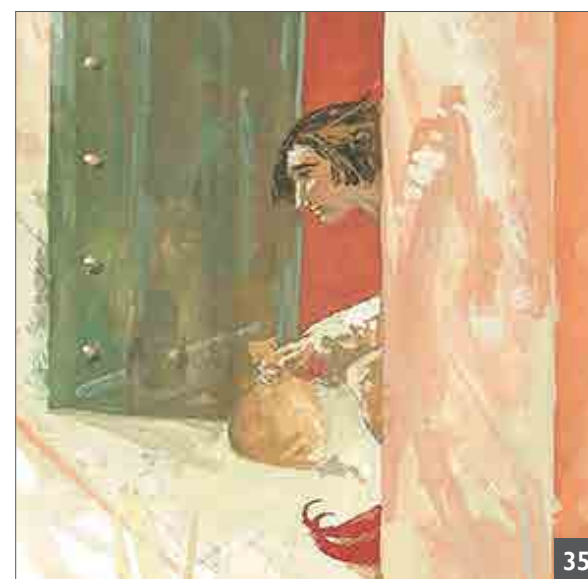
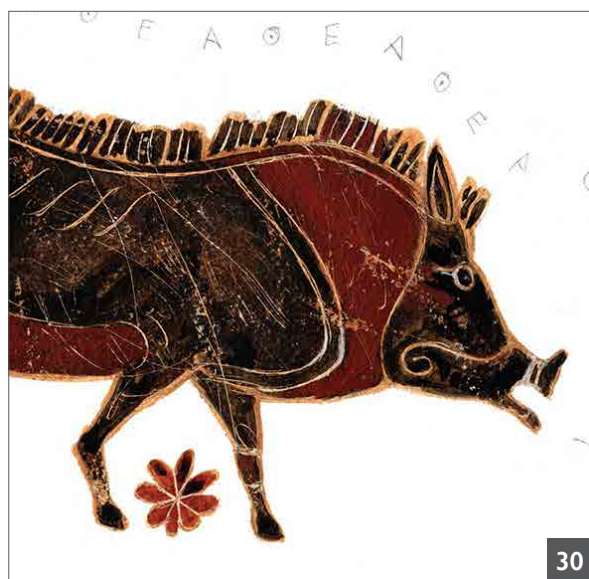
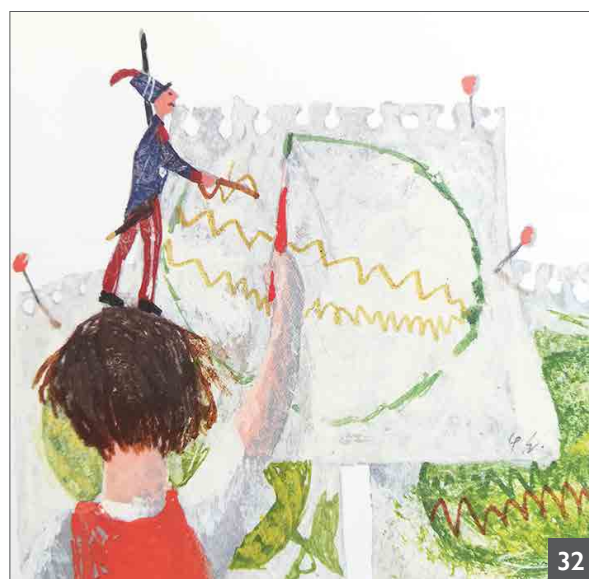
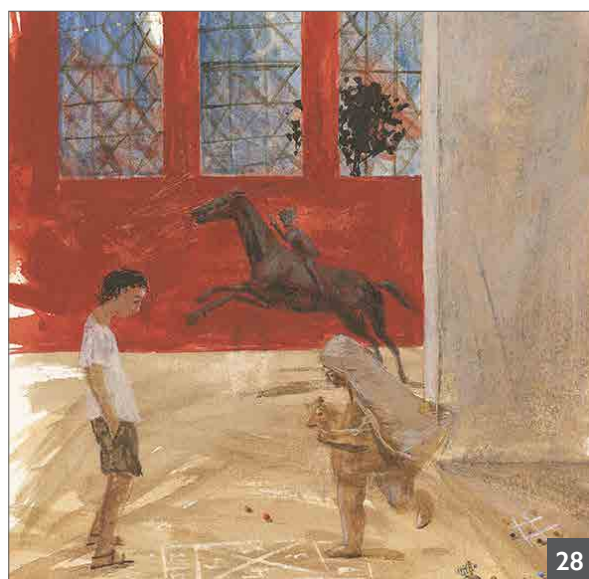
1. Egg-tempera on wood worn by the sea from the book ***Without a Shadow*** (101)
2. Egg-tempera on cotton-paper from the book ***Alice in Wonderland*** (in publication)
3. Egg-tempera on prepared paper from the book ***The Three Trees*** (02)
4. Aquarelle on cotton-paper, pre-design sketch for the book ***The Blackbird*** (01)
5. Oil and aluminium foil on old newspaper, pre-design sketch for ***The Tin Soldier*** (unpublished)
6. Egg-tempera on torn hand-made chinese paper, pre-design sketch for ***Little Red Riding Hood*** (unpublished)
7. Egg-tempera on torn cotton-paper glued to a painted background from the book ***Grandma's Cheese*** (82)
8. Linocut coloured and printed by hand on hand-made Indian paper, card after the book ***The Lettuce Leaf*** (63)
9. Egg-tempera on Egyptian papyrus from the book ***Adonis - Poems*** (in publication)



10. Egg-tempera on cotton-paper for the poster of Elniplex **"Give a book on December 21st!"**
11. Egg-tempera on hand-made paper for the artist book **The Gallants** (98)
12. Egg-tempera on pre-coloured cotton-paper for the book **A Party for Three** (16)
13. Egg-tempera on cotton-paper for the book **Hap Hap the Fish and Agapi** (12)
14. Egg-tempera on paper using torn mask for the background from the book **Greek Mythology I** (29)
15. Soft pencil on rice paper from the book **By the Same Name** (10)
16. Egg-tempera and pencil on cotton-paper from the book **The Rag-picker Cat Bam-Boom and the Moon** (17)
17. Egg-tempera on pre-coloured cotton-paper from the book **Something Strange Is Happening Tonight** (03)
18. Linocut coloured and printed by hand using golden sheet for the moons on hand-made paper, card for the book **The Little Donkey Who Drank the Moon** (47)



19. Egg-tempera and pencil on cotton-paper from the book ***The Dog's Life of John Afentoulis the Cat*** (36)
20. Woodcut printed by hand on chinese paper from the book ***The Neighbour's Cat*** (105)
21. Egg-tempera on torn cotton-paper from the book ***The Hidden Water*** (34)
22. Fresco on prepared surface from the book ***For You, My Little Bird*** (97)
23. Egg-tempera on cotton-paper from the book ***Eros and Psyche*** (84)
24. Egg-tempera on wood from the book ***The Watermelon Thief*** (52)
25. Egg-tempera in successive layers on paper from the book ***Mrs Mina and the Spring*** (45)
26. Watercolour and pencil on paper from the book ***The Rose Bush that Lit Up the Sun*** (08)
27. Egg-tempera on cotton-paper from the collective book ***Peace Story*** (122)



28. Egg-tempera with the manner of watercolour on cotton-paper from the book *The Statue Who Was Always Cold* (54)
29. Oil painting for the background, ink and watercolour on calendar sheet for the hero image from the book *The Grandpa Who Told Lies* (42)
30. Egg-tempera on cotton-paper from the book *Athinoula the Owl at the Acropolis Museum* (in publication)
31. Egg-tempera on cotton-paper, from a work inspired by *The Strange Love of the White Horse and the Poplar Tree* (27)
32. Egg-tempera on cotton-paper from the book *A Game with the Little Soldiers of Peace* (44)
33. Gouache on paper from the book *The Dog is Flying, Flying!* (51)
34. Gouache on paper from the book *The Cat and the Bear-Cub* (62)
35. Gouache on paper from the book *The Marble Princess* (57)
36. Oil painting from *The Alphabet Book* (04)

Note: The numbers in parentheses refer to the bibliography's book numbering.

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EXHIBITIONS





International (Selection)

And immediately our little piglet ran, danced, transformed into a beautiful poppy. "But I also want company," it thought. And there, beside it, grew another poppy, which had an idea, not small, but big: To become a coat! Two former poppies, what a beautiful coat! A little bear called Dakis, who kept flying a kite, wore it...

From the book written by Christos Boulotis *When a Ball Has Crazy Dreams* (48).
The folded images were exhibited and won an award at the 43rd Golden Pen of Belgrade, 2005

■ Biennale Illustration Bratislava (BIB)

Bratislava, Slovakia 2023, 2021, 2019, 2017, 2015, 2013, 2011, 2009, 2007, 2005, 2003, 2001, 1999, 1995

■ Biennale Illustration Bratislava (BIB) as BIB distinction

Tokyo, Japan 2002

■ Biennale Illustration Bratislava (BIB) as a special technique illustrator

Tokyo, Japan 2004

■ 52nd, 51st, 50th, 49th, 48th, 47th, 46th, 45th, 44th, 43rd, 42nd, 40th, 38th, 36th Golden Pen Biennale of Illustration and Book Design Belgrade, Serbia (since 1995)

■ "International Print in Beijing"

Beijing, China 2003

■ International Ex-Libris Centre, competition on "Freedom"

Sofia, Bulgaria 2003

■ Premio Acqui International Engraving Meeting

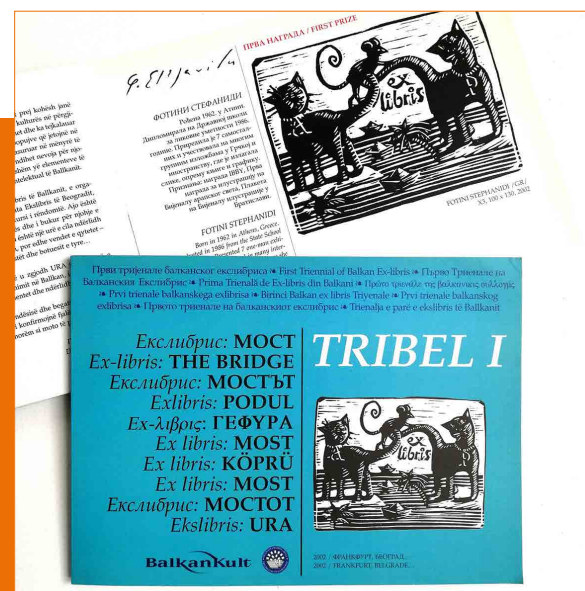
Acqui Terme, Italy 2003

■ International Ex-Libris Centre, competition on "Eros"

Havírov, Czech Republic 2003



- Balkanial Ex-Libris competition on **“The Bridge”**, Tribel I Belgrade, Serbia 2002
- **“Contemporary Greek Illustrators”**, Frankfurt International Book Exhibition Frankfurt, Germany 2001
- International competition and exhibition Ex-Libris of Saint Niklaas on **“The Balloon”** Saint Niklaas, Belgium 2001
- TIBI - Tehran International Biennale of Illustrations, **“The World of Love and Lune”** Tehran, Iran 1999
- TIBI - Tehran International Biennale of Illustrations, **“The World of Secrets and Mysteries”** Tehran, Iran 1993
- International Competition of the Catholic Academy of Hamburg on **“Prodigal Son”** Hamburg, Germany 1992
- International Illustration Exhibition and Annual at the **Bologna Book Fair** Bologna, Italy 1992 and Itabashi Art Museum, Tokyo, Japan 1992





Individual (Selection)

The painter, with an open mind and heart, is present in every line, in every brushstroke. I believe that this is the great compensation, the balance that is ensured between the painter and her other quality, the illustrator. Because the illustrator Photini Stephanidi forces herself to respect a text, but the painter, the one we see here, is exclusively herself. With the well-known quality, the one that distinguishes and stamps her in all her means of expression, let alone in her painting; because first and foremost she is a painter.

Dr Georgia Kakourou-Chroni, honorary curator of the National Gallery, from her introductory speech at the Exhibition “A Silent Banquet”, Zivasart Gallery, 2023-2024

■ “A Silent Banquet”, paintings, engravings

Zivasart Gallery, Athens, Greece, October 2023 – February 2024

■ “Secret Gardens”, paintings

Cultural Space Macart, Athens, Greece, November 2022 - January 2023

■ “Christos and Photini, words and pictures”, illustrations, paintings, engravings

Art space Apothiki, Limnos Island, Greece, August 2019 and

Gallery 7, Athens, Greece, December 2018 - January 2019

■ “Icons of Eros”, paintings

Gallery 7, Athens, Greece, February 2016

■ “Chloris”, paintings

Municipal Gallery, Mykonos Island, Greece, June 2015 and

Giorgio de Chirico Art Space, Volos, Greece, March - April 2014

■ “Saveurs d’Ame”, paintings, illustrations

Péricle / Arts et Lettres Helléniques, Brussels, Belgium, November 2013

■ “The Strange Love of the White Horse and the Poplar Tree”, illustrations, paintings, ceramics

Gallery 24, Athens, Greece, December 2012 - January 2013

■ “The Painting Looks Like a Fairytale”, paintings, designs, illustrations, engravings

City Cultural Centre, Volos, Greece, March - April 2012

■ “With the Paint-Brush of the Tales”, illustrations

Gallery Miranda, Hydra Island, Greece, August - September 2011



- **“Eros and Psyche, Sappho, Without a Shadow”**, paintings, illustrations, constructions
Hryssothemis Gallery, Athens, Greece, October 2007
- **“Shards of Absence”**, 24 etching works
Gallery of Art and Books, Athens, Greece, April 2005
- **“Words and Pictures”**, illustrations
Heidelberg Town Hall, Germany, April 2004
- Selection of paintings and constructions
Clasing Gallery, Münster, Germany, November 2000
- Selection of paintings and engravings
Hryssa Gallery, Katerini, Greece, March 1999
- **“Environments”**, Paintings, illustrations and workshop
Town Hall of Aghia Paraskevi, Athens, Greece, January 1999
- **“The Dress that Went into a Walnut”**, paintings and illustrations
Literary and Art Place named “Stoa”, Athens, Greece, December 1998
- **“Close-range landscapes”**, paintings
Miranda Gallery, Hydra Island, Greece, July - August 1998
- **“For the Wind and the Praised One”**, paintings, engravings and an artist book
Institute Cervantes of Athens, Greece, January 1995
- Selection of paintings and designs
Eleni Koroneou Gallery, Athens, Greece, February 1988





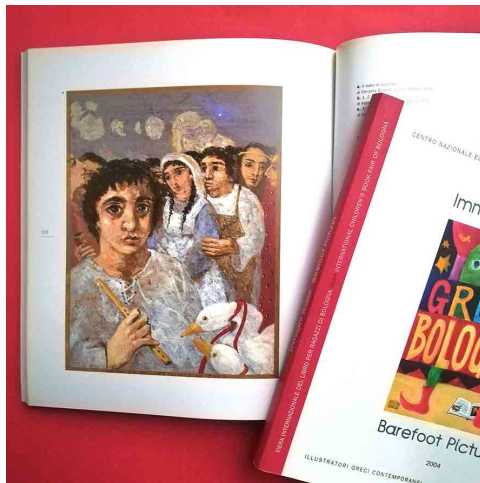
Group (selection)

In Photini Stephanidi's art, whether it is pure painting or illustration, the ephemeral relates to the timeless, often following the repetitive rhythm of nature. Through the inexhaustible and healing realm of fairy tales, Photini seeks an inner rebirth through her artistic approach...

Athina Schina, from the catalogue of the exhibition
 "Towards the Garden of the Hesperides", p. 23, Andros Island, 2024

- **"Towards the Garden of the Hesperides"**, paintings
 Petros & Marika Kydonieffs Foundation, Andros Island, Greece 2024
- **"Soothing Sorrow, Looking Towards the Dawn"**, paintings
 Petros & Marika Kydonieffs Foundation, Andros Island, Greece 2015
- **"Invito"**, paintings
 Giorgio de Chirico Art Space, Volos, Greece, 2014
- **"Contemporary Greek Art"**, paintings
 Visual Arts' Center of Shanghai Artists' Union, Shanghai, China, 2013
- **"The Deceit of the Flesh"**, paintings
 Frissiras Museum, Athens, Greece, 2013
- **"Red Thread"**, illustrations
 Historical Museum of Hydra Island, Hydra Island, Greece 2012
- **"Eikonographia"**, illustrations
 Hryssothemis Gallery, Athens, Greece 2011-2012
- **"Seven Strange Short Stories"**, paintings
 Gallery 24, Athens, Greece 2011
- **"For Mr. Andersen"**, paintings
 Town Hall of Athens, Greece, 2007
- **"Travelling by Pictures"**, Illustrations
 Giorgio De Chirico Center, Volos, Greece, 2007
- **"Once upon a Time was Penelope Delta"**, paintings
 Psychico College, Athens, Greece 2006
- **"Barefoot Pictures"**, contemporary Greek illustrators,
 Bolognafiera, Bologna, Italy, 2004





■ “Greek Illustrators”

EETE Gallery, Athens, Greece 2004

■ “Vassilis Zevgolis’s Ex-Libris collection”

EPASKT Gallery, Plaka, Athens, Greece 2003

■ “Greek Engraving Triennale”

Pieridis Gallery, Glyfada, Greece 2000-2001

■ Paintings

Clasing Gallery, Münster, Germany 1998

■ Paintings

Galleria Alameda, Vigo, Spain 1998

■ Painting

Galleria Obradoiro de Artes, Ourense, Spain 1996

■ “Through the Way of Fantasy”, illustrations

Nafplio Gallery, Nafplio, Greece 1994

■ “Erslossene Räume”, paintings, installations, sculptures, European workshop.

ACC Gallery, Weimar, Germany 1993

■ “Landscape Art”, paintings

French Institute, Philothei, Athens, Greece 1993

■ “Playing with Art”, illustrations and constructions

French Institute, Philothei, Athens, Greece 1991

■ “Panhellenic Exhibition of Art”, paintings

OLP, Piraeus, Greece 1987

■ “Four Young Painters”, paintings

Miranda Gallery, Hydra Island, Greece 1986



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CHILDREN'S CREATIONS

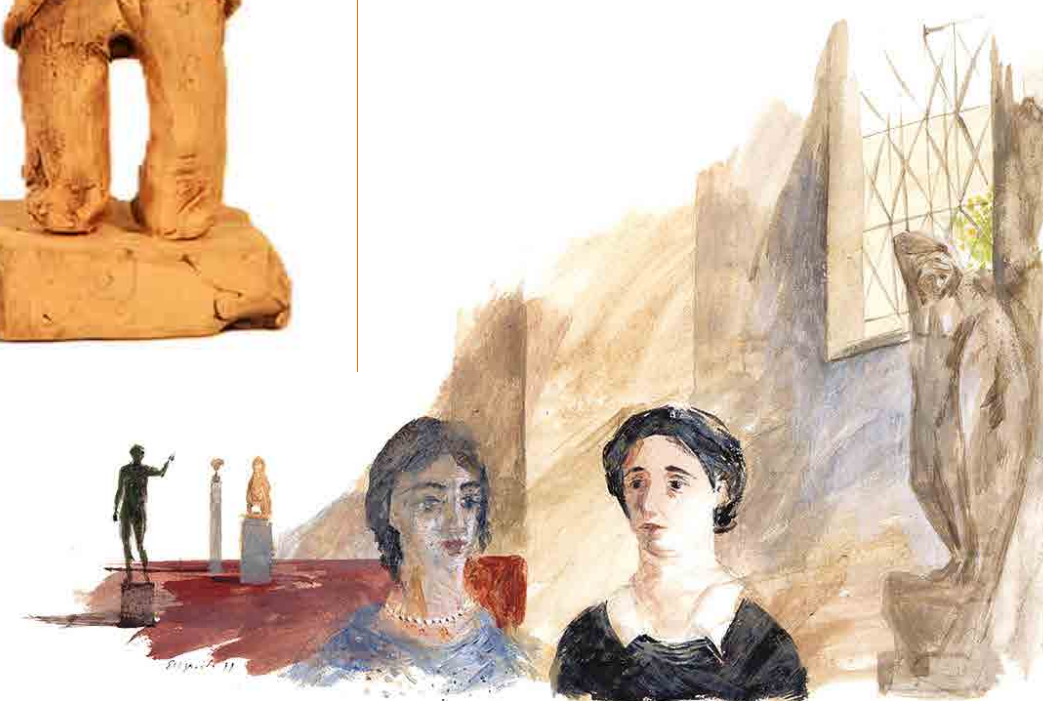




The "Child's Corner" (Steki Paidiou) of the Municipality of Volos has been operating in the city since 1986. It is a space where the Children's Library, along with the visual arts and theatre education workshops, provide children with the opportunity to engage with culture and art, and to express themselves creatively.

This section briefly presents some clay sculptures created by children at the "Child's Corner," inspired by five books written by Christos Boulotis and illustrated by Photini Stephanidi. The children were guided by Paraskevi Tsimas (historian-archaeologist), the head of "Child's Corner," and Natassa Mosiou, ceramist.

From The Statue that Was Always Cold



From The Revolution of Old Toys



From The Romantic Cat of the Deeps



From The Strange Love
of the White Horse and the Poplar Tree



From The Little Crocodile
that Became a Meadow



SOURCES OF THE IMAGES IN THE DOSSIER

- Cover, back-cover: Image details from the book *Something Strange Is Happening Tonight*. These images relate to "The Little Match Girl" by Hans Christian Andersen
- p. 2: Illustration from the book *The Girl who Hid Inside an Orange*
- p. 4-5: Illustration from the book *The Cat That Flew Off with the Swallows*
- p. 8-9: Illustration from the book *Something Strange Is Happening Tonight*
- p. 10: In the studio, illustrating the book *The Three Trees*
- p. 10-15: Image details from the book *Something Strange Is Happening Tonight*
- p. 16-17: Illustration from the book *The Old Toys' Revolution*. Image details from the same book, on pages 18 and 20.
- p. 19: Illustration from the book *The Guardians - Poet and Painter*
- p. 21: Illustration from the book *The Statue Who Was Always Cold*
- p. 22-23: Illustration from the book *The Little Crocodile that Became a Meadow*
- p. 25: The poster for the International Children's Book Day 2023
- p. 26-27: Works from the individual exhibition "Secret Gardens"
- p. 28: Illustration from the book *My Tzleri, 1922*
- p. 30: Cover illustration from the book *Shoes With Straps*
- p. 31: In the studio, illustrating the book *The Blackbird*
- p. 32: Cachet for the book *The Cat That Flew Off with the Swallows*
- p. 33: Greek version of the poster for the International Children's Book Day 2023
- p. 36-37: Illustration from the book *The Little Crocodile that Became a Meadow*
- p. 38-39, 43: Illustrations from the book *Sheep Bells and Roast Potatoes*
- p. 45: Illustration from the book *Persephone's Song*. This image relates to "The Sandman" by Hans Christian Andersen
- p. 46-47: Illustration from the book *The Cat from Smolenski Street*
- p. 48, 50, 65: Illustrations from the book *The Girl who Hid Inside an Orange*
- p. 66: Image detail from the book *Eros and Psyche*
- p. 68: Illustration from the book *The State Run by Cats*
- p. 74-73: Illustration from the book *For You, My Little Bird*
- p. 76: Image detail from the book *The Gallants*
- p. 80: Image detail from the collective book *About Our City*
- p. 84-85: Illustration from the book *The Cat from Smolenski Street*
- p. 86: Illustration from the book *The Apricot Tree that Grew in a Slipper*
- p. 90-91: Illustration from the book *The Dress that Went into a Walnut*
- p. 96-97: Illustration from the book *Without a Shadow*
- p. 118-119: Illustration from the book *The Strange Love of the White Horse and the Poplar Tree*
- p. 130-131: Illustration from the book *Cat-Gat-Karagat*
- p. 144-145, 146: Illustrations from the book *The Shadow Butterfly*
- p. 156-157: Work (triptych) from the individual exhibition "The Strange Love of the White Horse and the Poplar Tree"
- p. 162, 165: Works from the individual exhibition "A Silent Banquet"
- p. 166: Work from the group exhibition "Towards the Garden of the Hesperides"
- p. 179: Illustration from the book *The Girl who Hid Inside an Orange*



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“As they soar up towards the light
A little boy comes into sight.
He’s riding a melon skin through the sky
And passes her something as he goes by.
Now it’s not matches the girl is holding
But an envelope with a note she’s unfolding,
“Granny, a party – and I’m to go, too!”
“A New Year’s feast? Oh, lucky you!”

