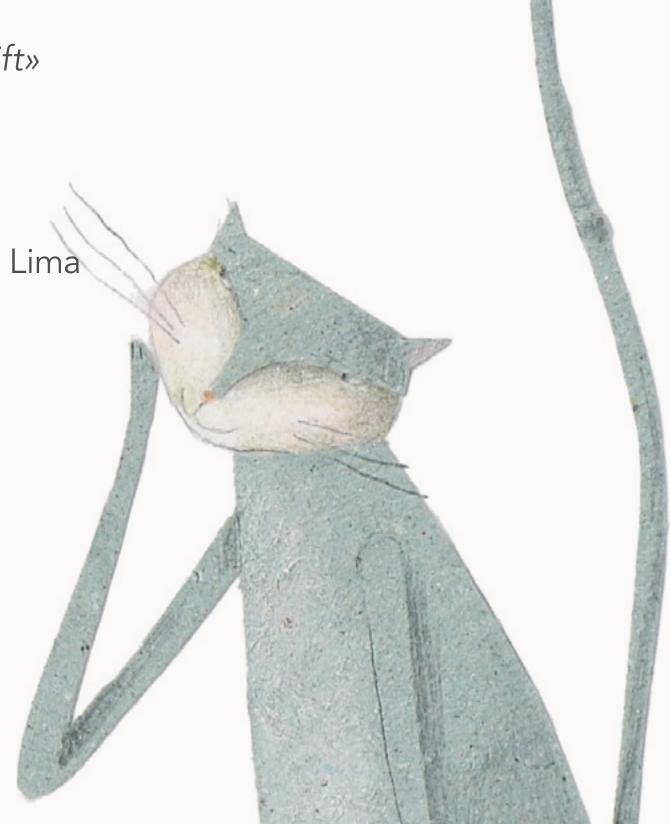


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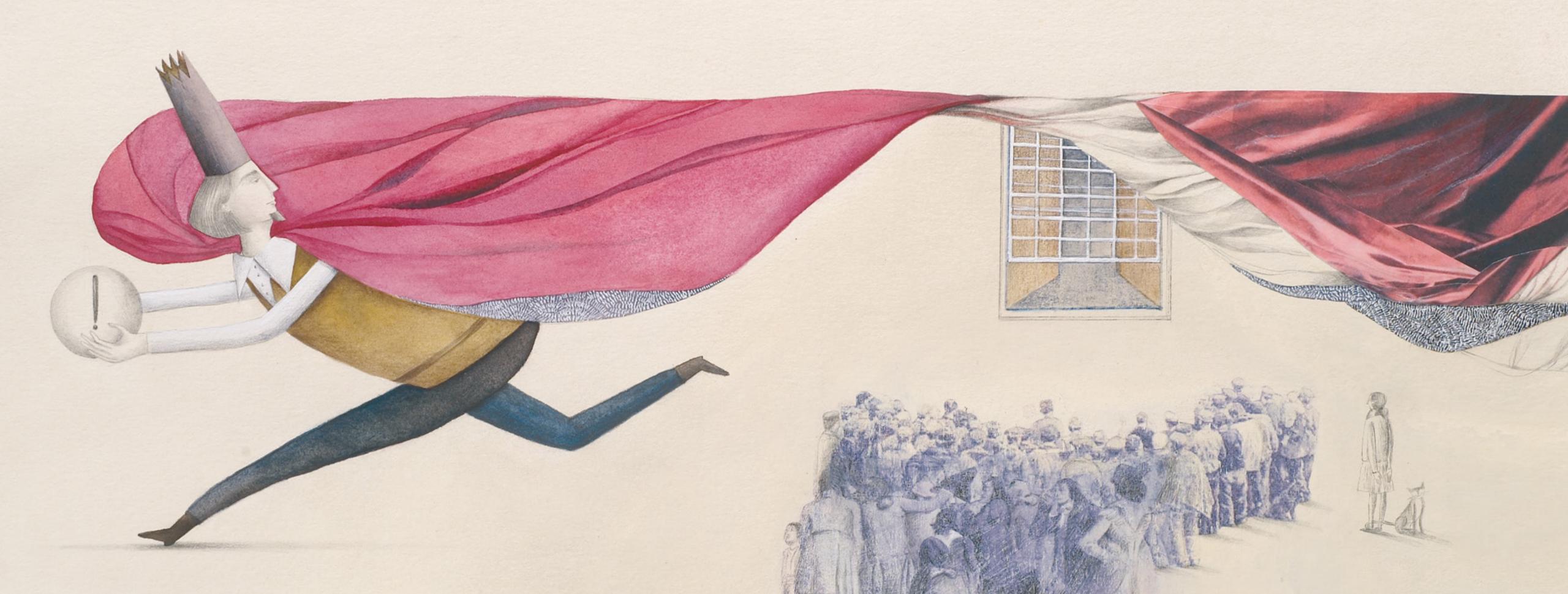
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«A picture book is almost a book with a gift, isn't it?»

Teresa Lima



teresa lima in a brief

As an art applied to literature, children's illustration with a Portuguese signature has been expanding and consolidating in a remarkable way over the last few decades. Its national and international recognition proves its growing quality and, to a certain extent, its fundamental contribution to the growth and solidity of publishing, which is especially dedicated to children and young people.

Teresa Lima (Lisbon, 1962), an artist with a degree in Painting from the School of Fine Arts in Lisbon, is part of a considerable group of renowned Portuguese illustrators who have won many awards.

As well as teaching Visual Arts in primary and secondary schools and sharing her talent and artistic knowledge with many students over the years, she has created the visual component of a large number of volumes since 1994, accompanying the literary discourse of important authors such as Lewis Carroll - in 1998, she was awarded the National Illustration Prize for the illustrative component of *Alice no País das Maravilhas* -, Rudyard Kipling, Sophia de Mello Breyner Andresen, Alice Vieira, Luísa Ducla Soares, Vergílio Alberto Vieira, António Mota, José Jorge Letria, among others.





Her extensive, mature and very unique illustration work is spread across a multiplicity of books, published under national and international seals, volumes that contain narrative and poetry from different eras, signed by classic and modern authors from different geographical latitudes, with different languages and literary styles. Using a mixed technique based on painting (watercolour, in particular), drawing and collage, her discourse stands out due to the expressive alliance between tradition and contemporaneity.

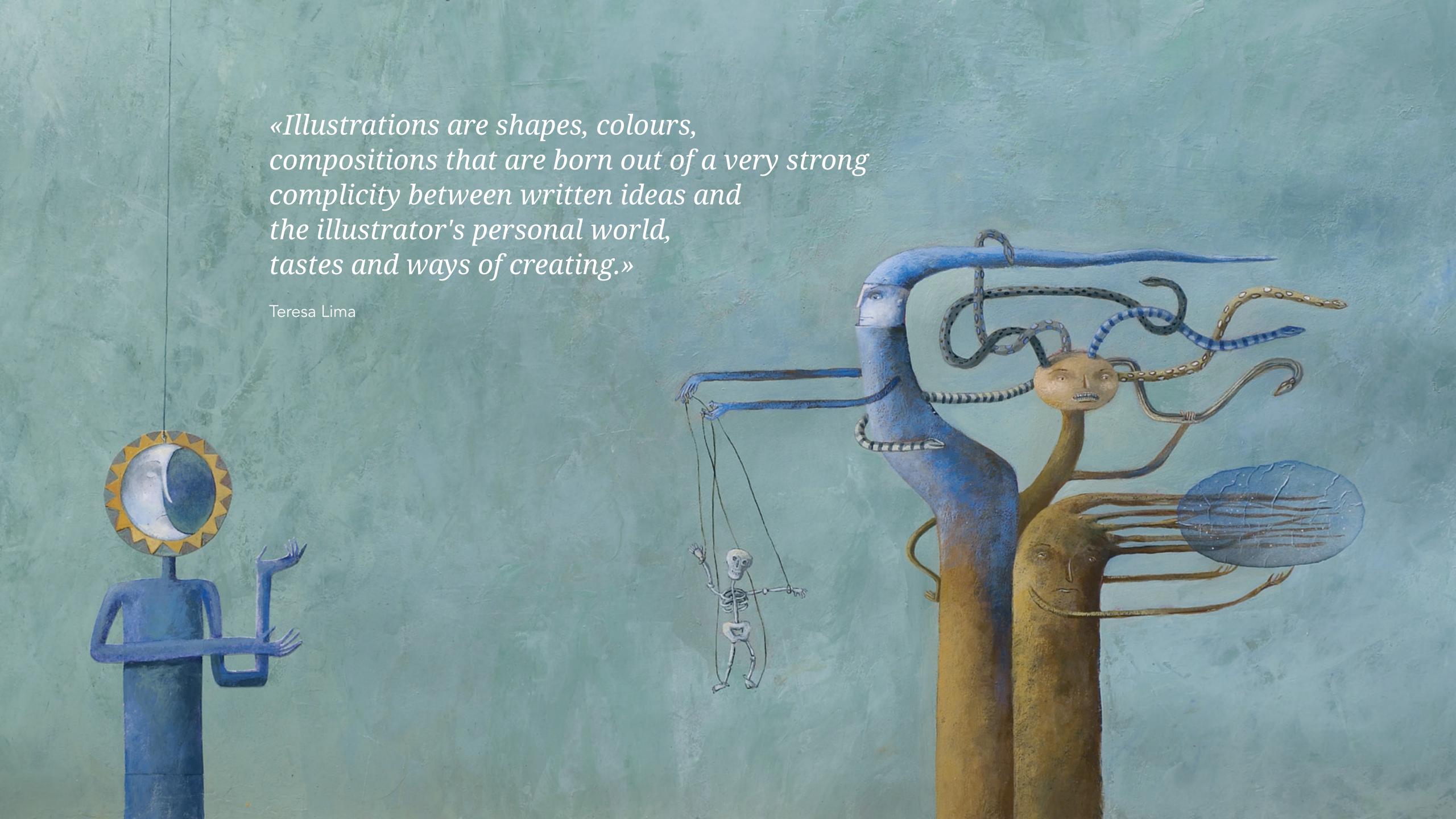
In an almost bewitching or enchanting way, Teresa Lima's plastic language recreates various fictional universes with special finesse and sensitivity, often endowing and/ or accentuating the marvellous or imaginary nature of the literary text. These are possible worlds that grow around and parallel to the word, based, for example, on visual metaphor, the play of shapes and volumes, dimensions, proportions, planes and perspectives, luminosity and fluidity, among others. Spread over double pages, her images, almost invariably chromatically soft, sometimes condense/concentrate the meanings of the literary text and sometimes expand them, imprinting special symbolic connotations, suggesting movement, flight, jumping, instability, action, among others.

There are also many visual examples of Teresa Lima's creative paths, designed to break away from the graphic linearity of the linguistic text, an exercise that also reveals her own particular and innovative artistic language, which she has been materialising for nearly three decades.

The merits of Teresa Lima's illustration work are therefore manifold, a highly original discourse which, synergistically associated with the literary text, is characterised by the surprise element and stimulates the imagination and dreams, as well as providing an extraordinary space for educating the eyes of the youngest (and not only) to art, a generous experience of inter-art interaction, particularly conducive to an aesthetic culture.

Sara Reis da Silva Institute of Education – Research Centre on Child Studies University of Minho (Braga, Portugal)





biographical note

With a degree in Painting from the School of Fine Arts in Lisbon, Teresa Lima began illustrating children's books in 1994, quickly making a name for herself in a career that was rewarded in the 3rd edition of the National Illustration Prize (1998), which she won with her illustrative recreation of *Alice no País das Maravilhas*. The imagery of Lewis Carroll and other texts imbued with fantasy are suited to the finesse of her plastic language, perfected in a mixed technique where painting, drawing and collage converge. In 2006, she was again awarded the National Illustration Prize, this time for *Histórias de Animais* by Rudyard Kipling, another classic. With this work, she was selected for the international exhibition of illustrators at the Bologna Children's Book Fair in 2007, where she was also present as part of the *Illustrações.Pt* exhibition in 2008. In 2013, her nomination for the 2014 Hans Christian Andersen Award was announced. She currently combines illustration with teaching Visual Arts at the Vergílio Ferreira school in Lisbon.

«Illustrating is recreating a text, a story, a tale through images, in a relationship of dependence, but never of servility. Illustrations are shapes, colours, compositions that are born out of a very strong complicity between written ideas and the illustrator's personal world, tastes and ways of creating. It's entering a space of a very special and particular sensitivity in which I found the answer to what I truly liked to do»

Teresa Lima



«An illustration that merely visually translates a specific part of the text adds nothing to a book, just as you wouldn't expect a writer to create a text that merely describes a given image.»



teresa lima in children's literature

Teresa Lima has been illustrating literary works for children regularly since the 90s. This illustrator's rich career includes partnerships in the fields of short stories, poetry and illustrated books, and she won the National Illustration Prize in 1998 and received several honourable mentions in subsequent years, as well as other prizes.

The images created by Teresa Lima, while remaining faithful to her style through the persistence of a language and a set of techniques and materials, reveal an ability to represent the possible worlds suggested by the text, completing it and filling in some of its blanks, while suggesting others at the same time. Drawing heavily on defining the main physical features of the characters, as well as recreating, often metaphorically, the spaces in which they move, Teresa Lima is particularly sensitive to reproducing the ideas of movement and action, almost invariably suggested in a very subtle way. Hence the suggestion of fluidity and immateriality, along with the insinuation of the ideas of spontaneity and ease that characterize several of her works.





Her images frequently offer double readings, either centred on the large motifs or paying attention to the details and the various notes scattered across the page, often seen as clues to the interpretation of the texts. This can be seen, for example, in the choice to use a mixed technique through painting, drawing and collage.

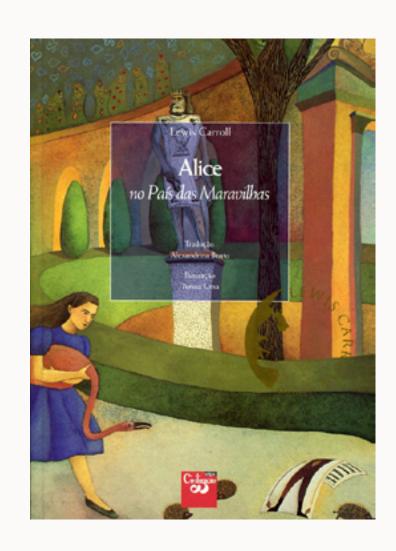
Teresa Lima's illustrations articulate a particular language and style with the universe proposed by the texts she illustrates, suggesting lines of force, preserving striking elements, accentuating movements and reading possibilities. Sensitivity, poetry, luminosity, transparency, immateriality and fluidity generally characterise this illustrator's work.

Encouraging the child to go beyond the surface of things, Teresa Lima's images have a pedagogical dimension, as if each being or object hides an unsuspected and undiscovered world.

Teresa Lima has built up a solid body of work, based on the originality and singularity of her style, the imaginative and technical quality of her illustrations and her attention to the texts, showing remarkable respect for the *literary* element and revealing a particular sensitivity for illustrating classics (Andersen, Carroll, Kipling).



the 10 most important books



Alice no País das Maravilhas Lewis Carroll Porto, Civilização Editora 1998



A Cavalo no TempoLuísa Ducla SoaresPorto, Civilização Editora2003



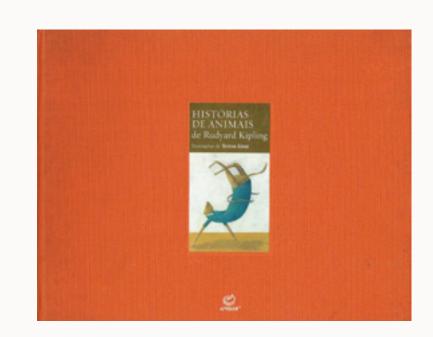
Os Sete Cabritinhos
Tareixa Alonso
Pontevedra, OQO Editora
2008



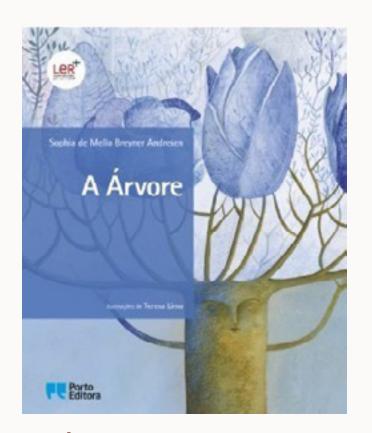
Ovos Cozidos Marisa Nuñez (retelling) Pontevedra, OQO Editora 2007



Eva, a Menina que Ousou Imaginar Adélia Carvalho Porto, Livraria Lello 2022



Histórias de Animais Rudyard Kipling Porto, Ambar 2006



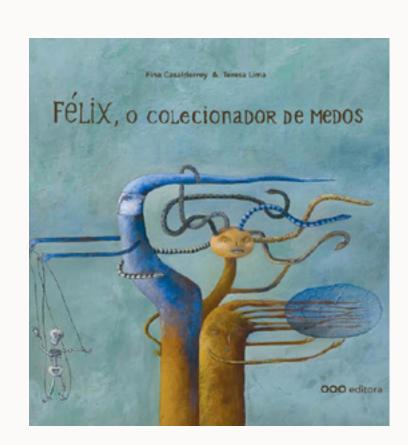
A Árvore
Sophia de Mello
Breyner Andresen
Porto, Porto Editora
2013



As Andanças do Senhor Fortes António Mota Alfragide, Gailivro 2004



Se os Bichos se Vestissem como Gente Luísa Ducla Soares Porto, Civilização Editora 2004



Félix, o Colecionador de Medos Fina Casalderrey Pontevedra, OQO Editora 2009

most significant titles selection by the portuguese section of IBBY

Teresa Lima's illustrations stand out for their ability to expand and reimagine stories, from universal classics to contemporary and traditional narratives.

With an distinctive style and a sensitive approach, each of the selected works highlights Teresa Lima's talent for creating visual narratives that go beyond the obvious, reinterpreting stories with an aesthetic and emotional depth that makes them stand out. Her work contributes to establishing illustration as an independent and essential art form in children's literature, engaging with readers of different ages and cultures.



alice no país das maravilhas

Lewis Carrol, Trans.: Alexandrina Bento, Porto, Civilização Editora, 1998

The edition of *Alice no País das Maravilhas* [*Alice's Adventures in Wonderland*] illustrated by Teresa Lima, first published in 1998 by Civilização Editora, offers a unique visual interpretation of Lewis Carroll's classic. Her work on this edition of *Alice no País das Maravilhas* was recognised with the National Illustration Prize, for her ability to capture the dreamlike and surreal essence of the original narrative.

Teresa Lima's illustrations are characterised by subtle strokes and a colour palette that alternates between soft and vibrant hues, reflecting the transitions between moments of quietness or calm and the more intense episodes of the narrative.

Her artistic approach broadens the reading experience, providing a new dimension to Carroll's text and allowing readers of all ages to rediscover the magic and depth of this timeless classic.



In addition to the book, Teresa Lima has expanded her interpretation of *Alice no País das Maravilhas* to other forms of art, such as the creation of a porcelain tea set entitled *Tea with Alice*, produced by Vista Alegre.

This collection demonstrates the artist's versatility and her ability to transpose Alice's fantastic atmosphere to different media, while maintaining the aesthetic coherence and sensitivity that characterise her work.

The edition of *Alice no País das Maravilhas* illustrated by Teresa Lima is a work that combines literature and art in a harmonious way, offering readers an enriching visual and narrative experience that honours the legacy of Lewis Carroll, while offering a contemporary and original take on this quintessential classic of world literature.





See full Tea With Alice's collection here.



most significant titles - selection by the portuguese section of IBBY - cont.

By illustrating a widely known and adapted classic, Teresa Lima has managed to imprint an authorial vision that engages with the different visual interpretations created over the years. Her work stands out for renewing the reader's experience and offering a sensitive point of view, without distorting the essence of the original work.

This approach reinforced the illustrator's position as a reference in the visual reinterpretation of universal stories, increasing the visibility of Portuguese illustration in international contexts.

Prizes & Nominations

1998 - National Illustration Prize





«(...) the twelve chapters of the book are preceded by twelve colour images, eight double-page and four single-page. Dominated by the colour blue, a chromatic suggestion that guides the reader towards to the Portuguese tile tradition from which the images draw motifs and postures, and requiring a deeper and more detailed reading than is allowed here, the illustrations recreate the protagonist's movements between more realistic and fantastic universes, exploring hints of derision and disruption, but also of narrative coherence, overlapping or juxtaposing distinct worlds.

This way, the recreation of doors, windows, paths, tunnels, arcades, bridges, passages and corridors is symptomatic of this suggestion of movement between dimensions.»

Ana Margarida Ramos in Elos - Revista de literatura infantil e xuvenil

a cavalo no tempo

Luísa Ducla Soares, Porto, Civilização Editora, 2003

A Cavalo no Tempo [free translation: Riding on Time Itself] is a collection of poems by author Luísa Ducla Soares, illustrated by Teresa Lima. Published in 2003 by Civilização Editora, the book is aimed at young readers and is recommended for independent reading or with the support of teachers and parents.

Teresa Lima's illustrations complement the poems with a dreamlike imagery filled with colours, figures that seem to dance on paper and elements that evoke both the past and the present. Her artistic style, characterised by delicate strokes and a vibrant colour palette, broadens the reading experience, making it more engaging and appealing to young audiences.







Her collaboration with Luísa Ducla Soares on *A Cavalo no Tempo* is a remarkable example of how illustration can complement and amplify the literary message, providing an aesthetic experience that engages with the poetic content of the book.

Teresa Lima's illustrations in *A Cavalo no Tempo* stand out for their ability to visually translate the themes and emotions in Luísa Ducla Soares' poems, offering readers a visual journey that accompanies and enriches the reading of the texts.

In this work, the illustration not only complements the text, but heightens its poetic nature, transforming each page into an imaginative scene that stimulates sensory reading. Teresa Lima uses colour and composition to highlight temporal and emotional contrasts, exploring elements that engage with the idea of the passage of time and memories, a recurring theme in poetry.

Prizes & Nominations

Recommended by the PNL - Portugal's National Reading Plan

2003 - Honour List of the International Board on Books for Young People (IBBY)

os sete cabritinhos

Tareixa Alonso, Pontevedra, OQO Editora, 2008

This is an adaptation of the traditional tale popularised by the Brothers Grimm, with text by Tareixa Alonso, enriched by illustrations by Portuguese artist Teresa Lima.

The narrative remains faithful to the original story, in which seven little goats are left home alone by their mum, who warns them about the big bad wolf.

Despite her warnings, the cunning wolf manages to trick them, resulting in a series of events that culminate in the mother's intervention to rescue her children.

Teresa Lima's illustrations add a new dimension to the tale, with detailed and expressive representations that capture the essence of each character, giving them some slight human/humanising traits, and the setting.





This edition of *Os Sete Cabritinhos* [*The Seven Kids*] is recommended for children and adults who enjoy classic tales enriched by high-quality illustrations, providing an engaging and visually engaging reading experience.

Teresa Lima's ability to create immersive atmospheres is obvious in this work, in which suspense and tension are intensified by the characters' expressions and the play of light and shadow. Her visual representation transcends the simple narrative and transforms the tale into an invitation to symbolic interpretation, maintaining the charm of stories told from generation to generation and reinforcing the importance of visual reading in the construction of meanings.

Prizes & Nominations

2009 - Selected for Ilustrarte

2010 - Invited to take part in the 28th Mostra Internazionale d'Illustrazione per l'Infanzia, "Le Immagini della Fantasia", with the illustrations for the books *Os Sete Cabritinhos*

2010 - 14th edition of the list of books honoured by the National Illustration Prize



Translations

Spanish - Los Siete Cabritos (Os Sete Cabritinhos), Tareixa Alonso Pontevedra, OQO Editora, 2008

Euskera - Zazpi Antxumeak (Os Sete Cabritinhos), Tareixa Alonso Pontevedra, OQO Editora, 2018

Italian - I Sette Capretti (Os Sete Cabritinhos) Trans.: Fabio Regattin Logos, OQO Collana, 2009

English - The Seven Kids (Os sete cabritinhos), Trans.: Mark W. Heslop Pontevedra, OQO Books, 2009

French - Les Sept Chevreux, Tareixa Alonso, OQO éditions, 2009



ovos cozidos

Marisa Nuñez (retelling), Pontevedra, OQO Editora, 2007

This is a traditional tale from the Maghreb, retold by Marisa Núñez and illustrated by Portuguese artist Teresa Lima. The book tells the story of a coal merchant's daughter, known for her intelligence, who is challenged by the prince to an intellectual game that will determine their fate.

Teresa Lima's illustrations enhance the senses of the work with a delicate and detailed stroke, giving depth and an expressive touch to the characters and the spaces that serve as backdrops to the action. Her painstaking illustration work complements the narrative, providing a visual experience that captivates readers of all ages.

This book offers an opportunity to get to know the richness of the Maghreb's oral tradition, stimulating reasoning and creativity.







Teresa Lima gives a perspective that reinforces the universality of the story while respecting its specific cultural context. Her visual approach emphasises the emotions of the protagonists and highlights the intellectual and emotional tension in the narrative. This balance between exoticism and familiarity makes the work accessible to readers of different ages and cultural backgrounds. The combination of an engaging narrative and high-quality illustrations makes *Ovos Cozidos* [free translation: *Boiled Eggs*] a valuable piece of contemporary children's literature.

Prizes & Nominations

2008 - White Ravens at the International Youth Library in Munich

Translations

Spanish - Huevos Duros (Ovos Cozidos), Marisa Nuñez (Retelling) Pontevedra, OQO Editora, 2007

French - Ous Durs, Marisa Núñez, OQO, 2007

eva, a menina que ousou imaginar

Adélia Carvalho, Porto, Livraria Lello, 2022

This work combines Adélia Carvalho's engaging narrative with Teresa Lima's eye-catching illustrations. The book tells the story of Eva, a girl who lives in a country where it is forbidden to imagine. Defying the restrictions imposed by an authoritarian government, Eva discovers a magical place that allows her to escape into fairytale worlds.

Teresa Lima's illustrations complement Adélia Carvalho's narrative, giving depth and expressiveness to the characters who interact in the narrative and to the settings in which they move. Her artistic work is fundamental in transporting the reader to the magical and challenging universe discovered by Eva, making reading a rich experience.

In this work, Teresa Lima builds a visual universe that reinforces the power of the imagination as an act of resistance. Her illustrations enrich the literary message by transforming everyday elements into portals to alternative worlds, reflecting the contrast between oppression and freedom in a subtle way.





Her sophisticated and symbolic aesthetic invites readers to reflect on issues of great social relevance, showing how illustration can also be a way for deep and necessary discussions.

This work is recommended for children and adults, offering a reflection on the importance of imagination and freedom of thought.

Translations

English - Eva, the Girl who Dared to Imagine (Eva, a Menina que Ousou Imaginar) Adélia Carvalho, Porto, Livraria Lello, 2022

French - Eva, la Fille qui a Ose Imaginer (Eva, a Menina que Ousou Imaginar) Adélia Carvalho, Porto, Livraria Lello, 2022



extension of teresa lima's illustration work

«Many years ago, I was invited to illustrate a Portuguese version of Alice in Wonderland. It was the 150th anniversary of Lewis Carroll's first telling of the story, and the Story Museum in Oxford celebrated the anniversary with an exhibition showcasing a selection of some of the most acclaimed "Alices". So, the challenge arose to illustrate this timeless work once again, but in a totally different medium, on porcelain. It was a very interesting experience to realise the fanciful and peculiar characters in the concave and convex shapes of a tea service. Tea With Alice was born, an exhibition and tea service with the same name. An invitation to good conversations, accompanied by a cup of tea and biscuits: "Always at six o'clock!"»

With Aventuras de Alice no País das Maravilhas [Alice's Adventures in Wonderland], Lewis Carroll created one of the most widely read stories of all time. The well-known Portuguese porcelain brand Vista Alegre is launching, in partnership with Ilustrarte (Bienal Internacional Ilustração para a Infância) [International Biennial of Illustration for Children], the Tea With Alice tea porcelain set, filled with all the magic and charm of the story and its characters.



extension of teresa lima's illustration work - cont.



Teresa Lima has recreated her characters, taking the work she had already done on the Portuguese version of *Alice no País das Maravilhas* a step further.

The work at Vista Alegre didn't end with Alice. Teresa Lima has also prepared and designed a new Christmas collection for tables: Nöel.

«Christmas is a time for sharing, for bringing family and friends together, for smiling and helping our neighbours, connected by love! It was with this feeling in mind that I chose two animals of different species as the theme for this porcelain set, a reindeer and a rabbit, symbolising with this union the universal love that doesn't discriminate against colour, gender, race, age or social status.»

Teresa Lima

See full Nöel's collection here.

Illustrator Teresa Lima's versatility can be seen in the different media she uses. A Arca dos Contos [free translation: The Chest of Tales], a card game inspired by the imagery of traditional Portuguese tales, is an example of this.

It was designed to stimulate creativity and a love of reading. It is aimed at parents, educators, psychologists and therapists of children between the ages of 8 and 12.

The game consists of 77 cards, divided into seven groups with eleven cards each: human characters, animal characters, spaces, magical objects, actions, keywords and characterisations.

A *Arca dos Contos* was originally published with illustrations by Danuta Wojciechowska and, in a later edition, was illustrated by Teresa Lima. The game has been used in educational settings to encourage the story creation and the development of children's imagination.



translated work

Teresa Lima is a renowned Portuguese illustrator, recognised for her ability to bring stories to life through images that bring sensitivity, detail and imagination together. Teresa's talent has transcended borders, with her illustrations enriching translated editions of classic and contemporary works in several languages.

Her art whisks readers of all ages into magical worlds, cementing her position as one of the foremost figures in literary illustration.



other editions abroad

Spanish

Félix, el Coleccionista de Miedos (Felix, o Colecionador de Medos) Fina Casalderrey, Pontevedra, OQO Editora, 2009

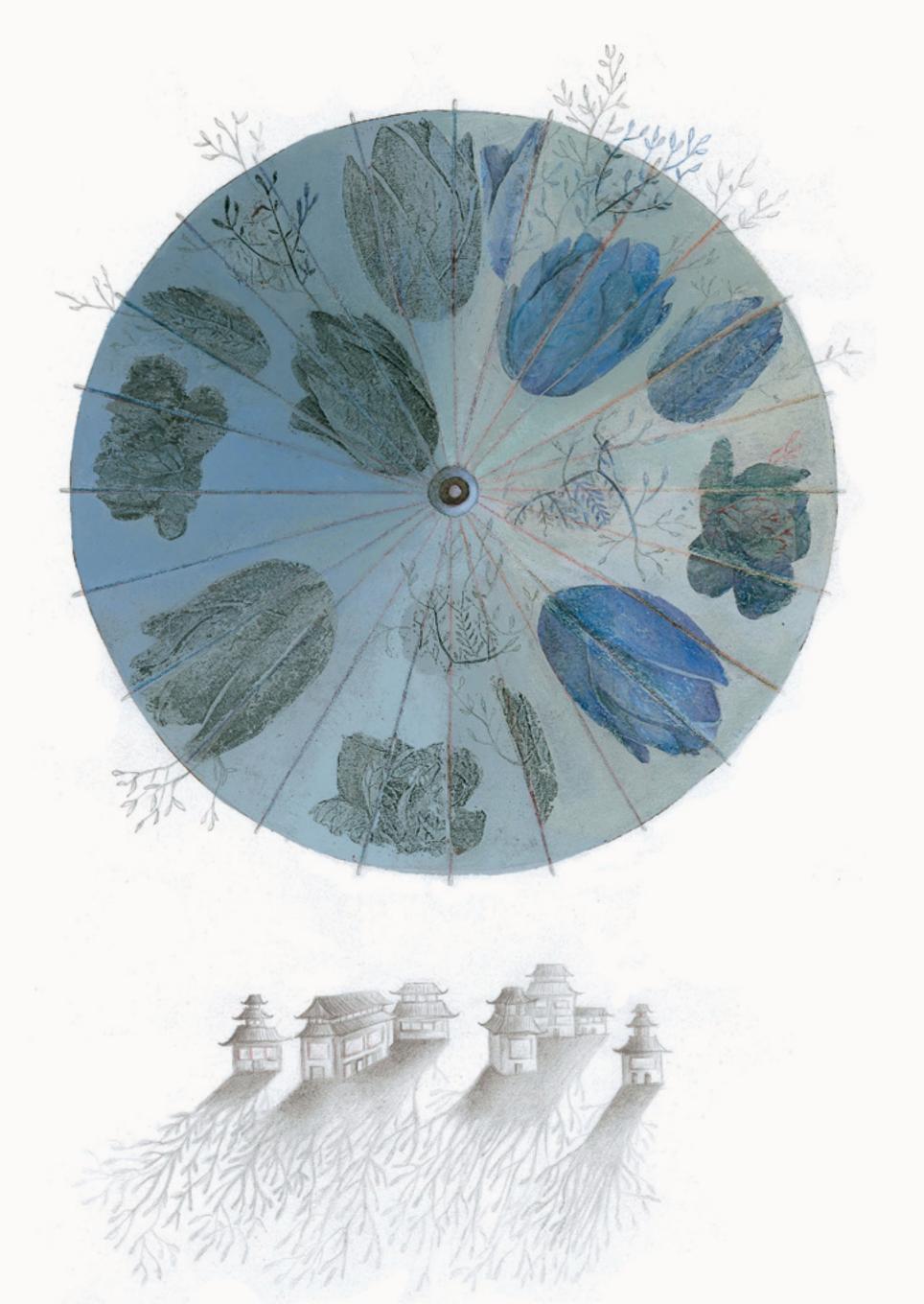
El Hombre que Contaba Estrellas
Arturo Abad, Pontevedra, OQO Editora, 2019

La Noche de los Animales Inventados

David Machado, Norma ediciones, 2019

Galician

Fiz, o Coleccionista de Medos (Felix, o Colecionador de Medos) Fina Casalderrey, Pontevedra, OQO Editora, 2009



Euskera

Mattinen Beldur-kutxa (Felix, o Colecionador de Medos) Fina Casalderrey, Pontevedra, OQO Editora, 2010

English

Félix, the Fear Collector
(Felix, o Colecionador de Medos)
Trans.: Mark W. Heslop, Pontevedra, OQO Editora, 2009

Angela and the Cherry Tree
Raphaele Frier, Berbay Publishing, Pty Ltd, 2013

French

*Félix, le Collectionneur de Peurs*Trans.: Mark W. Heslop, Pontevedra, OQO Editora, 2009

Angèle et le Cerisier
Raphaele Frier, L'atelier du Poisson Soluble, 2011

prizes

Teresa Lima has been illustrating literary works for children regularly since the 90s. This illustrator's artistic creations include short stories, poetry and illustrated albums. As well as other honours, she was awarded the National Illustration Prize in 1998 for Alice no País das Maravilhas by Lewis Carroll and in 2006 for Histórias de Animais by Rudyard Kipling. The book Se os Bichos se Vestissem como Gente, by Luísa Ducla Soares, was awarded an Honourable Mention for this Prize in 2004. Marisa Nuñez's book Ovos Cozidos was selected for the White Ravens catalogue by the International Youth Library in Munich in 2008.

Teresa Lima was nominated for the Hans Christian Andersen Award in 2014, in the Illustration category, by the Portuguese section of IBBY, for her work as a whole.



awards and honours

1996 – Honour List of the International Board on Books for Young People (IBBY), with the book A Cor das Vogais.

1997 – Special Mention "Recommended" from the Portuguese section of IBBY, with the book *Segredos*.

1998 – National Illustration Prize (Alice no País das Maravilhas).

2003 – Honour List of the International Board on Books for Young People (IBBY), with *A Cavalo no Tempo*.

2003 – Selected for *Ilustrarte*, with illustrations for the book *Se os Bichos se Vestissem como Gente*.

2004 – Honourable Mention in the National Illustration Prize for the book Se os Bichos se Vestissem como Gente.

2006 – National Illustration Prize (Rudyard's Histórias de Animais)

2007 – Selected for *Ilustrarte*, with illustrations for the book *Histórias de Animais*.

2007 – Selected for the Illustrators' Exhibition at the Bologna Children's Book Fair for her illustrations of Rudyard Kipling's *Histórias de Animais*.

2008 – White Ravens at the International Youth Library in Munich, with the book *Ovos Cozidos*.

2009 - Selected for *Ilustrarte*, with the illustrations for the book *Os Sete Cabritinhos*.

2010 – Invited to take part in the 28th Mostra Internazionale d'Illustrazione per l'Infanzia, "Le Immagini della Fantasia", with the illustrations for the books *Os Sete Cabritinhos* and *Félix, o Coleccionador de Medos*.

2009, **2010** and **2011** – The books *Lá de Cima*, *Cá de Baixo*, *Os Sete Cabritinhos* and *Félix*, *o Coleccionador de Medos* are part of the list of books honoured by the National Illustration Prize, respectively in the 13th edition, 2009, 14th edition, 2010, and 15th edition, 2011.

2011 – GRAND PRIX for the finest youth related stamp of the European Union - stamps of the Azores. Illustration of *Conto das Sete Cidades*.

2016 – Selected for *Ilustrarte*, with illustrations for the book *El Hombre que Contaba Estrellas*.





solo exhibitions

Nacional

1999 - No País da Magia. Casa Museu Roque Gameiro. Amadora.

2003 - A Cavalo no Tempo. Biblioteca Municipal do Barreiro. Barreiro.

2004 - Se os Bichos se Vestissem como Gente. Auditório Municipal Augusto Cabrita. Barreiro.

2006 - O Soldadinho de Chumbo. Biblioteca Municipal Orlando Ribeiro. Lisbon

2007 - Teresa Lima - Illustration. Casa Museu Roque Gameiro. Amadora.

2009 - Teresa Lima - No País das Maravilhas. Farol de Sonhos. Cascais.

2010 - Teresa Lima - *No País das Maravilhas*. Biblioteca Municipal de Serpa. Serpa

2010 - Os Sete Cabritinhos – Livraria O Bichinho de Conto. Óbidos.

2010 - Felix, o Coleccionador de Medos - Biblioteca Municipal de Ílhavo. Ílhavo, Aveiro.

2012 - Bichos com Caprichos – Fábrica das Histórias. Torres Vedras

2021 - A Arte de Teresa Lima – Dinefer – Castelo Branco.

International

2005 - Se os Bichos se Vestissem como Gente. Instituto Camões. Paris.

2012 - Teresa Lima - Nei Rami, Bologna.



group exhibitions

Nacional

43

1998 - Mostra de Ilustração Infantil e Juvenil Portuguesa [Exhibition of Portuguese Children's and Young Adult Illustrations]. CCB, Lisbon.

1998, 1999, 2000, 2001, 2002 and 2004 - Salão Lisboa de Ilustração e Banda Desenhada [Lisbon Illustration and Comic Festival]. Lisbon.

2003 - 1st Bienal Internacional Ilustração para a Infância – Ilustrarte 03 [1st International Biennial of Illustration for Children - Ilustrarte 03]. Auditório Municipal Augusto Cabrita. Barreiro.

2005 - Caro Andersen. Centro Cívico de Carnaxide. Oeiras.

2005 - Ervilhas para Verdadeiras Princesas. Auditório Municipal Augusto Cabrita. Barreiro.

2006 - Animalaminute. Farol de Sonhos 2006. B. M. Cascais.

2006 - 4th Mostra de Ilustradores do Livro para a Infância e a Juventude [4th Exhibition of Illustrators of Children and Young Adult Books]. 76th Porto Book Festival.

2007 - 3rd Bienal Internacional Ilustração para a Infância – Ilustrarte 07 [1st International Biennial of Illustration for Children - Ilustrarte 03]. Auditório Municipal Augusto Cabrita. Barreiro.

2008 - 2008 Voltas no Carrossel. Auditório Municipal Augusto Cabrita. Barreiro.

2008 - Uma Biblioteca Imaginária. Auditório Augusto Cabrita. Barreiro.

2009 - 4th Bienal Internacional Ilustração para a Infância – Ilustrarte 2009 [4th International Biennial of Illustration for Children - Ilustrarte 03]. Museu da Electricidade, Lisbon.

2012 - A Tea with Alice - Calouste Gulbenkian Foundation. Lisbon.

2017 - Elas Ilustram - Calouste Gulbenkian Foundation. Lisbon.

2022 - Convergências – Terra e Ar. Almada.

2022 - Convergências – Os Sítios da Água. Tomar.

International

1997 - Mostra de Ilustração Infantil e Juvenil Portuguesa [Exhibition of Portuguese Children's and Young Adult Illustrations]. Frankfurt Book Fair. Germany.

2007 - Eine Imaginäre Bibliothek. International Youth Library, Munich, Germany.

2007 - Illustrators' Exhibition, Bologna Children's Book Fair, Bologna, Italy.

2008/2009 - Ilustrações.PT. Palazzo d'Accursio, Bologna, Italy; Fundación Leer Léon, Léon, Spain; Casa de Portugal, Paris, France; South Bank Centre, London, UK; Castel dell'Ovo, Naples, Italy; Hay Festival, Hay-on-Wye, UK.

2009 - I Colori del Sacro. TERRA! Diocesan Museum. Padua.

2010 - Le Immagini della Fantasia - Palazzo Municipale. Sàrmede.

2012 - Como as Cerejas - Bologna Book Fair. Bologna

2012 - A Tea with Alice - Story Museum. Oxford.

«las llaves del tesoro»

Teresa Lima, April 2017

From the illustrator's perspective, illustrating entails an approach that relates not only to the words and meanings of the text, but also to a whole particular universe, made up of knowledge and experience, which each illustrator carries with them and which is reflected in their way of seeing things and making other people see things.

In my particular case, this universe is made up of childhood memories and the freedom of my imagination, as well as the work I studied on my painting course, prints, advertising images, photographs, animals, natural and urban landscapes, objects and, of course, illustrations by authors I admire. With this source material I like to create images that amplify the meaning and complement the texts.

These influence and provide the material for the illustrator's creative process, which with their plastic training, the result of the author/illustrator's creativity, originality and technical mastery, creates a visual discourse that is as open to imaginative interpretation as the discourse of the text can be.

A large part of the pleasure of illustrating lies precisely in the recreation of a text, in its visual interpretation, which distances itself from simple imitations of words and helps to enhance the reader's imaginative universe.

Teresa Lima

Ilustradora (Lisboa, Portugal, 1962)

Ilustrar presupone, de parte de quien lo hace, abordajes que se relacionan no solo con las palabras y sentidos del texto, sino también con todo un universo muy particular, hecho de conocimientos y experiencia, que cada ilustrador lleva consigo y se refleja en su modo de mirar y de "hacer mirar".

En mi caso particular, este universo está con vida, decidí transformar la barriga compuesto tanto por recuerdos de infancia, y de la libertad de su imaginario, como por las obras que estudié en mi curso de Pintura, por grabados, imágenes de publicidad, fotografías, animales, paisajes cirujano, máscara y guantes azules, para naturales y urbanos, objetos y, claro, por las ilustraciones de autores que admiro. Con este material de base me gusta crear imágenes que amplíen el sentido y Es esta libertad interpretativa, que percomplementen los textos. Estos ofrecen mite recrear el texto, la que combinada la materia y, naturalmente, influyen en el con el placer de dibujar y pintar, hace tan proceso creativo del ilustrador, que con su atractiva esta actividad. formación plástica, fruto de la creatividad, originalidad y dominio técnico del autor/ ilustrador, crean un discurso visual tan abierto a interpretaciones imaginativas como pueda serlo el discurso del texto.

Gran parte del placer de ilustrar está precisamente en la recreación del texto, en su interpretación visual, que se distancia de las simples imitaciones de las palabras y que contribuye a potenciar el universo imaginativo del lector. Por ejemplo, en "Los siete cabritos" de Tareixa Alonso (editado por OQO), la historia comienza por "Érase una vez siete cabritos que vivían con su mamá en una cabaña en medio del bosque. La madre les avisaba siempre para que jugaran cerca de casa por temor al lobo". En lugar de ilustrar la preocupación de la madre, ya descrita en el texto,

opté por representar a un lobo/pintor, con paleta y pincel, dibujando a los siete cabritos objeto de su desco como solución de la ilustración.

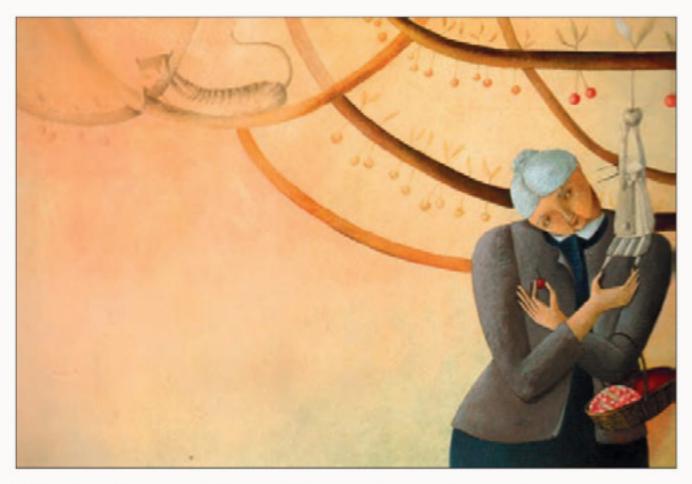
Después de varios intentos el lobo consigue sus intenciones y se come a seis de los siete cabritos, sin masticarlos. Conociendo que más adelante los seis animales serían liberados por la madre, intactos y del lobo en cajones, donde los cabritos estuvieran muy ordenados para la futura salvación. Para reforzar este "milagro" resolví vestir a la madre con un vestido de que con una pericia quirúrgica consiguiera liberar a sus cabritos.

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For example, in *Los Siete Cabritos* by Tareixa Alonso (published by OQO), the story begins with "Once there were seven goats that lived with their mother in a cabin in the middle of the woods. Their mother always warned them to play near the house for fear of the wolf". Instead of illustrating the mother's concern, which is already described in the text, I chose to represent a wolf/painter, with a palette and a brush, drawing the seven goats that were the object of his desire.

After several attempts, the wolf gets his way and eats six of the seven goats, without chewing them. Knowing that later on the six animals would be released by their mother, intact and alive, I decided to turn the wolf's belly into cages, where the goats would be able to be saved. To reinforce this "miracle", I decided to dress the mother in a surgeon's gown, mask and blue gloves, so that she could free her goats with surgical skill.

It is this interpretative freedom, which allows the text to be recreated, that, combined with the pleasure of drawing and painting, makes this activity so attractive.





- Angèle et le cerisier Il. Teresa Lima Ed. L'Atelier du Poisson Soluble, 2011
- Kelix, el coleccionista de miedos
 Il. Teresa Lima
 OQO Editora, 2009

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See full interview here.

«a picture book is a book with a gift»

«A picture book is almost like a book with a gift, isn't it? You have the image.

And the image, therefore, is like another reading. It's not supposed to make the text easier to read.

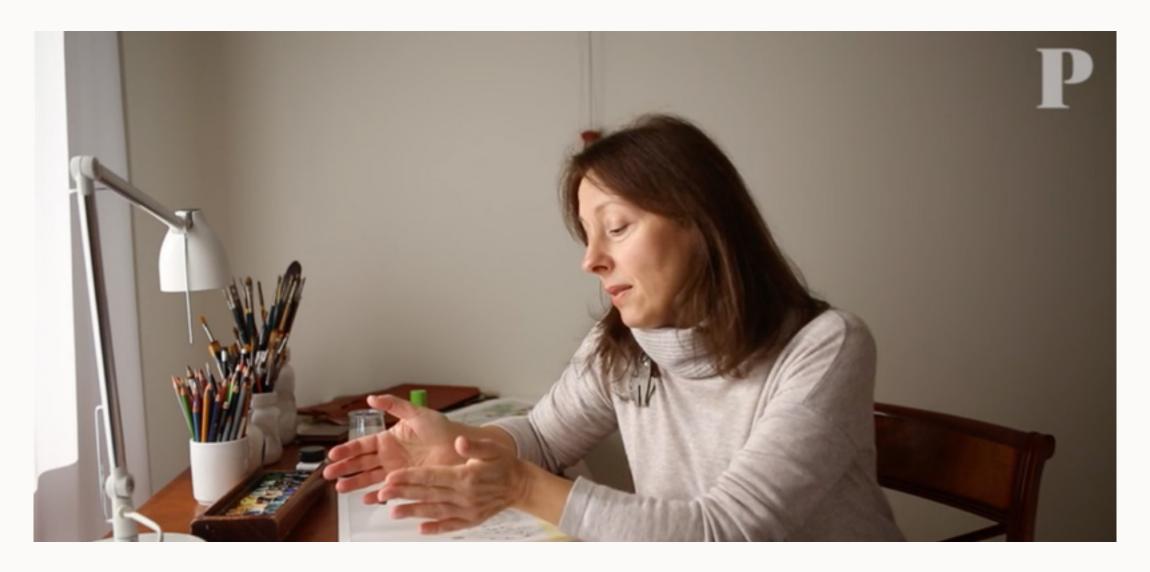
On an aesthetic level, on a plastic level, on a visual level, adding something to a text which, on a literary level, will already have all its value. Adding, complementing - I think this is an intelligent way of illustrating.

Usually, what I do in the process is read the text - the first ideas come to me, and I write them down.

And after I'd started from the text... because illustration starts from the text, doesn't it? But then, once I've got the ideas down, I do the plastic work and start thinking more in terms of colour and composition.

It's an honour - to be selected among so many people is always an honour. Being an international competition, it's always important because it has a different reach.

So, we have the chance to see in loco, live, so we can see originals from people



that it might not be so easy to have direct contact with, if it weren't for these kinds of events, right?

Seeing all the layers, how it's done, makes all the difference, doesn't it? The fact that we're watching an original, not a reproduction - because in a reproduction you always lose some of the quality, you can't make out certain details. I like my eyes to wander, not suddenly fall on the illustration. I like that you can "walk", so sometimes you stumble across something a little denser, something a little lighter.

Fluidity, perhaps - something that is a little more fluid.»

Nariz de palavras blog

school interview

Thursday, February 21st, 2008

The interview with illustrator Teresa Lima had originally been scheduled for the International School Library Day. However, as we used traditional mail, a few mishaps (including a neighbour living in Macau...) meant that this letter was sent to another, no less important event: Reading Week. Of course, if we had used e-mail, everything would have been quicker, but also more impersonal. We wouldn't have received Teresa Lima's letter, we wouldn't have sent our drawings, at least on a tangible sheet with a little rubber left on it. So we waited, but it was worth it.

For those who want to get to know Teresa Lima a little better, here's the interview.

Our library teacher put two of her picture books in the book bag that was sent to our classroom and since we've been working on the illustration since last year and because we really liked her drawings, we decided it would be great if we could interview her. The 3rd and 4th grade students at EB1 [Primary School] Alvorninha (Caldas da Rainha)



QUINTA-FEIRA, FEVEREIRO 21, 2008

Teresa Lima # Entrevista 3

A entrevista à ilustradora Teresa Lima tinha sido inicialmente programada para o Dia Internacional das Bibliotecas Escolares. No entanto, e como usámos o correio tradicional, alguns percalços (entre eles um vizinho a viver em Macau...) remeteram esta carta para uma outra efeméride não menos importante: a Semana da Leitura. Claro que se tivessemos usado o correio electrónico, tudo teria sido mais rápido, mas também mais impessoal. Não teriámos recebido a carta da Teresa Lima, não teriámos enviado os nossos desenhos, pelo menos numa folha palpável ainda com um restinho de borracha. Assim, esperámos, mas valeu a pena. Para os que quiserem ficar a conhecer um pouco melhor Teresa Lima aqui fica a entrevista.



O professor da nossa biblioteca colocou na maleta de livros que veio para a nossa sala dois livros ilustrados por si e como, desde o ano passado, andamos a tratar da ilustração e porque gostámos muito dos seus desenhos, decidimos que seria muito bom se conseguíssemos entrevistá-la.Os alunos dos 3º e 4º anos da EB1 de Alvorninha (Caldas da Rainha)

Como se chama?

 Chamo-me Teresa, de nome próprio e tenho mais uns tantos apelidos, mas uso Lima como segundo nome.

Onde nasceu?

 Nasci em Lisboa, naquela maternidade muito conhecida, a Alfredo da Costa.

Onde reside actualmente?

 Desde sempre residi em Lisboa e embora não seja tão pacata quanto a vossa cidade, gosto muito deste local para viver. Mas confesso que, às vezes, preciso sair daqui para mudar de ambiente, quer para procurar sossego e tranquilidade, quer mesmo para outros locais com alguma Blogue sobre livros e biblioteca escolares. Livros para escutar, rádio rodinhas, braços compridos, o chefe manda, galeria do rodinhas, o pincel estranho, que fazer com este tempo, uma pequena história do cinema, literatura infanto-juvenil, editoras e autores, ilustração, museu mais próximo, eu e os outros, sr. darwin e dona ciência, bibliotecas deste mundo, um mundo melhor, o rato roeu a rolha da garrafa e úteis. De Luís Germano.

ETIQUETAS

Visitar quem nos visita

Texto Poético - Arre Burrinho

Livro

Museu mais Próximo

Galeria

Entrevistas Santaninha

Palhaço Palavras no Nariz

Ed o cozinheiro

Sr. Blog

Visitas

Quatro Mistérios

ARQUIVO DO BLOGUE

dezembro (1)

outubro (1)

março (10)

fevereiro (6)

outubro (1) setembro (11)

julho (2)

junho (7)

maio (12)

abril (7)

março (27)

fevereiro (14)

janeiro (13)

What's your name?

— My name is Teresa and I have a few other surnames, but I use Lima as my second name.

Where were you born?

— I was born in Lisbon, in that well-known maternity hospital, Alfredo da Costa.

Where do you live now?

— I've always lived in Lisbon and although it's not as peaceful as your city, I really like it there. But I must say that sometimes I need to get away from it to change my surroundings, either to seek peace and quiet, or even to other places with a certain buzz, but different from where I live.

How was your education like?

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— I studied Painting at the School of Fine Arts in Lisbon. You don't learn illustration there - or at least you didn't back in my day - but illustrating, with the technique I use, is also painting. Everything I learned there, both in terms of techniques and materials and in terms of aesthetics and the history of arts, is very useful to me in my work as an illustrator. Because illustrating is much more than colouring...

Do you only work doing illustrations, or do you work/have worked in other areas?

— In addition to illustrating, I also teach Drawing, Art History and Art Workshops, sometimes all at the same time, sometimes just one or two of these subjects, to older children. They're high school graduates and because they also enjoy drawing, design and architecture, they have chosen Arts to pursue their studies.

From the beautiful drawings you've sent me, I think some of you could also be an artist when you're older!

How did you become an illustrator?

— I became an illustrator because I love books and especially books with good drawings and pictures. And when I became more familiar with children's illustration, I discovered beautiful books with immense visual quality, which alerted me to the fact that illustrating could be as valid a form of artistic expression as any other, with the great advantage of combining the pleasure of painting with the pleasure of reading the stories on which my work was based.

What do you do for inspiration when you have to illustrate a book?

— It's the images that are created in my head as I read the stories that serve as my first inspiration. But these images come from my own experiences, from everything I see, from works of art, to illustrations by other authors, to advertising, to the colours and textures of fabrics, papers, natural elements; in short, the whole visual world that surrounds me.

What painting techniques do you normally use in your illustrations?

— Mixed techniques - watercolour, acrylics and collage.

What do you like most about your job?

— Doing what I love: painting. Reading the stories that serve as the basis for my illustrations. Being able to create images beyond these stories. Seeing my work printed in books and being able to share it with others.

Nariz de palavras blog - scool interview - cont.

What do you like least?

— Being isolated while I'm illustrating. It's a lonely job. Maybe that's why I never left teaching, because I miss human interaction.

What prizes/awards have you won?

— You already know about the two national ones, in 1998 and 2006.

Other prizes/distinctions were:

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1996 - Honour List of the International Board on Books for Young People (IBBY), with the book *A Cor das Vogais*

1997 - Special Mention "Recommended" from the Portuguese section of IBBY, with the book *Segredos*

2003 - IBBY Honour List, with the book *A Cavalo no Tempo* - Selection for the Illustration Exhibition Illustrarte (illustration for the book *Se os Bichos se Vestissem como Gente*)

2004 - Honourable Mention in the National Illustration Prize for the book Se os Bichos se Vestissem como Gente

2007 - In the 2007 Bologna Catalogue with illustrations for the book *Histórias de Animais* de Rudyard Kipling and also Ilustrarte, with works from the same book.

How did you feel about the two national illustration prizes you've won?

— It's always a great satisfaction because it's a recognition of my work. The first award-winning book *Alice no País das Maravilhas* contained drawings, compositions and techniques that are very different from the second, *Histórias de Animais* de Rudyard Kipling, which made me feel that my work had probably evolved in the right direction.

Do you think people care as much about the illustrator as they do the writer?

— I think they're starting to, although the writer is still more recognised. But certainly most people, when looking for picture books on the shelves, are probably quicker to look at the images than the texts.

What message would you like to send to the students at our school?

— Learn to appreciate good images in picture books. Be sensitive to the way the illustrator cuts out and complements the stories, with their very particular way of reading the text and interpreting it. Enjoy the compositions, the originality of the shapes and colours and the techniques used by each illustrator.

Dream and enjoy reading and looking at the many good picture books we have out there.

Perhaps, later on, some of you will also contribute with your talent so that other children can dream of your images too.

introduction to the world of teresa lima

«Before I present Teresa Lima's work, I have to make a request to all the children browsing through this catalogue: skip the introduction. Introductions are boring, full of names and useless explanations. The great author of The Little Prince would have laughed at us reading these pages. Is it really important to know that Teresa Lima, the artist who drew these illustrations, was born in 1962? Wouldn't it be more important to know how many clouds pass in front of her studio window while she's drawing on a Spring day? Whether she likes the rain? Whether she ever run across a wheat field? Is it so important that we call her by her name and surname, as if we were at school, while looking at her drawings and entering her most secret and intimate world?»

Anna Castagnoli



Teresa Lima "No País das Maravilhas"

Farol dos sonhos 2009

2.º Encontro sobre o Livro e o Imaginário Infantil

[2nd Meeting on Books and the Children's Imagery]



"With some common elements cutting across each of them, Teresa Lima's illustrations are characterised by a particular individuality that lies above all in the way they read and reinterpret the texts they relate to."

Ana Margarida Ramos In Casa da Leitura



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2003

A Cavalo no Tempo

Luísa Ducla Soares Porto, Civilização Editora

2004

Se os Bichos se Vestissem como Gente

Luísa Ducla Soares Porto, Civilização Editora

As Andanças do Sr. Fortes

António Mota Alfragide, Gailivro

A Pulga Salta Pocinhas

Margarida Damião Ferreira Oeiras, Presença

António e o Principezinho

José Jorge Letria, Porto, Ambar

2005

O Soldadinho de Chumbo

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2006

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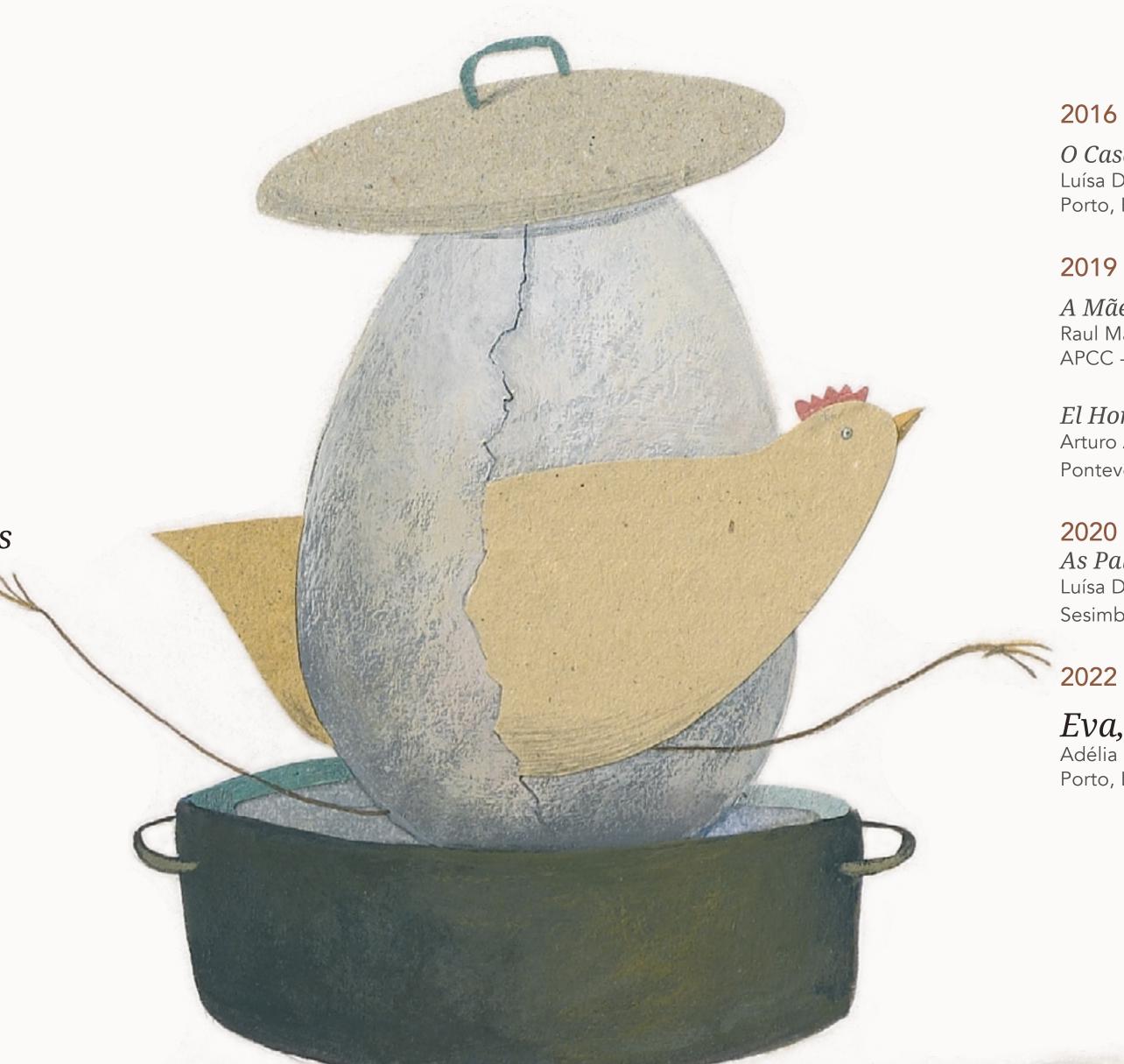
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2020

As Palavras Também Brincam

Luísa Ducla Soares / Daniel Completo Sesimbra, Canto das Cores Edições

Eva, a Menina que Ousou Imaginar

Adélia Carvalho Porto, Livraria Lello

secondary sources

The passive bibliography shows the interest aroused by the author's work among researchers, mediators, teachers and promoters of children's literature. In theses, dissertations, articles and thematic work, relevant content is recorded that marks the projection of her creations.

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the world of teresa lima

final remarks

The most immediate feeling that Teresa Lima's images bring about is that of being faced with a "classic" illustration. Edmund Dulac-like dreamlike atmospheres pour over the watercolour paper of her drawings, creating wide spaces and comforting-coloured surfaces. Graceful and delicate figures seem to almost dance, rather than move, in these pleasant spaces. However, if we stop to look at an illustration, we will gradually find ourselves trapped in a much more complex universe. From a cloud comes a thread of wool, which forces us to realise that its fluffy texture is real wool, and that the cloud is not a cloud, but a knitted fabric. If you look closely, on another cloud you can see a castle; further on, some little houses perched on a hill, tilt and invert the perspective plane of the drawing; the trees continue underground and create worlds of multicoloured roots, which are perhaps trees from an upside-down world.

All this "strangeness" is contained by the colour and compositional harmony of the image, in the same way that the rational part of a mother contains the irrational part of her son. The illustrator tells us that what she represents is not a "dream" world, but that the oneiric has fully entered the real world and inhabits it as if it had always been its home.



Teresa Lima's illustrations invite children and adults to come to terms with the conflict (which is as useful for the economy of social functioning as it is damaging for the harmony of the individual) between the analogue and the analytical sides of interpreting reality. I'll explain myself better. In Lima's world we can say: "Look! That's a chair," and then decide to take it and turn it into a travelling companion, or ask it out for a dance.

The drawings seem to be driven by the same symbolic animism that leads children to see castles in the clouds, or to consider shapes that seem inanimate to us as friends. "My friend the chimney," I once heard a child say, without the chimney starting to walk alongside us. This great creative imagination, which is characteristic of all of Teresa Lima's work, is expressed through the technical mastery of what we could define as the "dynamic tension of the composition", and not, as one might think, through the surrealist elements that appear in the illustrations. It's true that the references to surrealism are obvious, but while in Salvador Dalí's or Max Ernst's paintings we know we're facing an enigmatic fragment of a dream, in Teresa Lima's drawings this strength springs from understandable, familiar, daytime shapes and figures.

The question "Does a child who sees a castle on a cloud believe that the castle is real?" doesn't concern the world of childhood. For the child, the fantasy of the castle and the reality of the cloud coexist, because the space in which they both move is that of their own inner representation of the object. Similarly, Teresa Lima's illustrations stage an inner world, a world where object and symbol merge.

Mind you, it's not about the artist's inner world, but that of the fable. Because Teresa Lima is an illustrator.

What does it mean to illustrate? To understand this, we need to understand one of the differences between painting and illustration, which we'll do with an example. In a painting, to represent a princess, the artist will create the room of a castle; with lights and shadows he will shape a dress overflowing with frills and bows and place the child at the centre of the scene. However, in a fable, a princess is more than just herself. It's projected desire (I, the reader, want to be her), it's metamorphosis, it's tension with destiny itself, it's loneliness, value, envy (always on my end). So how do you manage to "stage" all these forces through drawing?

The illustrator must be able to create a world where the same cloud/castle (princess/desire) ambiguity remains, a world where the adult does not choose one of the possible options for the child, thus transforming the text into interpreted reality. And this is where Teresa Lima brings all her talent into play. And she achieves this, as I said before, thanks to a wise use of the laws of dynamic composition, a legacy of the Russian and German avant-gardes (P. Klee, W. Kandinsky, R. Arnheim, among others). She skilfully moves lines and planes, dissolves patches of colour and manages to translate a world of uncertain, never definitive gravitational laws. (Perhaps it sounds like a paradox, but if I liked definitions, I'd say that Teresa Lima is an "abstract expressionist.")

All the undulation is emphasised. Arms, legs, dresses, giraffe necks, tails, snakes, scarves - each line is elongated and woven into the page to create waves, laughter, vibrations and energy.

the world of teresa lima: final remarks - cont.

The space expands to accommodate these vibrant shapes and erases its boundaries so that the movement of figures and objects takes centre stage. The characters and objects seem to be constantly enveloped and propelled by an electric current of air, like that which heralds a storm. Gravity has changed direction.



If vertical or horizontal lines have to be included, they never constrict, but rather serve as a springboard for the figures to project upwards, like large sticks in the hands of runners ready to jump. It's difficult to find three-line triangulations that form tight corners. If there are doors, they are mouldings resting on an open space, so you can pass from one side to the other without going in or out. What's inside, what's outside? If there are pavements, they simply indicate that there is the space above and the space below, without either plane taking precedence over the other. Just think of *Histórias de Animais*, by R. Kipling (2006), where the line of the ground (and the horizon) is a long section that crosses the entire book, creating a double universe, in which each side can be a reflection of the other, and both are full of life. Which is up, which is down?

If there are walls, Teresa erases them and creates houses without walls. If there have to be cities and walls, they will be cities where the walls are constantly falling over each other, like a house of cards always ready to start the game all over again.

Colour surfaces and lines give the sensation of moving endlessly in an attempt to find each other, while lianas and narrow ladders are thrown into space to facilitate the encounter; when this is not possible, falling leaves come to the rescue (or levitate?), little clouds of pieces of paper on which you could walk without falling, like on the stones of a river.

No one is excluded from this vital current: brooms, chairs, characters, trees, mountains, tapestry patterns; each element confidently surrenders to the vertigo of this fall and tries to reach out into the air to reach the others (never one in particular: there is no affective voracity in Lima's world, there are no dual relationships).



