



## 2012 BOLOGNARAGAZZI AWARDS assigned

Bologna, 19 – 22 March 2012

An award coveted by publishers throughout the world, assigned to the “best designed book” in the categories of **FICTION**, **NON-FICTION**, **NEW HORIZONS**, and **OPERA PRIMA** (devoted to works by new authors and illustrators with the aim of acknowledging innovative design). This year, the awards expand to include a new category devoted to the **emerging field of digital publishing**, offering a look at the future to discover the best apps developed for the young readers’ market.

Over 1000 candidates (from 37 countries) submitted works for the 2012 BOLOGNARAGAZZI AWARDS in the **FICTION**, **NON-FICTION**, **NEW HORIZONS**, and **OPERA PRIMA** categories, selected by an international **Jury** composed of ANTONIO FAETI, Chairman (Italy), JULIE DANIELSON (USA), and RAYMOND STOFFEL (Luxembourg). After evaluating each book from the artistic and technical standpoint and in terms of balance between text and image, the Jury has assigned the 2012 BOLOGNARAGAZZI AWARDS to:

<b>FICTION WINNER</b>	<b>ÉDITIONS CASTERMAN</b> , Bruxelles- Belgium <b>LE SECRET D'ORBÆ</b> Text and illustrations by François Place
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*What the Jury Said - Francois Place exhibits the skills of an expert cartographer and consummate storyteller. He combines the joy of storytelling with exquisitely crafted visuals in two parallel stories of journeys that lie somewhere between truth and fiction. The ineffable delicacy of the illustrations puts Le secret d'Orbæ in the category of fiction that describes - as if part of a dream world – the ardour, hopes and world vision of all great voyagers since time began. But this is not just an account of anthropological and geographical exploration. Imagination and fantasy are very much part of this gripping tale. The deliberately muted tones of the illustrations also allude to a “vision of the world” where elegance has pride of place. The maps of the fictional countries visited give substance to an imaginary world. Not only a delight to the eye, places and patterns contribute to the knowledge adventure brings and a comforting awareness of human achievement.*

<b>NON FICTION WINNER</b>	<b>WYTWÓRNIA</b> , Warsaw - Poland <b>WSZYSTKO GRA</b> Text by Anna Czerwińska – Rydel, illustrations by Marta Ignerska
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*What the Jury said - This book presents us with an authentically different graphic tradition from our own, marking a break no less powerful than the Gutenberg revolution. The illustrations do not hail from just one genealogy; they have not been created with reference to just one artistic school or tradition. Elements from ancient styles, snippets of the most recent visual expressionism, and passing references to a wealth of authors, eras, hybrid styles and traditions have been harness with consummate skill to put sound and rhythm into graphic form. Everything is bound together by a unifying element: a lightness of touch, that ineffable and disquieting lightness of touch so dear to Italo Calvino. The numerous references ironically left as clues on the pages beg to be studied and classified.*

*However, the sheer novelty of this book defies all critical assault. The graphic narrative often reveals a playful freshness that is difficult to place. Refined yet joyously carnivalesque, its world is a children's playground.*

<b>NEW HORIZONS WINNER</b>	<b>EDICIONES TECOLOTE</b> , Mexico City - Mexico <b>MIGRAR</b> Text by José Manuel Mateo, illustrations by Javier Martínez Pedro
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*What the Jury said - The very concept of a book like this filling a whole shelf by itself is already admirable. Its touching message is rendered with an illustration technique, whose tightly packed, crowded images hark back to the still mysterious format of the cave painting. We are presented with everything altogether, the entire story and all its characters. Afterwards sits alongside Before. The story does not unfold necessarily chronologically but can be "read" as every reader pleases. This somewhat untoward structural medley does not only hail from our ancestral past. Comic and Pop art, muralist paintings, densely figurative frescoes, fabric designs, Christmas crèches and votive offerings all use a similar visual presentation. And like them, the key to deciphering the mysterious whole is offered by the myriad micro-stories that unfold on the page one by one. The graphic Babylon then miraculously takes on meaning. One feels the strong influence of the frescoes of Diego Rivera and David Alfaro Siqueiros, and especially the wood engravings by José Guadalupe Posada. To be sure, however, no child will feel any sense of bewilderment, understanding implicitly how the system works.*

<b>OPERA PRIMA WINNER</b>	<b>DAR ONBOZ</b> , Beirut- Lebanon <b>TABATI</b> Text by Nadine R. L. Touma, illustrations by Lara Assouad Khoury
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*What the Jury said - This truly splendid series of graphic motifs and calligraphic craftsmanship inevitably brings to mind the great avant-garde movements that trod the same path. In a sense, this book has taken up the eternal challenge faced by so many creative endeavours and from which the Egyptians and Gutenberg emerged victorious. A well rounded, meticulously presented book, some of its pages are reminiscent of the Futurists, while also reaching beyond these confines. Vibrantly new in its approach, the publication holds a timeless fascination, posing age-old questions about writing, vision, printing, the structure of the written text, and what our yardstick for appreciation should be. Despite this, it is eminently a children's book, since it obliges us to start from the beginning and go back to that dawn when the beauty of a written text lay also in the print type. It helps us appreciate the indissoluble bond between word and typographical composition that merge into one single text.*

<b>FICTION MENTION</b>	<b>ÉDITIONS THIERRY MAGNIER</b> , Paris - France <b>SALTIMBANQUES</b> Text by Marie Desplechin, illustrations by Emmanuelle Houdart
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*What the Jury said - From the Surrealists to Federico Fellini, the figure of the circus acrobat has asserted itself as part of a special "ars poetica" wherever beauty and plasticity of form lend themselves to flights of true fancy. Though part of our world, these acrobats seem to lead us into another Alice-in-Wonderland world, half dream, half fiction where delight and mystery reign. The skilful ensemble of signs that come together in every plate weave an intriguing narrative. Even the most critical, knowledgeable eye stands in awe before the ability to invent a universe where the acrobat's physical body becomes spectacle, illusion, document and repertory. As the book moves forward, the figures take on new definitions. Each is a theatrical spectacle in and of itself, every costume a topographical map, every facial expression demanding the reader's complicity. A truly remarkable book that does honour to illustration and publishing.*

<b>FICTION MENTION</b>	<b>ATHENEUM BOOKS FOR YOUNG READERS</b> , an imprint of <b>SIMON &amp; SCHUSTER CHILDREN'S PUBLISHING</b> , New York - USA <b>THE SECRET RIVER</b> Text by Marjorie Kinnan Rawlings, illustrations by Leo & Diane Dillon
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What the Jury said - *It is only fitting that Marjorie Rawlings, the great American writer loved by so many generations of readers, is finally paid such a refined and sensitive tribute. Here objects and animals, atmospheres, flowers and houses all seem part of a nature bathed in a dream-like light. There is no hint, however, of sentimental ecological whimsy. The world of the secret river is also harsh and threatening; nor does it yield all its secrets. Here the expert anthropomorphism employed is not in aid of any "feel-good" sentimentality but rather – as in all great fairy tales – serves to piece all the emotional fragments of the story together. The sombre clarity of the fascinating illustration can be likened to the Mannerists, and seems to be telling us that there are many still uncovered secrets in our relationship with nature. Just as the great Secret lurks in the story, masterfully told and illustrated in muted tones, it is also out there in the woods, in the houses, among the murmurs, cries and silent passions depicted so skilfully. The result is pages that help readers develop and think.*

<b>NON FICTION MENTION</b>	<b>MANGO EDITIONS</b> , Paris - France <b>MASQUES</b> Text by Danielle Védrielle, illustrations by Paul Rouillac
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What the Jury said - *There is probably no more defining cultural feature than the Mask. A three-dimensional object, it holds significance in many settings: in religion, carnival, myth and even Comic Art. Here rendered so tangible – using three dimensions with truly surprising skill and scientific accuracy - these masks bring the museum to us. We are willing accomplices of their magic, becoming children again but also scientists. The book "miniaturizes" and makes accessible a vast world as we leaf through the pages, look and read. It presents Otherness that conceals no deceit; before genuine masks like these, no questions are censured. It's rather like looking at a Gauguin painting; it forces us to ask where we come from, and perhaps even where we are heading. The typographical restraint adopted lends the whole work a singular elegance. This book of pop-up masks opens a new chapter in children's literature. The children themselves will tell us how this domestic museum is to be visited.*

<b>NON FICTION MENTION</b>	<b>FARRAR, STRAUS AND GIROUX BOOKS FOR YOUNG READERS</b> , a division of <b>MACMILLAN CHILDREN'S PUBLISHING GROUP</b> , New York - USA <b>ORANI: MY FATHER'S VILLAGE</b> Text and illustrations by Claire A. Nivola
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What the Jury said - *The great naïf painting tradition includes a variety of themes and tendencies, making it a varied, even disquieting, visual universe that has mistakenly been defined as crude and unsophisticated, poor, and puerile. Likewise, enchanting illustrations of this touching story about memory are individual anthropological essays executed with meticulous precision that has nothing scientific about it. Nivola's masterfully unique style dialogues with Henri Rousseau and Ligabue. Her Orani could only have been told in her inimitable way that touches the reader in its sincerity. Because the book addresses young children the story is also narrated in the tables, dishes, pergolas, chairs, cupboards, beds and hearths. Determined that her father's story should not be lost in the great Melting Pot, Nivola has sought it out, recorded and painted it. It is a narrative made up of a host of people and things, nourished and brought alive by skilful, regenerating affection. As such, memory preserves its true tones and structure, offering itself without constriction or condition.*

<b>NON FICTION MENTION</b>	<b>THE CREATIVE COMPANY</b> , Mankato, MN - USA <b>LINEUP FOR YESTERDAY</b> Text by Ogden Nash, illustrations by C.F. Payne
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What the Jury said - *Looking at the faces drawn with the meticulous skill of an ancient miniaturist and with the care taken to define a splendid array of typological traits, one might well be tempted to consider this book "just" an ingenious treatise on the sociology of sport. But it is much more than that. The illustrations take their cue from both Expressionism and "New Objectivity" and are thus very much part of the history of art.*

*Yet the deliberate, subtle figurative distortion introduced is reminiscent of Daumier and the concept of telling a story within the confines of a brief yet extendable space that slips comfortably into the realm of metaphor. Both layout and figures belong to the “crepuscule” graphic tradition and are triumphantly ambitious. They bring to our attention what the history books leave out: the detail of eyes, noses, mouths and hands. Payne tells a compellingly good tale in all its particulars. He calls his spectators to listen to the drama as it unfolds, his Characterological account concealing nothing.*

<b>NEW HORIZONS MENTION</b>	<b>SHABAVIZ PUBLISHING COMPANY, Tehran – Iran</b> <b>MISUNDERSTANDING</b> Text by Farideh Khalatbaree , illustrations by Ali Boozari
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*What the Jury said - The return of the gouge, the key tool for making linocuts and wood engravings, cannot be sufficiently applauded. This ancient tool and the skill it demands provide books of great teaching potential, since the child can learn by looking and reading, as well as actively seeking to reproduce the artistic technique. This book is especially laudable for the consummate expertise and craftsmanship of execution. The figures do not just refer to a glorious past but also dialogue with the present through ironic references to modern day icons. Similarly, both layout and graphics match the excellence of the engravings, further enriching the publication and providing a sense of materiality. We feel that Paul Klee’s studio can’t be far away. The result is a series of small graphic gems that prompt much thought.*

<b>NEW HORIZONS MENTION</b>	<b>TARA BOOKS, Chennai – India</b> <b>WATERLIFE</b> Text and Illustrations by Rambharos Jha
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*What the Jury said - The graphic style of this book hailing from very different worlds makes us consider illustration and the pictorial arts in a new way. It is an “otherness” that intrigues, pleases, and enthral. It makes us hope that authentic dialogue between cultures can be possible, for these exquisite illustrations - an enchanted medley of visual fragments with an embroidered palette of colours - deserve wide appreciation. For us, access to this special figurative world is of course via the fairy story. The weave of tangible signs and their evident unwritten meaning has an Aesopian dimension we recognise. In this way, otherness and exoticism fuel our wish to know and enjoy this densely woven canvas and reveal a disconcerting “novelty” that sweeps us along. Children today are sorely in need of these adventures that sharpen the eyes and the senses. The stimulating cultural distance this book expresses, its fascinating Otherness, heightens our perception and is a source of new knowledge.*

<b>OPERA PRIMA MENTION</b>	<b>ÉDITIONS MeMo, Nantes - France</b> <b>DRÔLE D’OISEAU</b> Text and Illustrations by Jennifer Yerkes
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*What the Jury said - In the visual art world, it is very rare to come across something truly new. The remake is the order of the day in practically all creative spheres. But this book literally triumphs for its innovative ability to surprise all kinds of readers at every turn. The pages explode, shatter into pieces, quite literally resound with graphic and pictorial emphasis. A vibrant energy brings them to life. Each refined composition seems to exceed the bounds of the ancient art of printing. Small frames, clean-cut calligraphy, recognisable figures, botanical examples and volutes are all produced with a singular elegance. The story told unfolds its moral, ethic message as the narration proceeds. The book could even be described as a new Aesop, a story with a message about self-confidence and rejoicing in one’s differences. It claims our attention, however, not so much for the power of the stories as for its typographical acumen. The reader, the Puer of ancient tradition, will be amazed by these examples of bravura that seek his attention.*

<b>OPERA PRIMA MENTION</b>	<b>JONATHAN CAPE, London – Great Britain</b> <b>GOOD LITTLE WOLF</b> Text and Illustrations by Nadia Shireen
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*What the Jury said - A hilarious, carnivalesque return to the very essence of the fairy tale, this book also sets out to update time-honoured characters, make them relevant to today and link them with what is best known, most consolidated and recognised.*

*The periodical re-visitation of the wolf character of fairytale obliges us to reread Aesop with an eye on Pop Art. Nor should it be forgotten that only stories susceptible of a carnivalesque twist are destined to survive. Such is the case for this wolf, the quintessential wolf that roams the mountains: flamboyant and a bit pop-art, playful yet sly, cunning but hilarious. Totally unreliable and boisterously sinister, he has lost none of his prerogative as the Wolf of yore. He is the perfect choice for a character in a children's story seeking new voices by returning to ancient tales. The embodiment of the oxymoron, he will be much loved by all children.*

<b>OPERA PRIMA MENTION</b>	<b>SANG PUBLISHING</b> , Seoul – Republic of Korea <b>GRIMMIE'S WHITE CANAVAS</b> Text and Illustrations by Lee, Hyeon-ju
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What the Jury said - *The weave of illustrations that form the graphic backdrop to this book is the work of a master craftsman. When, as is the case here, the "solids" and "voids" on the page join in true dialogue, they evoke the very essence of artistic debate over the 20<sup>th</sup> century. The elegance that transpires refers us to a sweeping stylistic evolution. Nonetheless the book remains true to its original aim of simply telling a fairy story, in other words, presenting Otherness as an everyday phenomenon. Aesop's compendium of animals is here revisited. Although certainly more elegant than the original bestiary, they still bear the evident indelible stamp of the ancient fairytale. The window-cum-easel seen at the end of the book is a playful yet clear manifesto: a gentle prompt to all child readers that they should explain things to the grown ups.*

## MEMBERS OF THE JURY

### Chairman: ANTONIO FAETI – Bologna, Italy

Born in 1939 in Bologna, after years of experience as an elementary school teacher, Antonio Faeti obtained the tenure of the first University chair in Italy for the History of Children's Literature at the Department of Educational Sciences at the University of Bologna. He presently teaches at a course in Pedagogy of Reading supported by Fondazione Cassa di Risparmio in Bologna.

### The Jurors

#### JULIE DANIELSON – Nashville, USA

Julie Danielson received her Master's degree in Information Sciences at The University of Tennessee in the U.S. She writes articles on children's books and interviews their creators for *Seven Impossible Things Before Breakfast*, a blog she co-founded that focuses primarily on illustration and picture books. She also writes a weekly column on children's literature for *Kirkus Reviews* and is currently working on a book with Elizabeth Bird and Peter D. Sieruta. Tentatively titled *Wild Things!: The True, Untold Stories Behind the Most Beloved Children's Books and Their Creators*, it will be published by Candlewick Press in 2013. In 2011, she served as a jury member for the Society of Illustrators' Original Art award. Her website is [sevenimpossiblethings.org](http://sevenimpossiblethings.org).

#### RAYMOND STOFFEL – Luxembourg

Admis dans la classe inaugurale de la section des Beaux Arts de l'école des Arts et Métiers à Luxembourg, à ses 15 ans. Étudie ensuite la Communication Visuelle à la « Peter Behrens Werkkunstschule Fachhochschule » de Düsseldorf. Embauché en tant qu'Artiste attaché en 1972 par Massin aux Editions Gallimard à l'occasion du lancement de la collection folio. Fera partie, deux ans plus tard, de la première équipe de Pierre Marchand et de Jean-Olivier Héron pour la fondation de Gallimard Jeunesse, y restera pendant 38 ans...

Trente huit années dans la belle maison de Gaston, Claude, Christian, Antoine, Pierre et Hedwige, temple de la littérature et du gai savoir... 11 854 titres dans 263 collections (de 1972 à 2008, année de mon départ à la retraite) avec une équipe de collaborateurs bouillonnants d'idées, grouillant d'amis et de générosité. Trente-cinq ans au cœur de l'histoire de ce département, une évolution inouïe du livre pour la jeunesse, porté par un changement technologique et créatif continu, travaillant avec les plus belles rencontres d'auteurs et d'illustrateurs contemporains. Quelques beaux plaisirs aussi à Bologne avec le Ragazzi Award fiction 2003 pour « Exercices de Style » de Raymond Queneau et le Ragazzi Award non fiction 2007 avec « L'encyclopédie des cancrens ».

Actuellement il applique son beau métier en la très bonne compagnie de Pauline Gallimard, D.A. chez Calligram, en Suisse.

PRESS OFFICE BOLOGNAFIERE

Isabella Bonvicini Tel. +39 051 282261 | +39 335 7995370 | [isabella.bonvicini@bolognafiere.it](mailto:isabella.bonvicini@bolognafiere.it)

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