

**THE ILLUSTRATORS EXHIBITION: NEARLY 50 YEARS MONITORING THE LATEST GLOBAL TRENDS  
THIS YEAR 75 ARTISTS SELECTED OUT OF 3190 PARTICIPANTS FROM 59 COUNTRIES**

Designed and launched by the Children's Book Fair in 1967, the **Illustrators Exhibition** offers a global overview of the latest trends in children's illustration and a unique opportunity for artists the world over to display their talent to leading sector operators attending the world's premier event in book and multimedia publishing for children and young adults held every year in Bologna.

In addition the fiction and non-fiction works exhibited are published in the Fair's **Annual** to be readily consulted by publishers throughout the year. The 2014 Annual cover has been entrusted to the Swiss artistic duo **Evelyne Laube** and **Nina Wehrle**, winners of the 2013 Grand Prix BIB - Biennial of Illustration Bratislava with their first book *The Great Flood* (SJW, Switzerland) and the 2012 Children's Book Fair International Prize for Illustration – Fundacion SM.

The illustrations will then be included in itinerant exhibitions organised by **JBBY** (Japan Board on Books for Young People) in many Japanese museums and other venues.

The Illustrators Exhibition features well-known artists and emerging new talents chosen by the international Jury comprising **Anna Castagnoli** (Italian illustrator, blogger and illustration expert), **Kitty Crowther** (Anglo-Swedish illustrator and winner of the prestigious ALMA – Astrid Lindgren Memorial Award), **Isabel Minhòs** (publisher, Planeta Tangerina, Portugal, winner of the first edition of the BOP prize for Europa) and **Errol Van de Werdt** (Director of the Textile Museum, Tilburg, The Netherlands). This year's Exhibition presents illustrations (out of a total of 15950!) by 75 artists selected among the more than 3190 entries from 59 countries.

Selected illustrators:

Ahn Jaesun, Korea  
Baratto Matteo, Italy  
Caterina Gabelli, Italy  
Sara Maragotto, Italy  
Valeria Sanguin, Italy  
Barker James, UK  
Bassi Marco, Italy  
Berton Matteo, Italy  
Chaix Leila, France  
Chen Kuo Liu, Taiwan  
Coetzer Katrin, South Africa  
Collette Charline, France  
Corda Tullio, Italy  
Daimon Nao, Japan  
Dzierzawska Zosia, Poland  
Eigenhufe Tom, Germany  
Falorsi Ilaria, Italy  
Ferdmann Candela, Argentina  
Forlati Anna, Italy  
Fujishima Tsutomu, Japan  
Fujita Mikiko, Japan  
Gauthier Manon, Canada  
Giles Dylan, UK  
Giordano Philip, Italy  
Hagino Chinatsu, Japan  
Hassanzadeh Sharif Amin, Iran  
Hayasaka Maika, Japan  
Hochleitner Verena, Austria

Hodae Zhila, Iran  
Hung Iching, Taiwan  
Ito Enpei, Japan  
Kagaya Kanako, Japan  
Kim Chan Woo, Korea  
Kim Min Jee, Korea  
Kitora Tetsuo, Japan  
Komatsu Yumiko, Japan  
Lafirenza Marco, Italy  
Le Roy Lucas, France  
Lee Jisun, Korea  
Lee Sinhye, Korea  
Lee Solmi, Korea  
Lee Soyung, Korea  
Liebig Martina, Germany  
Martinez Soler Manuel, Spain  
Misaki Akihiro, Japan  
Mukawa Megumi, Japan  
Nekono Pesca, Japan  
Onnis Mario, Italy  
Palmer Rebecca, UK  
Pang Ly Miguel, Spain  
Park Se Young, Korea  
Pecoraro Toni, Italy  
Piacenza Valentina, Italy  
Pieropan Cristina, Italy  
Plumbe Scott, Canada  
Renardy Lisbeth, Belgium

Rocchetti Michele, Italy  
Rolia Rimantas, Lithuania  
Rosenberg Natascha, Germany  
Ruzzier Sergio, Italy  
Sabini Oscar, Italy  
Skerl Peter, Slovenia  
Sobral Catarina, Portugal  
Somà Marco, Italy  
Sorensen Trine Logstrup, Denmark  
Stročkova Anastasia, Czech Republic  
Undurraga Sol, Chile  
Uragami Kazuhisa, Japan  
Vairo Arianna, Italy  
Valckx Catharina, The Netherlands  
Virardi Liuna, Italy  
Watanabe Michio, Japan  
Whatley Bruce, Australia  
Yamane Etsuko, Japan  
Yeo Gi, Korea  
Yoon JooHee, Korea  
Zahedi Morteza, Iran  
Zocca Bruno, Italy

**From the Jury's report:** "Even before fixing the criteria to select the works in the competition, we spontaneously asked ourselves what a children's publishing culture meant. It was eight in the morning, we still hadn't drunk our coffee, but a few words and four smiles sufficed to grasp that we were all agreed: even when culture is aimed at children, it ought to be a tool to investigate and share the complexity of human nature in all its aspects and without deceit. It is better for culture to encourage questions rather than provide answers. And readers, young and old alike, ought to be involved in building its meaning. Starting from these assumptions, it was easy to bring the word honesty into focus. Looking at the entries, we were interested to see whether the illustrators had been honest when producing their works, whether the desire to seduce the reader (or the jury), follow some fashion or the need to say something authentic or important about themselves prevailed. We looked for robust content: different and diversified emotions, relations among the characters that spoke of strong bonds, urgent stories that needed to be told, but also silences, messages that took time to be deciphered... We were careful to make sure the complexity of human nature and its environment had been translated for young readers (adolescents included) with care: respecting the delicacy of their emotions, their need for adventure, sympathy, gentleness and truth... With 59 countries taking part, the most difficult exercise was to try and listen to an illustrator's sincerity even when it was expressed in a "language" far removed from our own. All four of us being European meant our way of gauging the illustrations risked being marred by the same culture of reference... We approached all those images as readers rather than jury members... it was the books they ought to be intended for, not (only) museums, "Pinterest pages" or trendy magazines. Generally speaking, the hallmark of the thousands of images in the competition was colour: a simple chromatic palette with only a few colours, often desaturated; many of the illustrations were in black and white. To us this colour trend did not attenuate the strength of the messages. In addition, we noted a return to well-honed manual techniques: many of the works were produced by engraving, etching, screen-printing, and collage. In some of the selected works we liked the illustrator's ability to involve the reader, trying out new kinds of narrative. It is important for illustrators to ask themselves how to "speak" to the young readers of today, increasingly used to interacting with images using new digital media..."

### **The Global Exhibition**

After the Bologna Fair closes, the Illustrators Exhibition will be setting off on its international tour organized in collaboration with JBBY (Japanese Board on Books for Young People) for almost thirty years. The exhibition is traditionally hosted by different Japanese art museums.

The Exhibition's international itinerary for 2014 is: Itabashi Art Museum, Tokyo (5 July – 17 August 2014); Otani Memorial Art Museum, Nishinomiya (23 August – 28 September 2014); Ishikawa Nanao Art Museum, Nanao (7 November - 14 December 2014); Nagashima Museum, Kagoshima (20 December- 25 January 2015).