



2013 BOLOGNARAGAZZI AWARD

Every year since 1995, the **BolognaRagazzi Award** has been coveted by publishers from all over the world, which submit their finest books as candidates.

Based on previous awards given since the very first editions of the CHILDREN'S BOOK FAIR - Balanzone d'Oro, Torchio d'oro, Premio Critici in Erba, Premio Grafico Fiera di Bologna – the **BolognaRagazzi Award** unites these experiences to attribute a single prize to the “finest publication,” the one that stands out from the thousands of submissions in terms of production quality, style of images, and horizons of fantasy and knowledge it opens to young readers.

The high quality of submitted books and the dedicated work of the Jury (which over the years has included great authors, illustrators, and publishers) have made the BolognaRagazzi Award one of the top prizes in the industry.

This year as well, the BolognaRagazzi Award is in five categories: **Fiction, Non Fiction, New Horizons, Opera Prima**, and the **BolognaRagazzi Digital Award**, now in its second year, dedicated to digital books to stimulate innovation in apps derived from books (this category has a special international jury).

Juries for the 2013 BolognaRagazzi Award

The 2013 edition of the BolognaRagazzi Award has an all-Italian Jury composed of Antonio Faeti (Chairman), Beppe Chia, Carla Poesio, and Paola Vassalli.

The Jury for the **BolognaRagazzi Digital Award** is composed of international experts in digital publishing and illustration: Warren Buckleitner (USA), André Letria (Portugal), Chris Meade (Great Britain), and Cristina Mussinelli (Italy).

The winners are listed in the specific press release.

Curriculum vitae of Jury members available online:

<http://www.bookfair.bolognafiere.it/bolognaragazzi-award/giuria-2013/1060.html>

<http://www.bookfair.bolognafiere.it/bolognaragazzi-digital-award/giuria-2013/1070.html>

BOLOGNARAGAZZI AWARD 2013 – THE WINNERS

FICTION – NON FICTION – OPERA PRIMA – NEW HORIZONS

FICTION WINNER	Changbi Publishers, Paju-si, Korea Eyes Text and illustrations by Iwona Chmielewska
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In *Eyes* by Iwona Chmielewska, the reader is regaled with a vast array of objects from which to choose. He accepts awe as a corollary of knowledge and is compelled to continue the search.

We are offered details, snippets, glimpses of lived experience, objects and animals; but never are we given the visual code that binds them together. This forces reflection, obliges mediation, prompts comparisons and similarities. But especially it creates an indissoluble bond between what

we see and how we understand, between the astonishment at learning to see in a new way and the contentment of knowing. It is a very novel book, infused with a refined elegance forged by much courageous experiment and reflection. It is also a luminously hopeful book in which our capacity for sight is a way to the soul and to a new, deeper, more intense humanitas.

NON FICTION WINNER	Editions Thierry Magnier, Paris, France Dictionnaire fou du corps Text and illustrations by Katy Couprie
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Erudite yet approachable, Katy Couprie's *Dictionnaire fou du corps* reminds us how our bodies have always been the most fascinating adventure book of all. The artist rekindles our interest with an extraordinarily vibrant series of illustrations in a range of contrasting styles. It is a book that tells us the truly fabulous story of our bodies, the continuing fairy tale of how we are made.

Engravings, paintings, watercolours, tempera, inks and pencil investigate the essence of our human bodies. We are told how its discovery was a voyage of adventure and how learning about these discoveries is an essential part of knowledge. Yet our bodies that so resemble a museum also contain contradictions, showing how our adventure of discovery is far from over. This book offers two levels of interpretation: on the one hand, it provides exquisitely detailed information throwing light on those who deciphered the body's mysteries; on the other, it gives an insight into the extraordinary verve of our personal quirks.

NEW HORIZONS WINNER	El Colegio de México Conaculta. Alas y Raíces, Mexico City, Mexico Diccionario para armar Texts by Carmen Leñero, Francisco Hinojosa, Francisco Segovia, Ignacio Padilla, Joaquín Díez-Canedo F., Luigi Amara, María Baranda, María García Esperón, Mónica Brozon, Richardo Chávez Castañeda, Ricardo Yáñez, Vivian Mansour Illustrations by Alejandro Magallanes, Diego Bianki, Fabricio Vanden Broeck, Isol, Israel Barrón, Ixchel Estrada, Joel Rendón, Magú, Manuel Monroy, Mariana Chiesa, Paloma Valdivia, Quetzal León, Trino Coordinators Miriam Martínez Garza, Luis Fernando Lara
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Diccionario para armar takes us on an emotional journey to the real dimension of the encyclopaedia where terms are not listed in inevitable bureaucratic order, but are each a tiny piece of a mosaic forming a dream. Those who know what really enthral first-time readers will recognize that this book answers a need expressed by many generations. Children will be intrigued by the unexpected connections, the leaps from one concept to another. In contrast, the images that sit alongside each text are a sequence of progressive styles: an art gallery of the soul to match the treasure trove of words. The book allows young readers to become part of its special universe, taking them on a learning adventure. All books should be like this one, making dreams and play a vehicle of knowledge. Getting lost in this intricate labyrinth is a pleasurable game, spurring the reader to know more.

OPERA PRIMA WINNER	Templar Publishing, Dorking, UK Paul Thurlby's Alphabet Text and illustrations by Paul Thurlby What the Jury said
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With *Paul Thurlby's Alphabet*, the author takes us back to the ABC books that were part of our childhood. First on account of the paper, finely squared, all the letters we read and write carefully framed within their confines. More especially, Thurlby - storyteller, collector and demiurge - invites us into his own alphabet world. He welcomes us into this typographical realm where whale meets owl and space is comfortably enclosed in a trapeze. This phantasmagoric universe is the real stuff of children's dreams. It explains how, when they first learn the alphabet, children set off on a voyage into its secrets. Seeing the world through a child's eyes, Thurlby knows that without those tiny squared sheets we risk not seeing life's traffic lights.

BOLOGNARAGAZZI AWARD 2013 – MENTIONS
FICTION – NON FICTION – NEW HORIZONS – OPERA PRIMA

FICTION MENTION	Boje Verlag, Cologne, Germany Von Meerjungfrauen, Kapitänen & fliegenden Fischen Text compilation by Renate Raecke, illustrations by Stefanie Harjes
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What immediately strikes you about Von Meerjungfrauen, Kapitänen & fliegenden Fischen are the contrasts, differences, diametrically opposed codes and bold citations. More especially, the book is a hymn to the civilization of writing, its pages a gallery of the signs, alphabets and shapes that have been part of us since we starting on the learning process. This irrepressible universe of signs is a glorious tribute to Gutenberg and Comenius. Amazed before the genius of printing, we also stand in awe of vast learning. Hermeneutics is here coupled with a stirring array of styles: figures we immediately recognize, others from a more distant past. A book in praise of the civilization to which it belongs.

FICTION MENTION	Albin Michel Jeunesse, Paris, France L'Étranger Mystérieux Text by Mark Twain, illustrations by ATAK
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With L'Étranger mystérieux, ATAK has here applied his inimitably powerful illustrator's style to Mark Twain's novel. Splashes of colour, sinuous volutes, sharp emphases and sudden touches of light show expressionist leanings, were it not for unexpected ornamental flourishes. The universe of characters is new yet redolent of a vast cultural baggage, a perfect fit with the narrator's bitter tale. ATAK's illustrating style is profoundly in tune with the sounds, voices, bizarre happenings and strangeness of Twain's disconcerting story. The pages selected for illustration echo the artist's own mood, their insinuating colours in turn highlighting affection or deliberate distortion. Indulgent to the point of being Goyesque, ATAK's daring would be admired by Tom or Injun Joe.

FICTION MENTION	Gallimard Jeunesse /Giboulées, Paris, France Rêveur de cartes Text and illustrations by Martin Jarrie
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With Rêveur de cartes, Martin Jarrie throws open an inexhaustible universe. Rejoicing in his role as demiurge, the author deploys his immense visual imagination with a multitude of materials: wallpaper, playing cards, magazine covers and maps of impossible cities. This is Jarrie's impassioned yet erudite way of reminding us that we all mingle dreams with the vast ABC book acquired in life where there should be no censor, no forbidden corners. A medley of dream and disconcerting reality – votive offerings and belching smoke stacks, spelling books and shop windows, horror film posters and puppet theatres – the book describes a world that is often out of kilter, perhaps because there are so many stealers of dreams.

NON FICTION MENTION	Topipittori, Milan, Italy Series Piccola Pinacoteca PORTatile
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The series Piccola Pinacoteca PORTatile condenses a truly Italian tradition - from Corrado Ricci in the mid 19th century to today - of bringing children into contact with art through inquiry and experiment. This book returns to that approach and the only art children really love: learning by doing. At every turn it offers ways of feeling 'at home' with artistic subjects: remakes, inquiry, contamination, unexpected juxtapositions and amusing correlations. We are shown that the artist's studio holds art, our memory and our history; that it must be frequented by citizens of a country, which have to learn to understand and love if it is to defend and preserve. It is the active participation of its visitors that will ensure this gallery's survival.

NON FICTION MENTION	Hélium, Paris, France Toutes les maisons sont dans la nature Text and illustrations by Didier Cornille
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The pure, uncluttered clarity of *Toutes les maisons sont dans la nature* does not derive just from the clean geometrical sobriety that pervades every page. With each clearly outlined project, we see with great clarity how man's inveterate transformation of everything around him is flanked by an ability to make his concrete creations resonate with the trees. The style of illustration bows to the child's right to understand. Immaculately executed, the plates also tell us that everything in life – actions and sentiments – should be equally untrammelled. Although the story is about how men build their homes, it is also a philosophical tale, a more complex story of solids and voids. An enchanting book, it talks about the trees - perhaps the beginning of things - but also of roads, bridges, horizons, parks and parking lots. And always, it is man who triumphs.

NON FICTION MENTION	Editions De La Martinière Jeunesse, Paris, France Dans mon panier Text by Judith Nouvion, illustrations by Florence Guiraud
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Dans mon panier achieves a true perceptive miracle. We are presented with an array of fruits and vegetables, staple products that have formed the basis of our diet since time immemorial, all clearly outlined and identifiable in their true nuanced colours. But we are also taken back to a time when the fruits of the earth were studied and revered. Quietly, without fanfare, the book is a heartfelt yet light-hearted tribute to Bodoni in its limpid clarity and the absence of anything fuzzy, approximate or indistinct. Fruit and vegetables are placed on the paper that most suits them: the ochre coloured sheets that once wrapped them on market stalls. They also come with an identity card, like honest citizens free to come and go. Unequivocal, quiet and highly educational, any spotless kitchen would be happy to welcome them.

NEW HORIZONS MENTION	Ediciones El Naranjo, Mexico City, Mexico Fiestas del agua. Sones y leyéndas de Tixtla Text by Caterina Camastra and Héctor Vega, illustrations by Julio Torres Lara
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With *Fiestas del agua. Sones y leyéndas de Tixtla*, we of course enter a book but especially we step into a Museum of Man that so many civilizations have helped forge. Although we know that Gutenberg marked a break with the past, *Fiestas del agua. Sones y leyéndas de Tixtla* shows how that rift is much more nuanced. For the Gutenberg universe tapped into the worlds so elegantly portrayed here. Certainly the populace wanted to read but was not content simply to accept what was handed down from others on a different social scale. The people wanted a space of its own with circus acrobats, village fairs, proverbs and street booksellers, their wares in huge baskets. This exquisite book takes us back to the Crumb Fairy, the Blue-haired Fairy and the Queen of Sheba. But we're also told that we learn even when we dream.

NEW HORIZONS MENTION	Conaculta. Alas y Raíces, Mexico City, Mexico Impresiones en negro Text selection by Carlos Tejada and Miriam Martínez Garza, illustrations by Manuel Monroy
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Impresiones en negro brings to mind Renoir's observation that "black is the king of all colours". In fact Black has always "coloured" our imagination and dreams. Black was the all-pervasive colour of those first mysterious metropolises; there were "ladies in black", and the dashing black of Zorro as he swept from one adventure to another. This volume shows us how we should treat the colour Black. We must return to Renoir who gave blond hair touches of black. We must learn to recognize this stranger. This book tells us how.

OPERA PRIMA MENTION	Somebooks / Cho sunkyung, Seoul, Korea The Thorn Mountain Text and illustrations by Park Sunmi
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With this "first work" *The Thorn Mountain*, Park Sunmi returns to the earliest most profound sense of illustration. The huge plant absorbs the influences from an outside world while still remaining a plant. It is a philosophical statement, suggesting that everything can undergo the same process of condensation. The cactus grows, twists, exists and progresses on its own. It could even fit comfortably into a sitting room. But like a Gulliver, it is beset at several points with houses, roads, huts, windows and verandas, a world that could be ours. Clinging to one of the most ancient symbols, a living plant, this world of dark colours and lines, its somber horizons narrowly confined, seems inhabited by hidden presences. A very modern metaphor is here

deployed with the rhythm of an ancient fable, giving form to very real childhood anxieties. For as we climb the vertical city we do not know whether we will find a flower at the top.

OPERA PRIMA MENTION	Planeta Tangerina, Carcavelos, Portugal A Ilha Text by João Gomes de Abreu, illustrations by Yara Kono
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João Gomes de Abreu and Yara Kono's *A Ilha* carries us back to the fundamental dream of all children. Obviously written for adults, Robinson's only link with children was his condition as a man on an island. For an island, surrounded by sea, is a place of surprises, treasure trove, hidden beings, lagoons and pirates. The graphic approach is wholly new, the squared graph paper setting the tone for starkly outlined surfaces, limpid colours and sober geometries. We are truly in an island world where life is confined within a small square, a place of perennial dawn charged with the constant thrill of adventure. An island is the very stuff of a child's dreams, a place of trains, trees, lakes, travellers, hidden caches and harbours. The book's geometrically perfect images intimate that the island will always be part of our memory, enveloped in the serene, limpid light of our early days; an island we all wish to return to.

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