



ARS
IN
FAB
ULA

MASTER

in illustration for
publishing 2020-21

XIII Edition



ARS IN FABULA THE PICTURE BOOK ACADEMY

Specialised in the publishing field of the illustrated book for children and young people, the school of Macerata, Andersen Award 2011 for education, has been the professional springboard for many young talents.

The kids' field has been holding a role of main importance for a long time in the publishing field and in the last ten years it has experienced a great development. The illustrator who deals with this field is a professional to whom knowledge and specific skills are requested. Organisational, narrative and management ability must combine with creativity and stylistic originality. Ars in Fabula is the illustration school specialised in this field. Born in 2001 in Macerata, it is located in the rooms of Palazzo Compagnoni Marefoschi, one of the most important buildings of the city, work of Luigi Vanvitelli. Headed by the illustrator Mauro Evangelista, Andersen Award 2008 and 2012, it boasts teachers well-known all over the world: illustrators, writers, editors, graphics, agents and literary critics. In 2008 the school set up the first Italian Master in Illustration obtaining the recognition from the MIUR. It collaborates with the contemporary art museum MAXXI in Rome, the Macerata Fine Arts Academy, the University of Macerata, the Children's Book Fair in Bologna (Ars in Fabula Grant Award) and with the municipality of Macerata in the organisation of Libriamoci – the picture book festival. Ars in Fabula has always dealt with publishing and it is recognised in the sector for

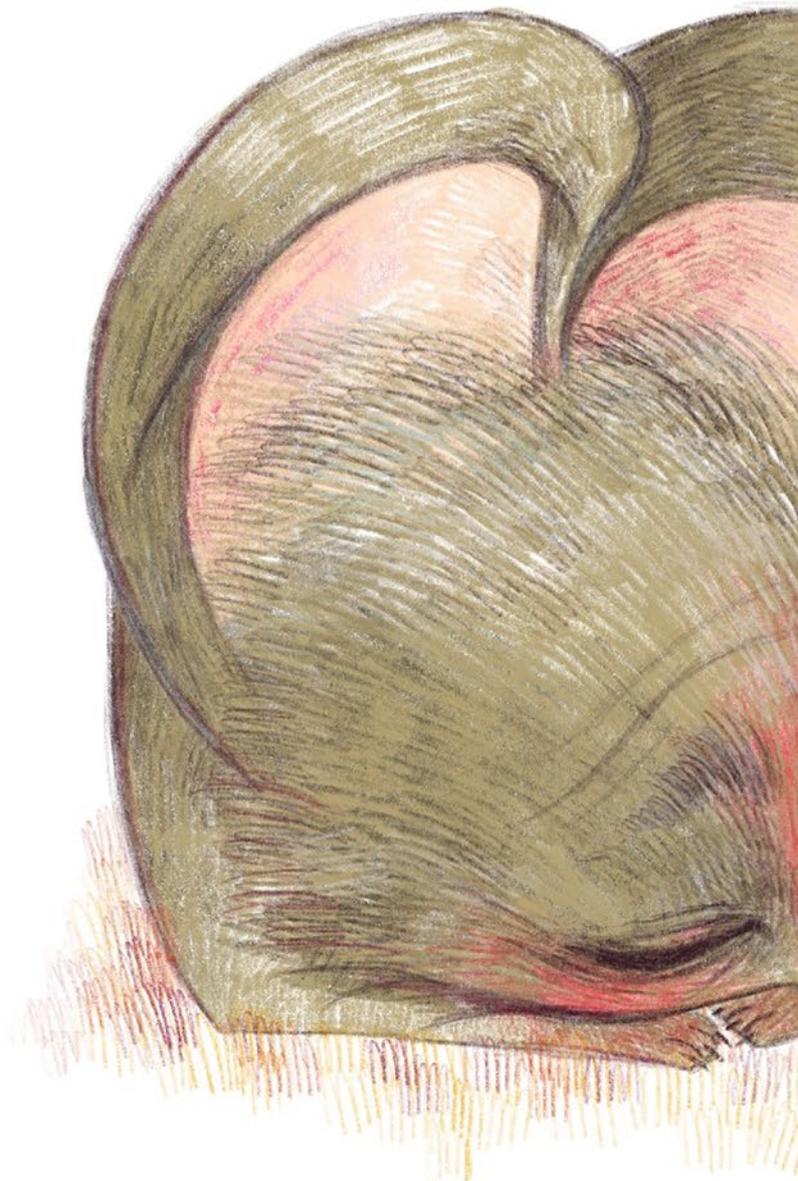
In first and back cover illustrations by Master graduate Jean Mallard, from "La corsa degli animali", thesis project made for Camelozampa.

Selected illustration from Exhibition of illustrators at Children's Book Fair 2020.

Beside interior detail from Palazzo Compagnoni Marefoschi, school location.

*Illustration by
Master graduate
Asia Carbone from
"Il roumi", thesis
project made
for Sinnos.*

the level of preparation of its graduates. Many, in fact, are the professional illustrators who studied at Ars in Fabula and that now work at international level participating in the most important exhibitions of the sector: the Illustrators Exhibition of the Children's Book Fair of Bologna, the Biennial of Bratislava and the Biennial Illustrarte of Lisbon. There are different courses offers at the school and the Master in Illustration for Publishing is the focal point of the artistic and professional advanced training that represented for a lot of students the entrance to the world of work with the publication of the first book. Ars in Fabula received the Andersen Award for the education in 2011.





MASTER IN ILLUSTRATION FOR PUBLISHING

The original and innovative training course created by Ars in Fabula for the Master was born with the purpose of training professionals for one of the most important publishing sectors through a specific path of advanced training.

Learning while working: this is the basic philosophy of the Master Ars in Fabula. The students immediately deal with real publishing commissions and are followed by high level teachers.

We created a wide net of partners composed of more than thirty publishing houses and every year we work to select the most interesting book projects to assign for the course.

Learning while working, this is the
Ars in Fabula philosophy

Each student is followed, in his own project, by teachers who are illustrators, italian and foreign publishers, critics and internationally renowned literary agents with a solid didactic experience behind. The projects assigned by the editors are on original texts and planned for the publication so, if the student's work satisfies the editorial needs, the book is published with regular contract. Countless are the book projects made during the Master that

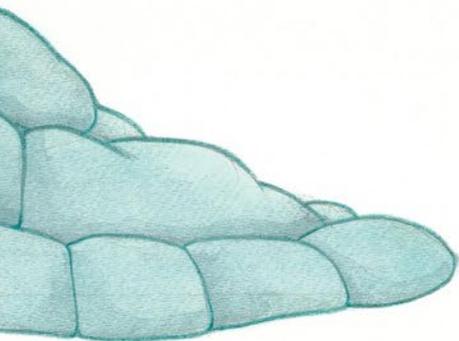
*Illustration
by Master
graduate Melissa
Falconi from
"Frankenstein",
thesis project
made for Rizzoli.*



Illustration by
Master graduate
Isadora Brillo from
"La ri-creazione
del mondo" thesis
project made for
ZOOlibri.



have been published in these years by international and italian publishing houses, offering the students a real occasion to express their own talent and walk through the door of the professional world. Also a lot of recognition in the main exhibitions of the sector as the Children's Book Fair of Bologna, the Biennial of Bratislava, the Biennial of Lisbon Ilustrarte.



THE TRAINING PATH OF THE MASTER

Duration one year.

1500 hours of lessons with leading professionals of the sector in the international field in order not to leave your book... in the drawer.

The one-year course is divided into four modules of alternatively frontal lessons, in presence or through the e-learning platform, and individual study. It begins on October 12th 2020 with the first module, from October to December, a preparatory phase in which illustrators, editors and experts in the publishing field will alternate, with exercises on various areas of illustration.

Deadline for submitting admission applications: september 11th 2020

This is a very important step because the Teaching Commission assigns the book-projects to the students based on the portfolio submitted for the selection to the course and the results of the work of these weeks. This stage is characterized by the study of editorial issues such as the analysis of the texts, that of the authors of the book projects and the study of the catalog of the partner publishing houses. At the end of this phase the projects will be assigned. Each student from this moment will be engaged in the development of the text received. So it begins

*Illustration by
Master graduate
Chiara Di Biagio
from "Alle quattro
in punto", thesis
project made for
Orecchio Acerbo.*



*Illustration by
Master graduate
Lucrezia Scoziero
from "Il topo dei
fumetti", thesis
project made for
Emme Edizioni.*

the second part of the Master, characterized by individual study and online classes, where issues related to the history of illustration and children's literature are addressed. This is above all the period of the personal experimentation, where students will be guided in their research with the aim of formulating narrative, stylistic and technical proposals for their project. The student is individually followed with weekly checks and through collective monthly reviews by coordinating teachers both for the artistic and for the editorial part. At the end of the experimentation we go to the formulation of the proposal for the assigned project, which will be presented at the Book Fair in Bologna. In the third module, the programme includes frontal lessons, in presence or through the e-learning platform, from May to June, the project finds its definition based on the publisher's feedback. In this module, the teachers are mainly illustrators and the goal is to follow the students in the development of the project, especially on the pictorial and narrative side. Then we enter the final phase of the course, the fourth module, where the student completes the project, always followed by the coordinators, for the presentation to the publisher and the final thesis.







DIDACTICS

Exceptional teachers for a cutting-edge course in artistic and professional education, selected for the high profile and the consolidated teaching experience.

*Illustration by
Master graduate
Giulia Parodi from
"Le tendine di Tata
Lugton", thesis
project made for
Orecchio Acerbo.*

*Selected illustration
from Exhibition
of illustrators at
Children's Book Fair
2020.*

The book is the outcome of a team work where different points of view are compared and it is necessary to consider and mediate other's opinions. It follows that it's necessary to compose a teaching staff made up of professional illustrators, publishers, writers, scholars and experts in the field. The central idea that connects the different souls who constitute the teaching staff of the school Ars in Fabula on the didactics is the firm belief they don't have to pass on preconceived formulas, ready-made recipes.



Especially on the artistic side, when a personal style comes to light, it is also the result of inner investigation, the work on one's own limitations and strong points. The teacher is the one who can motivate the emergence of this interiority, interpret the signs and stimulate the student's work in one direction or another.

Many points of view for one goal: the picture book

The technique, graphical or pictorial, will be the result of a stylistic achievement, the most suitable tool for an expressive need. Indeed, Ars in Fabula has stood out for the diversity and originality of their students' style, attributable neither to their teachers nor to the trends of the moment.



*Ars in Fabula adopts the
G SUITE platform
FOR EDUCATION by
Google for e-learning.*

*Illustration by Master
graduate Caterina Pirisi
from "Nopperaboo"
thesis project made for
Bakemono Lab.*





ARS IN FABULA, AN ILLUSTRATED STORY

Hundreds are the "books made at Ars", counting published Master thesis and picture books born from the many opportunities offered by the advanced training course. With a bit of pride we like saying that... our story is written in our student's books.

Below cover and illustration by Master graduate Lorenzo Sangiò from "I tre porcellini", Carthusia, 2019.

Even when you are already good illustrators or you have a unique sign or you have already attended some illustration courses, it is always very difficult to find a publisher open to assign a project to those who have never done this before. Often, the thing an editor cannot see in a portfolio is whether the wannabe illustrator has narrative skills, if he/she can handle the job and the relationship with the publisher, if he/she meets deadlines, if he/she can



REDNI VASHTAR

IN RACCONTO DI SAKI
E ILLUSTRATO DA
FRANCESCA PUSCEDDU



Conradin aveva dieci anni,
e il dottore aveva espresso la sua professionale
opinione secondo la quale il ragazzo non sarebbe
sopravvissuto per altri cinque.
Il dottore era un damerino smidollato, e la sua
opinione contava poco, ma era stata approvata
dalla Signora De Ropp che contava moltissimo.
La Signora De Ropp era cugina e tutrice di Conradin,
ed ai suoi occhi ella rappresentava quei tre quinti
del mondo che sono necessari, spiacevoli e reali.
Gli altri due quinti, in perenne antagonismo
col precedenti tre, si riassumevano con:
se stesso e la sua immaginazione.

*Up cover and
illustration by
Master graduate
Francesca
Pusceddu from
"Sredni Vashtar",
Orecchio Acerbo,
2019.*

represent the text and give it a proper interpretation or be stylistically logical in the images and the list goes on. That's why this course is not designed as a normal educational path but has been structured around real working stages.

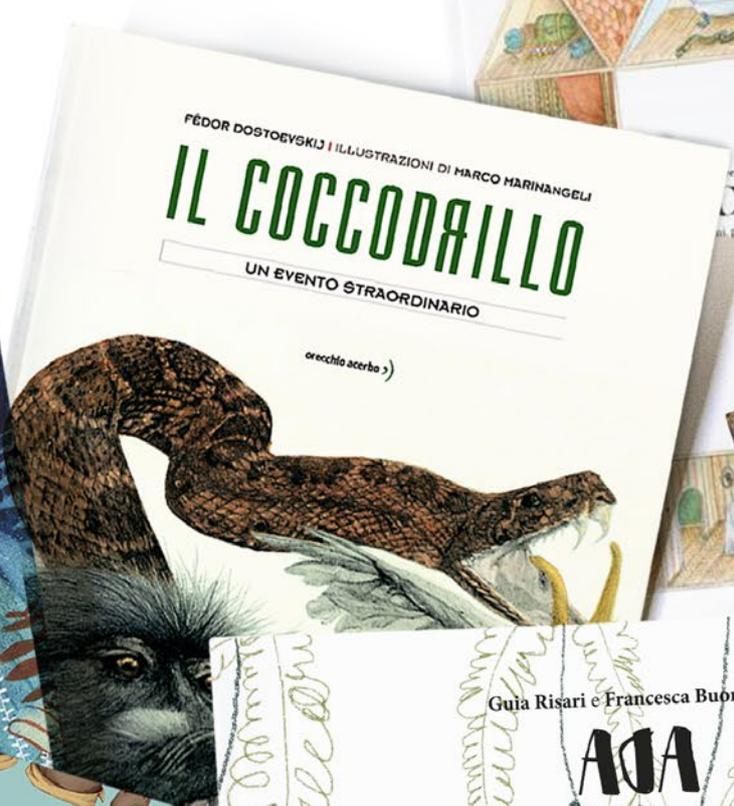
Master Ars in Fabula:
26 publishing projects each year

This permits the students to approach the professional world supported by exceptional professionals. Great is the effort of the school in building each academic year and in managing with partner publishers the projects on which the students of the Master work. An original formula and a constant engagement have made Ars in Fabula

*In this page
a selection of
publishings by
Master graduates.*

Master an advanced course in the international arena in the artistic and professional training for the publishing industry. The Master bore fruit in recent years and countless published books; a success also confirmed by the continuity of the partnerships of our graduates with their publishers after their debut book.





ARS IN FABULA PARTNERS

Forty publishers among the most prestigious on the international and Italian scene to test your talent.

*Beside cover by
Master graduate
Veronica Ruffato
from "Il brutto
anatroccolo",
ZOOlibri, 2018.*

From the small to the big publisher, from that specialized in publications for the first childhood to educational, from fiction for children to that for adults: the Master Ars in Fabula offers its students the largest and the most representative publishing scene.

Ars in Fabula: the opportunity
to become a professional!

The partner publishers have a central role in the Master, both with frontal teaching in the classroom and the tutoring of students' work. The assigned projects can be: classical texts, texts by contemporary writers and all have been selected for publication. Obviously, this is a considerable effort for publishers, who have to wait for the entire duration of the course to see the final results instead of the normal length of working for the illustrations of a book. While you already know what to expect by a professional illustrator, it is not the same with a student at his/her first real experience and it is always exciting to see the evolutions, the achievements which often come sudden and surprising. It's something more, then, than just seeing the birth of a book; the challenge is





zoolibri

IL BRUTTO ANATROCCOLO
H. C. Andersen . Veronica Ruffato

Azzurra D'Agostino
Estefanía Bravo

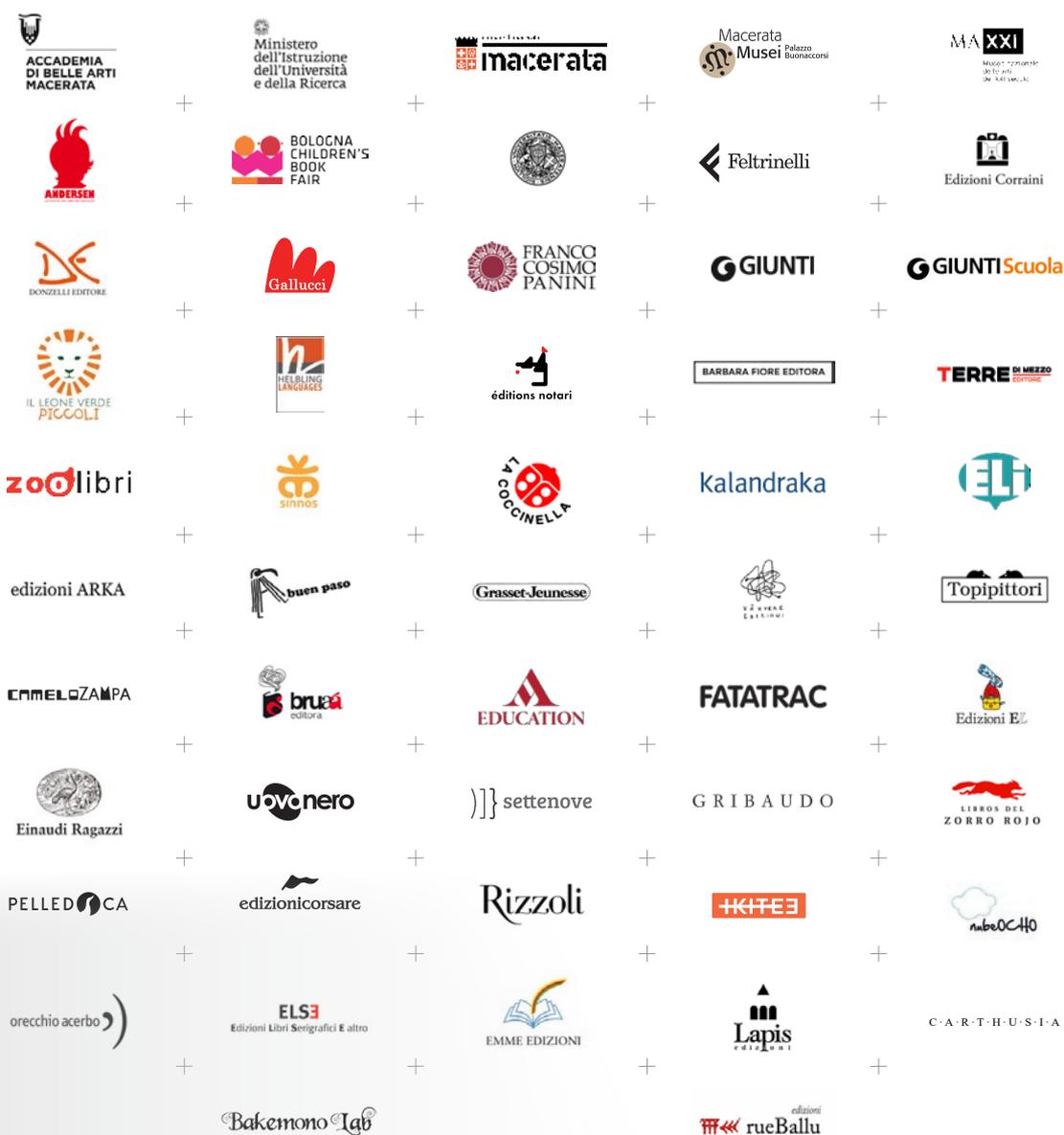
**poesie
della neve**

FATATRAC



Beside cover by
Master graduate
Master Estefanía
Bravo da "Poesie
della neve",
Fatatrac, 2019.

to see a new talent flourish. Great is also the research and development work of the school, under the aegis of Alessandra Sconosciuto, for the selection and the drafting of the twenty-six book-projects, one per student, that each year the course provides. Each project has been discussed and structured with the publishers in the same way as a normal editorial board. But big is also the research of new partners to offer an increasingly large panorama and greater opportunities.





ARS IN FABULA GRANT AWARD

Ars in Fabula and the Book Fair
honour the talent.

The Ars in Fabula Grant Award has now become one of the usual appointments among the Bologna Children's Book Fair prizes. The prize was born with the aim of training and supporting new talents in the illustration, through the advanced training path: this target fulfils both the desire of young promising illustrators to receive a proper training, and the need of the publishers to find new styles and colours for their books. Since 2012 the prize is assigned each year to a young illustrator, who is under 30, already selected for the Illustrators Exhibition of the Children's Book Fair, but still unpublished. The award is assigned by a selection board composed of Master teachers who meet in Bologna for the Fair. At its eight edition, the award has been won by Louise Heymans (Germany), JooHee Yoon (Corea), Jean Mallard (France), Olga Shtonda (Ukraine) and for Italy by Bruno Zocca, Teresa Manfredi, Veronica Ruffato and Cecilia Ferri.

*Illustrazione del
diplomato Master
Jean Mallard da
"La corsa degli
animali", progetto
tesi realizzato per
Camelozampa.*

*Selected illustration
from Exhibition
of illustrators at
Children's Book Fair
2020.*





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MASTER

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