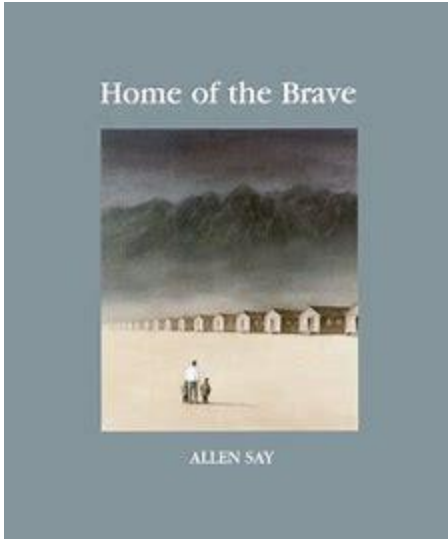


2022 Phoenix Picture Book Award Recipient:

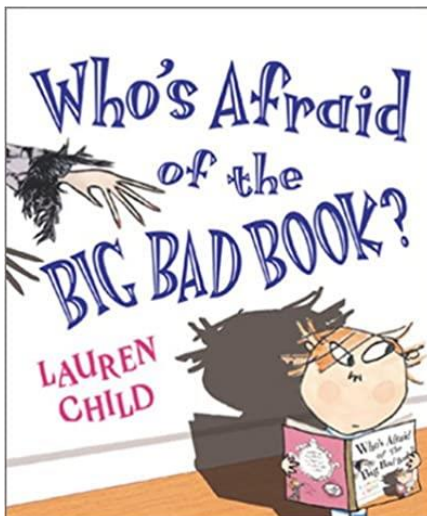


***Home of the Brave* by Allen Say, Houghton Mifflin, 2002**

Stunning for its somber use of silver, gray, and dun watercolors, Say creates a visual echo of the silent despair of the World War II incarceration camps for Japanese Americans. After a man in a kayak is overwhelmed by a strong current and nearly drowns, he slips back through time to an incarceration camp where he is confronted first by a group of children and then by his own family history. Through this time slip, Say eloquently exposes the cultural amnesia of the United States, offering both historicity through the Japanese American incarceration camp depicted in this landscape and ahistoricity through the prevalence and repetition of internment of people who are deemed “other” by a persistently white government. The dreamlike journey and unexplained story elements, juxtaposed with the photographic album-like pacing and precise page design, powerfully capture the slipperiness with

which the United States often views its own history.

2022 Phoenix Picture Book Honor Book Recipients:



***Who's Afraid of The Big Bad Book?* by Lauren Child, Hodder, 2002**

Child offers a metafictional delight in which no opportunity to unite story and form is wasted. When Herb returns to his favorite book of fairy tales once again, he falls into the story and is forced to interact with the book's characters and create his own escape. The book's strongest attributes lie in its materiality and related interactivity, which are central to the plot and to the idea that children can become a story's co-creators by drawing, cutting, and flipping things on their head. Moreover, the allusions to well-known fairy tales that get distorted, usually by Herb, disrupt readers' expectations to create laugh-out-loud moments. The handling of disgruntled fairy tale characters, cut-paper collage, and innovative design elements encourage readers to revel in the chaos that can

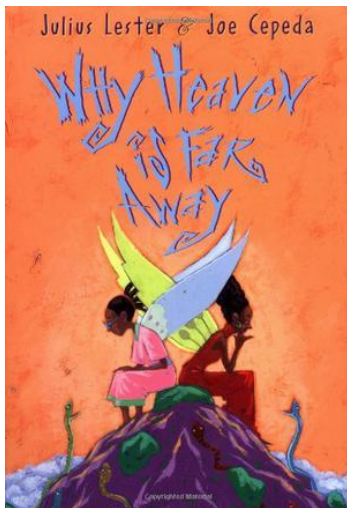
sometimes happen to books, as well as within them.



What Charlie Heard by Mordicai Gerstein, Farrar, Straus and Giroux, 2002

Gerstein imbues his short biography of Charles Ives with the bright colors, zaniness, and cacophony deserving of the composer of *Universe Symphony*. Gerstein's verbal and visual mimesis, agile line, atmospheric wash, and hand-writing bring aloud this portrait of the composer as a keen listener and experimental creator. The book's images echo the message and storyline of Ives's lifelong creative journey, with Gerstein using vibrant onomatopoeias to show how Ives appreciated all the sounds around him. The heavy reliance on onomatopoeia sustains the narrative, and readers easily *hear* every page of the book through the illustrations and the sound words. These

words weave through the scenes, so that the very landscape looks as though it is made from sound. As the book's inner flap succinctly observes, "Gerstein's pictures turn the audible into the visible."



Why Heaven is Far Away, by Julius Lester, Scholastic and illustrated by Joe Cepeda, 2002

Witty, subversive, and downright hilarious, *Why Heaven is Far Away* brings Lester's glorious prose and Cepeda's vibrant oil illustrations together to explain why heaven seems so distant from life on Earth, sharing an original story rooted in African and African American folktales. Lester's voice seems to speak from above, brimming with familiarity, irreverence, and a good deal of love for this created world, while Cepeda's stylized figurations of humans and animals amplify Lester's telling and achieve a subtle cadence all their own. The size and orientation of the book reinforce the distance between heaven and earth, even as the dynamic page design bridges the two realms. The story's ending offers the possibility that readers might just be able to find a ladder to heaven, pulling them into the story and folkloric tradition.