1ST EDITION
HUGO PRATT COMICS AWARDS
SENIGALLIA, 2025

We are delighted to present in this volume the five winners of the first edition of the Hugo Pratt Comics Awards, held in Senigallia, a city that has always shown a deep commitment to culture and to supporting young people.

The award was conceived by Giorgio Amadei, together with the cultural association I Gabbiani di Hugo («Hugo's Seagulls»), with the aim of giving students from European Comic Art Schools the opportunity to present their work and take their first step into the publishing world through a genuine professional publication.

The prize consists, in fact, of this very book, published by Rizzoli Lizard, which sponsored the award and publishes Hugo Pratt's complete catalogue, in collaboration with CONG SA, the company that manages the Master's artistic legacy.

For this inaugural edition, the finalists' works were exhibited at the Rocca Roveresca of Senigallia alongside the exhibition *Hugo Pratt: His Life, His Works, His Readings*. Each year, a new exhibition dedicated to established artists will accompany the showcase of the award winners.

With the invaluable collaboration of the Favini paper mill, a leader in the production of eco-friendly paper, we have produced this volume using their new Sparto paper, the most environmentally friendly on the market. Petruzzi Printing also takes part in the award. Over the years, it has printed many of Hugo Pratt's books in Città di Castello, the town where Pratt attended military boarding school as a boy and to which he returned on several occasions to oversee the printing of his books. In many ways, this Award is the story of publishers, craftspeople, and individuals who have kept alive the work of the creator of Corto Maltese, continuing to bring new stories and new editions to readers.

To mark the 30th anniversary of Pratt's passing, the Municipality of Senigallia, thanks to Mayor Massimo Olivetti and the Councillor for Tourism Simona Romagnoli, decorated the one hundred concrete blocks lining the Molo di Levante («the Levante Pier») with one hundred panels from Corto Maltese, allowing visitors strolling along the waterfront to read excerpts from one of Corto's greatest adventures, *Corto Maltese in Siberia*.

We hope this award will become a landmark event for the young artists who have chosen to pursue what Pratt himself called drawn literature—a true lifelong passion.

We look forward to welcoming you to the next edition, and wish you an enjoyable read.

Patrizia Zanotti

2 The port narrates Corto in one hundred blocks

4 Hugo Pratt - His Life, His Works, His Readings

6 BEST STORY
«A Chill Guy» by Dario D`Angelo

13 BEST SCREENPLAY
«Coal» by Paul Gronen & Ael Collombel

21 BEST DRAWING
«Dark Days, Night of Revenge» by Manga Samuel

31 BEST COLOR
«The Baron in the Trees» by Filippo Morcella

43 BEST COVER
«The Artists` Planet» by Ulisse Grappasonni

54 Awards ceremony

55 The jury

Produced by CONG Edizioni srl on behalf of Rizzoli Lizard.
This publication is not intended for sale.
Printed in October 2026 with the support of and on behalf of the Petruzzi srl printing company, Città di Castello, on Sparto eco-friendly paper supplied by the Favini paper mill.

THE PORT NARRATES CORTO IN ONE HUNDRED BLOCKS.

The first edition of the **Hugo Pratt Comics Awards** took place on July 9th 2025 on the ***Molo di Levante*** in **Senigallia**, transforming the one hundred concrete blocks that separate the sea from the mouth of the ***Misa*** river into a tribute to the master of graphic literature and his iconic character, ***Corto Maltese***. One hundred illustrated panels taken from ***Corto Maltese in Siberia*** become an evocative backdrop for the city, much appreciated by citizens and tourists who love to stroll along the pier. The installation ***Il Porto Racconta Corto*** («The Port Narrates Corto») was a preview of the exhibition on **Hugo Pratt** and the finalists' works for the prize, which was inaugurated on October 11th 2025 in the **Rocca Roveresca** in Senigallia.





















From the left: Marco Steiner, Tourism Councilor Simona Romagnoli, Port Councilor Elena Campagnolo, Mayor Massimo Olivetti, Giorgio Amadei, Luana Forcini, Patrizia Zanotti, and Port Captain Salvatore Valente.

The installation at the port was made possible with the support of the Municipality of **Senigallia** and the direct involvement of Swiss company **CONG SA**, owner of **Hugo Pratt's** copyright in the person of **Patrizia Zanotti** and her entire staff, while the concept was developed by **Giorgio Amadei**, author and organiser of the ***Hugo Pratt Comics Awards*** for students of European Comic Art Schools. Although the prints on Dibond are guaranteed for four years, the organisers intend to replace them every year or two with other panels by different authors, to emphasise the participation and connection that the city of **Senigallia** has and will continue to have with this international competition linked to comics, universally recognised as the Ninth Art.



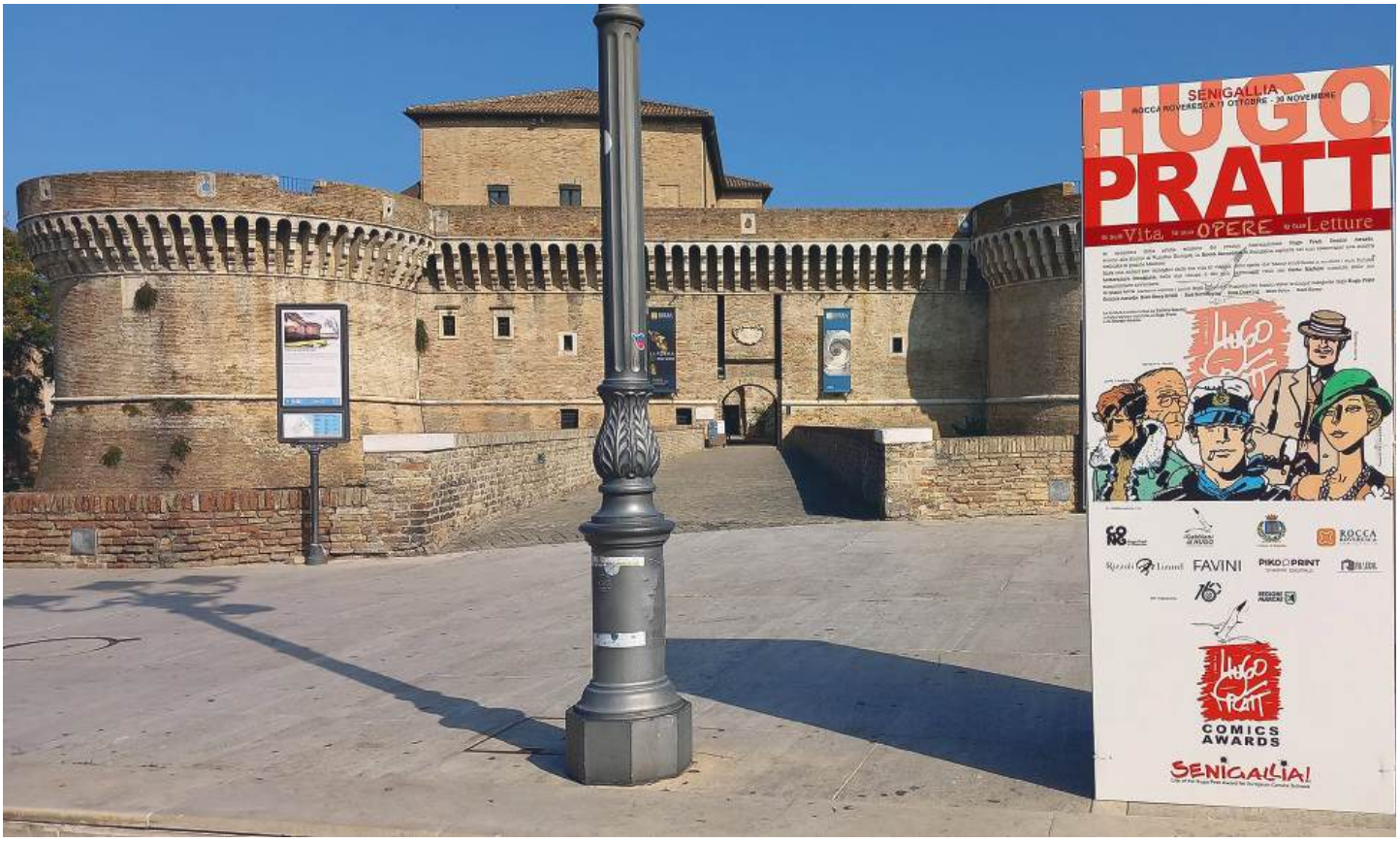
HUGO PRATT - HIS LIFE, HIS WORKS, HIS READINGS.

Exhibition at the Rocca Roveresca, Senigallia

11th October 2025 - 30th November 2025

To mark the first edition of the **Hugo Pratt Comics Awards,** an international competition for European Comic Art Schools, the **Rocca Roveresca** in Senigallia hosted an exhibition dedicated to the great master in its underground chambers.

It was a visual journey through his life on the road, the works that helped establish his comics as "**drawn literature**," his reading material, and the real-life characters that **Corto Maltese** encounters in his extraordinary adventures. On the first floor, the winning entries from the five categories of the Hugo Pratt Comics Awards were on display.



This exhibition was curated by
Patrizia Zanotti, Hugo Pratt's collaborator
and colorist, and by Giorgio Amadei


e letture... le opere...
inspiration... art
le letture... le opere...
inspiration... art
le letture... le opere...
le opere...
inspiration... art


... le opere...
inspiration... art


la vita... le opere...
the life... the art...
la vita... le opere...
the life... the art...
Frontera
Frontera
EXTRA



BEST STORY

"A CHILL GUY" by DARIO D'ANGELO

GRAFIMATED / SCUOLA DEL FUMETTO - PALERMO, ITALY



Salvatore Di Marco *(Grafimated)*, **Dario D'Angelo** winner and **Antonino Pirrotta** (*Grafimated)*

A tale of survival and mutual dependence, where tenderness coexists with violence.

A Chill Guy delves into the fragility of bonds, showing how, even in chaos, humanity can resist in unexpected ways — even in the face of a monster.

Dario D'Angelo pens an intense and disturbing story, set in a world that seems to be at the end of everything. A man and a ferocious creature, bound by a primordial affection, struggle to survive amid ruins, machines and blood.

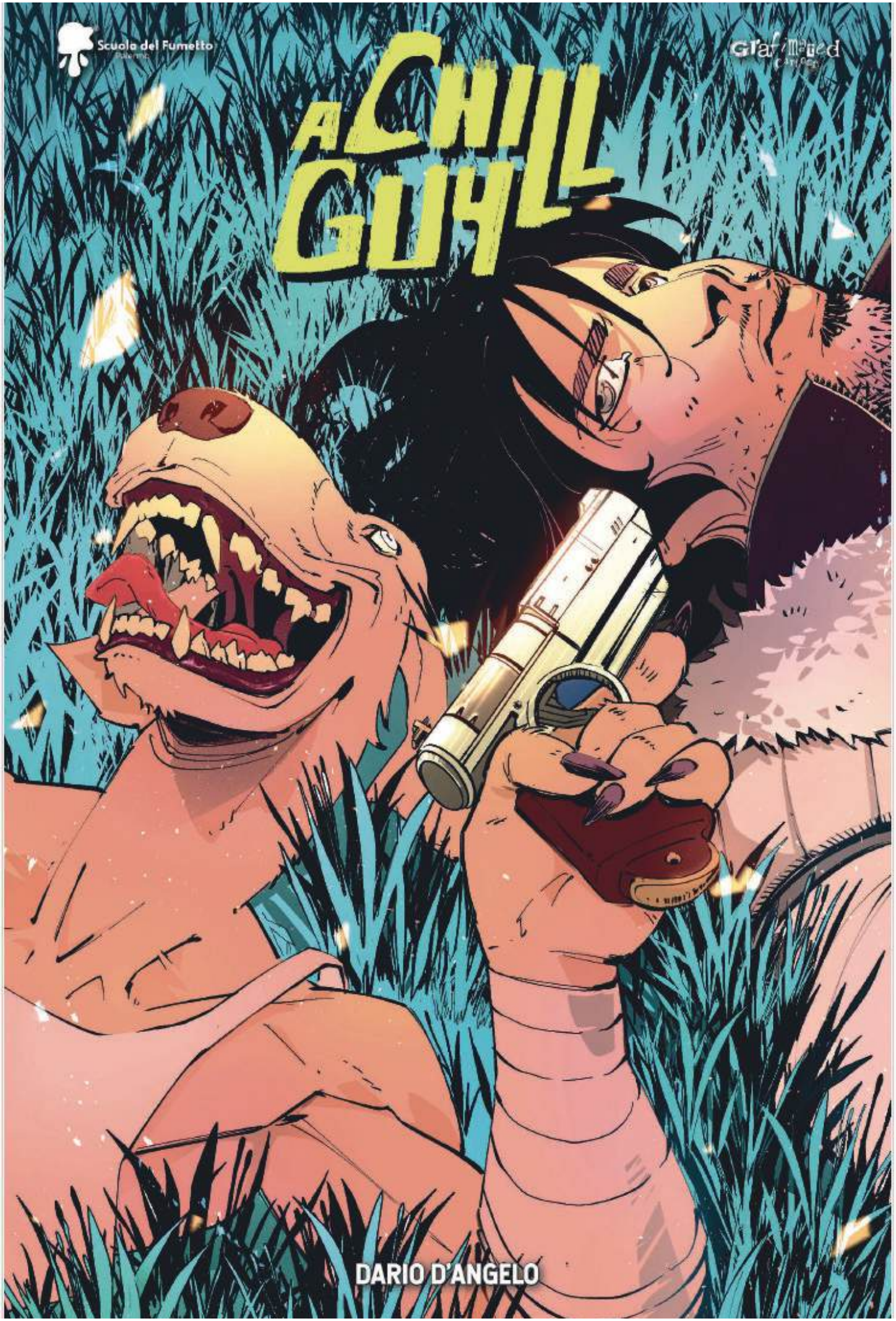
The seemingly ironic title becomes a tragic mask: behind the calm lies a deep despair, a desperate attempt to remain alive and human, while the narrative alternates between explosions of violence and moments of fragile quiet.

The protagonist, between black humour and disenchantment, experiences an absurd and tender relationship with his animal shadow: a companion, an alter ego, perhaps a reflection of man's most instinctive side. A narrative that blends pulp and poetry, in a precarious balance that closely resembles our own time.

www.grafimated.com
Via Vincenzo Di Marco,1b
90143 Palermo, Italy
phone +39 091 2514723

Cartoon Grafimated

Scuola del Fumetto Sede Palermo


Scuola del Fumetto
Palermo
Graf Mated
A CHILL GUH
DARIO D'ANGELO


I'M A CHILL GUY...
BANG
BANG
BANG
I LIKE TRANQUILITY AND CONTEMPLATION.
RONF
I LET MYSELF BE CARRIED BY DESTINY.
THUK
THE PROBLEM IS WHEN DESTINY DEVIATES FROM ITS MAIN COURSE...


... WHEN IT'S IN A DIRECTION I DON'T LIKE. WELL, AT THAT POINT...
I LOSE IT!


I GET SO @#%^&! ANGRY THAT I LITERALLY LOSE MY MIND.
AND THEN FOR OTHERS IT'S USUALLY THE END.
BLAM
SPOKE, BE CAREFUL!
TAP
USUALLY IT'S PEOPLE WHO THREATEN MY FRIENDS, MY FAMILY.
SO THEN THE UNIVERSE WILL FORGIVE ME IF I SEND THEM BACK TO THEIR MAKER.


DARRION TELLS ME I SHOULD SUPPRESS THIS PART OF MYSELF.
THAT IT'S TOO DANGEROUS.
BUT HE DOESN'T GET THAT EVERYTHING IS DUAL, EVERYTHING IS IN BALANCE. LIGHT AND SHADOW, GOOD AND EVIL, REASON AND MADNESS...
WHEN I GET ANGRY I RESTORE ORDER TO THINGS... TO MY THINGS.


I'M A CHILL GUY...
FZZZ
FZZ
I ACT IN ARMONY WITH THE NATURAL FLOW OF THE UNIVERSE...
... TO GO BACK TO APPRECIATING THE LITTLE THINGS.



BEST SCREENPLAY

"COAL" by PAUL GRONEN & AEL COLLOMBEL

ÉCOLE JEAN TRUBERT - PARIS



Estelle Baïra (Headmistress of the École Jean Trubert) and **Paul Gronen**, winner, screenwriter for ***Coal***

A sparse script, dense with silence and wind.

Coal is a descent into memory and the industrial landscape, where the machine becomes a symbol of humanity digging deep within itself.

In ***Coal***, humanity survives among the ruins of progress: a lucid and painful tale that transforms the industrial landscape into a moral frontier.

Set in a German village on the brink of destruction, ***Coal*** depicts the last man left to defend what remains of his land. The text alternates between introspection and civil tension, intertwining environmental chronicle with personal drama.

The script is dry, controlled, but deeply emotional: every word weighs like a wound, every silence is a form of resistance.

Gronen and **Collombel** construct a story where machine and man face each other as two relics of the same failure, and where rebellion becomes the last possible gesture of dignity.

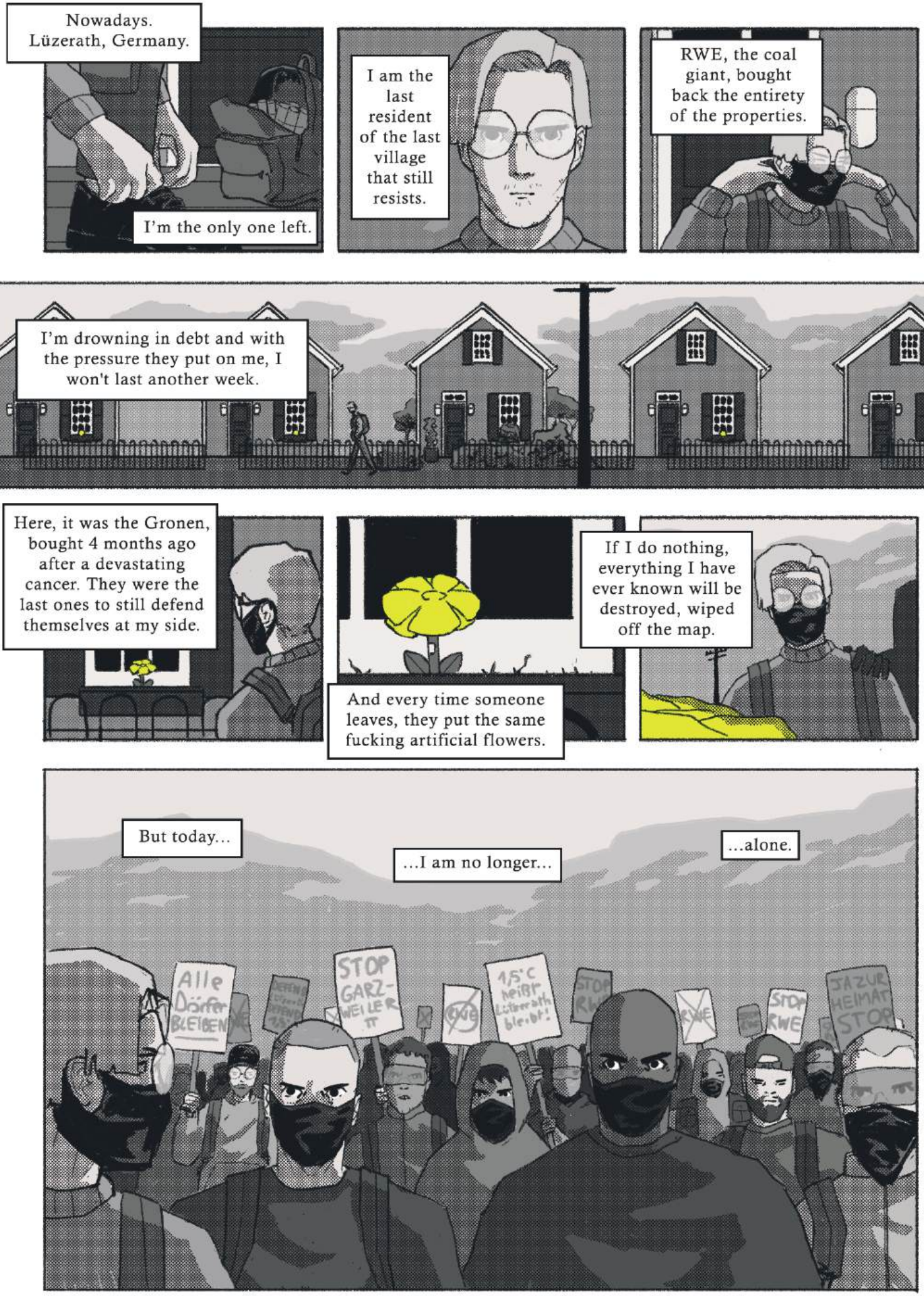
ecolejeantrubert.com
7 Rue d`Hautpoul,
75019 Paris, France
phone +33 (0)1 45 96 03 58

école jean trubert

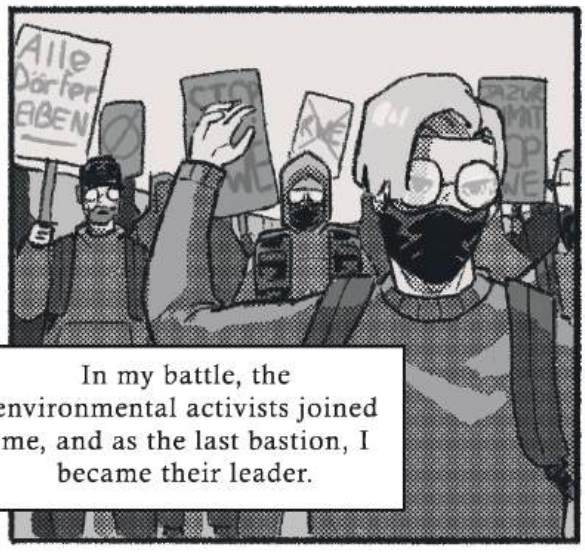
AEL COLLOMBEL ÉCOLE JEAN TRUBERT PAUL GRONEN

COAL



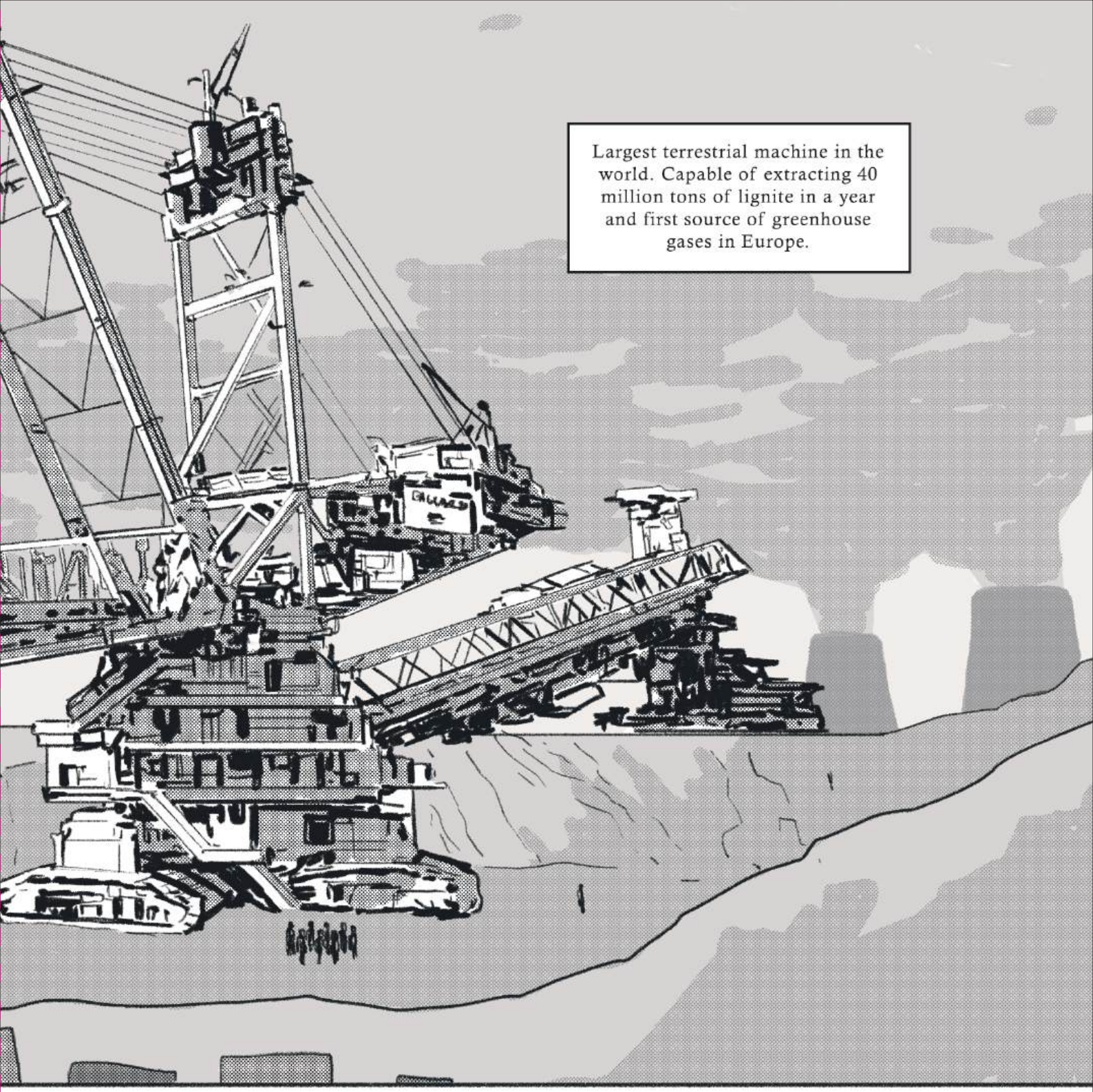

Nowadays.
Lüzerath, Germany.
I'm the only one left.
I am the last resident of the last village that still resists.
RWE, the coal giant, bought back the entirety of the properties.
I'm drowning in debt and with the pressure they put on me, I won't last another week.
Here, it was the Gronen, bought 4 months ago after a devastating cancer. They were the last ones to still defend themselves at my side.
And every time someone leaves, they put the same fucking artificial flowers.
If I do nothing, everything I have ever known will be destroyed, wiped off the map.
But today...
...I am no longer...
...alone.
Alle Dörfer BLEIBEN
STOP GARZ-WEILER
1,5°C heißt Lüzerath bleibt!
STOP RWE
JA ZUR HEIMAT STOP

My target is the monster that's threatening my village. The Bagger 293. 225 meters long, 96 meters tall.

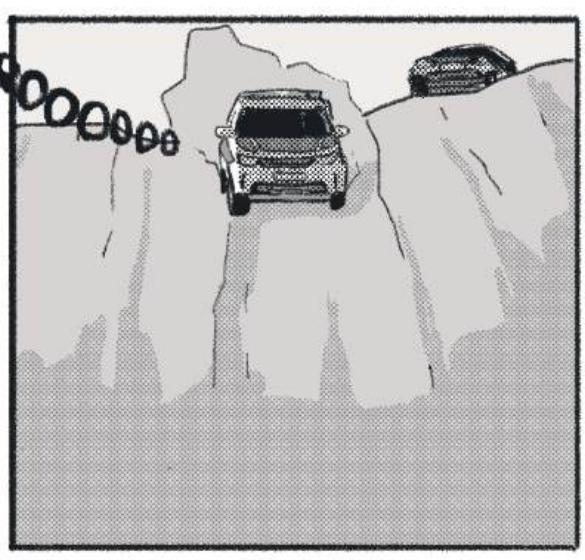


In my battle, the environmental activists joined me, and as the last bastion, I became their leader.




Largest terrestrial machine in the world. Capable of extracting 40 million tons of lignite in a year and first source of greenhouse gases in Europe.


SQUAD B ! CIRCLE THEM !

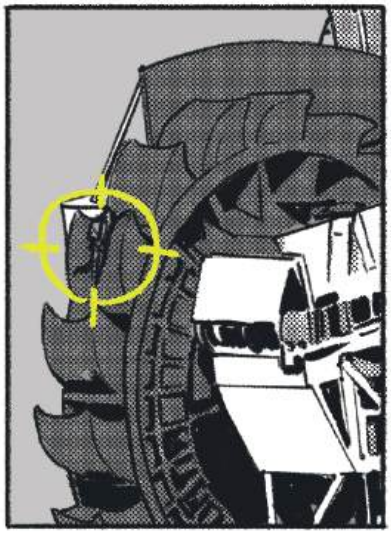

VWRRR


For this part of Germany disappearing under the coal.
For my buried childhood memories.
For my father.


The industrial revolution and its consequences were a disaster for the human race.
It subjected us to humiliations and allowed the extension of suffering.

The system reduces a man to simple cogs, calibrated products of the social machine.

It strips a man of his dignity and autonomy.

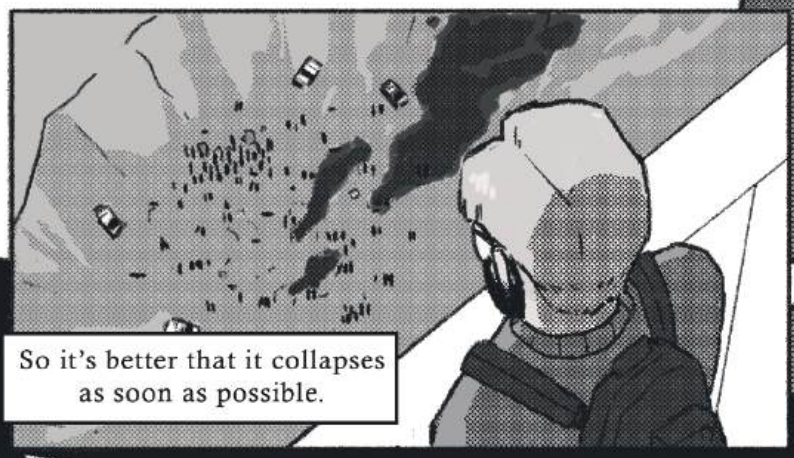






If the system collapses, the consequences will be dramatic.

But the more it develops, the more disastrous its destruction will be.



So it's better that it collapses as soon as possible.

BANG

This is the end.







I just hope I didn't die for nothing.



BEST DRAWING

"DARK DAYS, NIGHT OF REVENGE" by MANGA SAMUEL

ÉCOLE JEAN TRUBERT -
PARIS



Estelle Baïra (Headmistress of the École Jean Trubert)
and **Manga Samuel** winner

An instinctive, precise style that combines elegance and unease. Every stroke in ***Dark Days*** is light emerging from darkness, a wound that reveals rather than conceals. With mature technical mastery and uncommon visual sensitivity, ***Dark Days*** explores shadow as language.
The figures seem sculpted by *chiaroscuro*, in a constant balance between density and lightness. It is a drawing that reinvents reality without imitating it, seeking beauty in its cracks and suffering.
A personal graphic voice, capable of combining contemporary energy and depth.

ecolejeantrubert.com
7 Rue d`Hautpoul,
75019 Paris, France
phone +33 (0)1 45 96 03 58

école jean trubert

MANGA samuel

Ecole Jean Trubert

DARK DAYS,
NIGHT OF REVENGE



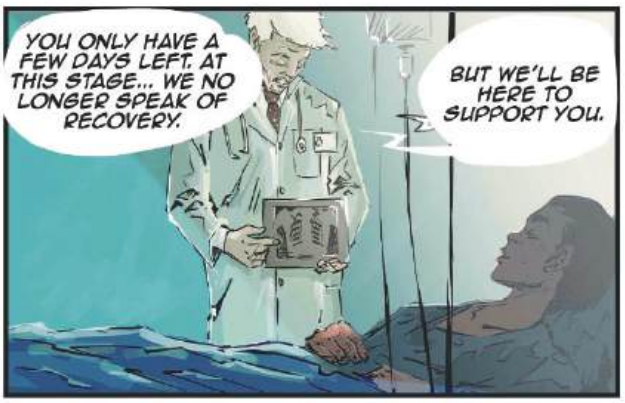

1980, SHIPYARD OF LA SEYNE-SUR-MER:
10,000 WORKERS AT WORK.

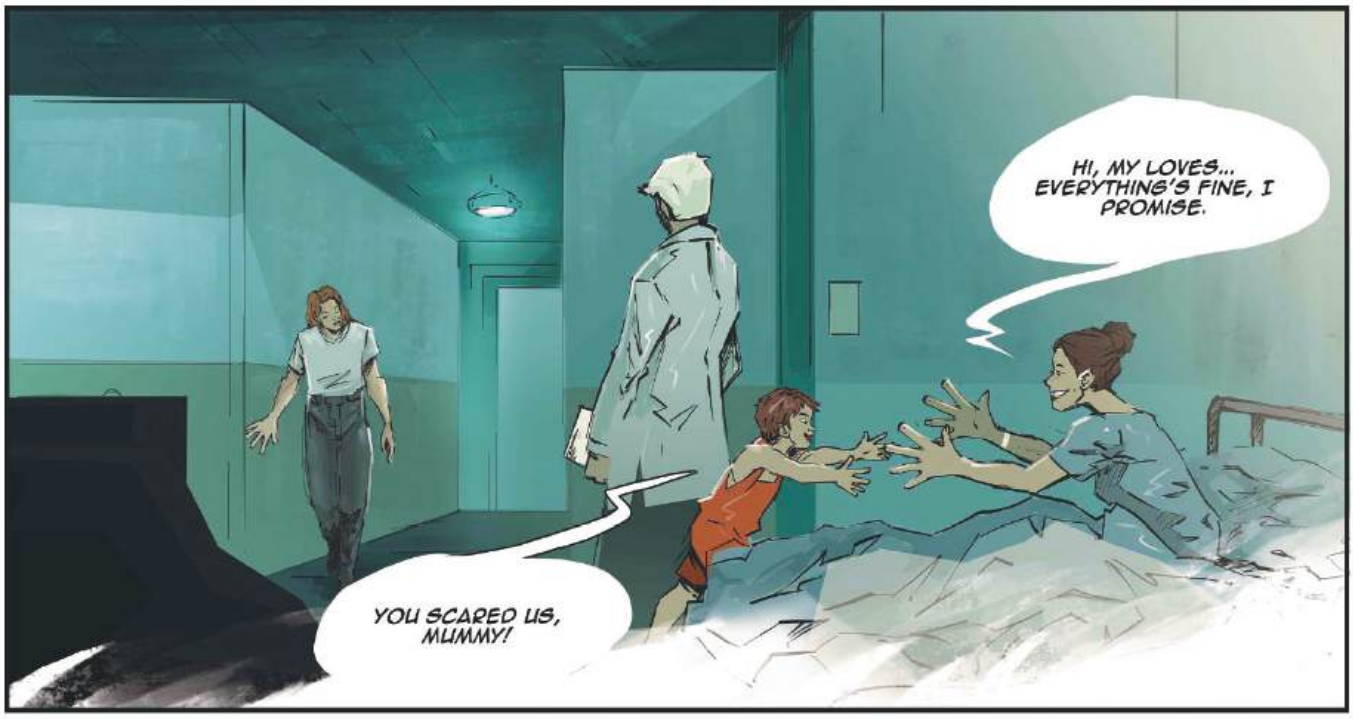

ZZzRRTr
CUT!
CLANK
CLANK !
CLANK !
IT CAN'T GO ON LIKE THIS, MELISSA... I CAN'T TAKE THESE CONDITIONS ANYMORE.


MUMMY, CAN WE GO SWIMMING?
SHALL WE RACE?
WHAT ARE THOSE RED PATCHES?
IT'S NOTHING... THE SEA WATER WILL DO ME GOOD.


LOOK, MUMMY! WATCH ME DIVE!
WORLD CHAMPION, MY SWEETIE.
CUFF
FIRST ONE IN THE WATER WINS!
CHEATER!
MUM... DO YOU STILL HAVE THAT COUGH?
KUFF! KUFF!
MUMMY, MUMMY!!
TAP

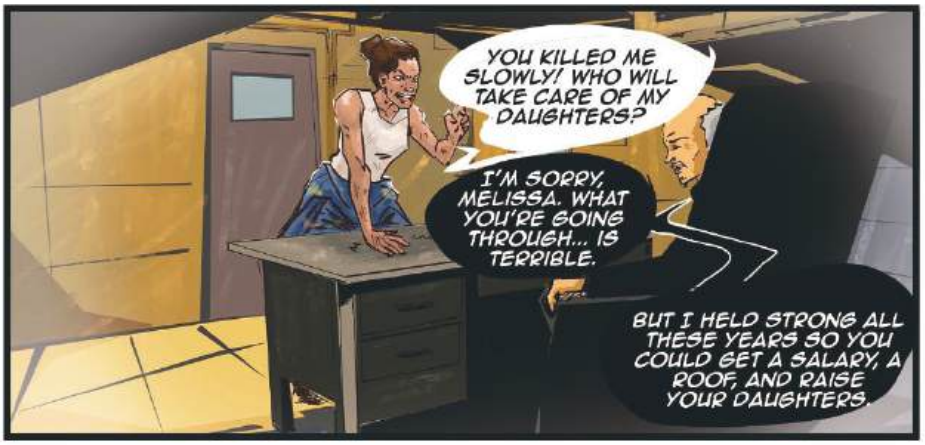

IT'S AN ADVANCED FORM OF LUNG CANCER... YOUR LUNGS ARE VERY DAMAGED.


YOU ONLY HAVE A FEW DAYS LEFT. AT THIS STAGE... WE NO LONGER SPEAK OF RECOVERY.
BUT WE'LL BE HERE TO SUPPORT YOU.


HI, MY LOVES... EVERYTHING'S FINE, I PROMISE.
YOU SCARED US, MUMMY!

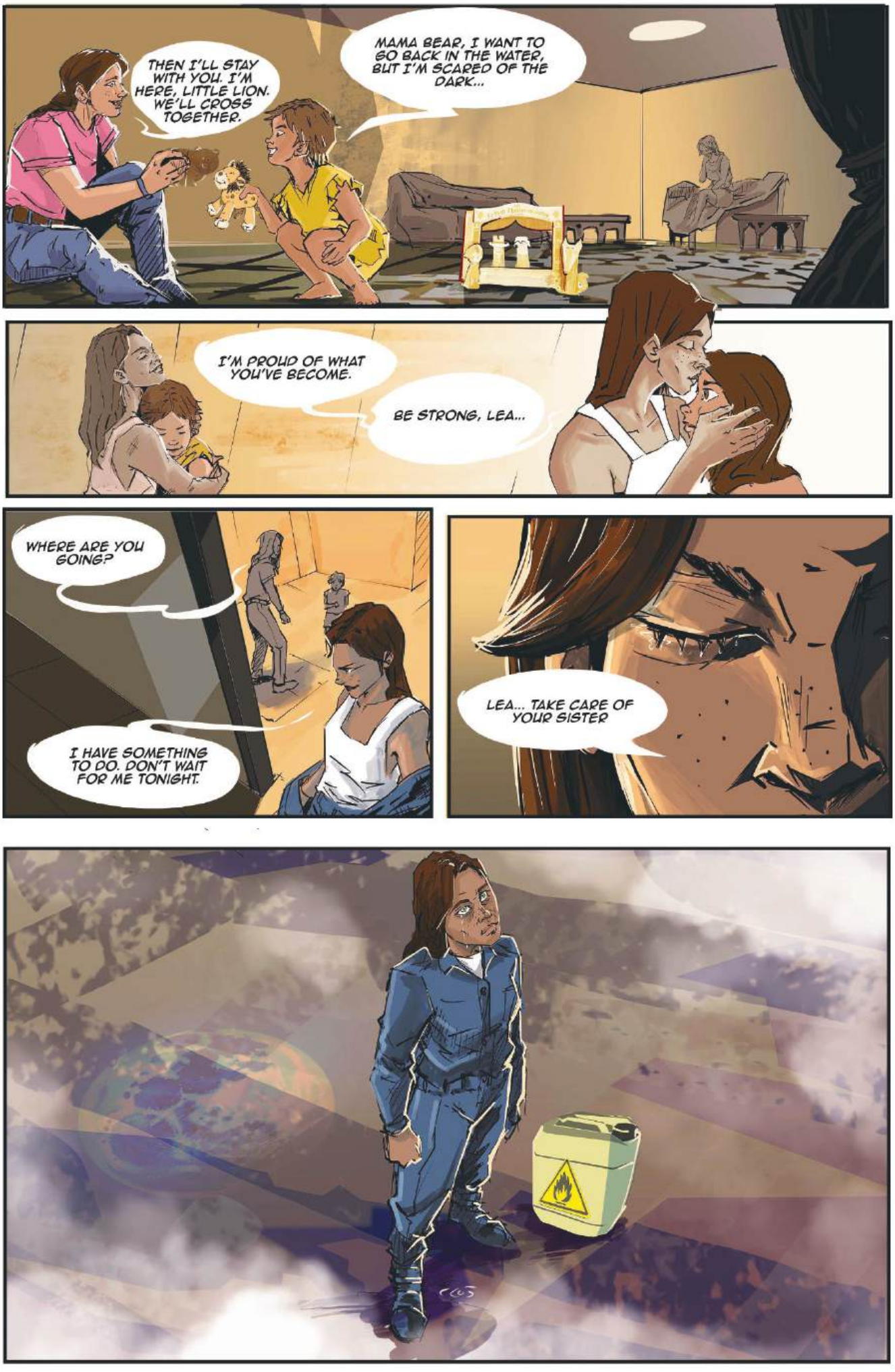

SHE'S SMILING... BUT I CAN TELL. SHE'S HIDING SOMETHING FROM US


SI COULDN'T TELL THEM... SO I TOLD HIM.

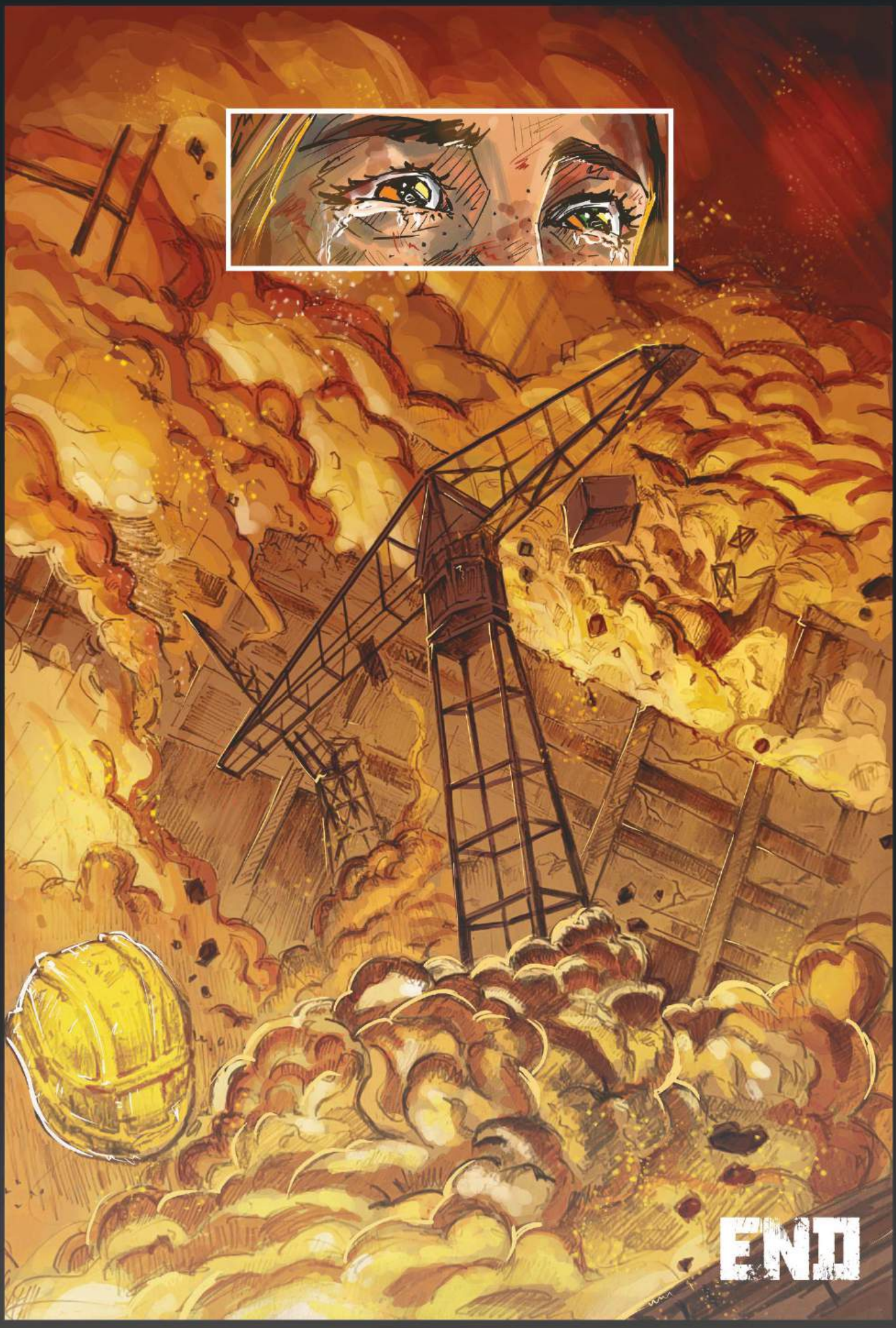

YOU KILLED ME SLOWLY! WHO WILL TAKE CARE OF MY DAUGHTERS?
I'M SORRY, MELISSA. WHAT YOU'RE GOING THROUGH... IS TERRIBLE.
BUT I HELD STRONG ALL THESE YEARS SO YOU COULD GET A SALARY, A ROOF, AND RAISE YOUR DAUGHTERS.


BUT WE'RE NOT SOCIAL WORKERS.
WE RUN A BUSINESS.


WHAT DO YOU WANT US TO DO? GO ON STRIKE?
YOU'RE THE FIRST VICTIMS! WE'RE ALL FALLING ONE AFTER THE OTHER! STAND UP!
THE LAST ONE KILLED THE UNION...
WHAT'S THE POINT?
YOU WANT US TO GET FIRED? IS THAT IT?
I CAN'T LOSE MY JOB...
YOU'RE GOING TO LET THIS HAPPEN?!
I HAVE A FAMILY TO FEED...
COME ON KIDS, LET'S GO HOME.
AND WHAT ABOUT MY DAUGHTERS? THEY'LL DIE WITHOUT ME?
IT'S THE FACTORY THAT FEEDS US, MÉLISSA... YOUR DAUGHTERS WILL WORK THERE TOO, JUST LIKE YOU... LIKE ALL OF US... IT'S NOT FAIR,
BUT IT IS THE REALITY. THEY WILL FOLLOW IN THEIR MOTHER'S FOOTSTEPS AS ONE ENTERS A RELIGION.


THEN I'LL STAY WITH YOU. I'M HERE, LITTLE LION. WE'LL CROSS TOGETHER.
MAMA BEAR, I WANT TO GO BACK IN THE WATER, BUT I'M SCARED OF THE DARK...
I'M PROUD OF WHAT YOU'VE BECOME.
BE STRONG, LEA...
WHERE ARE YOU GOING?
I HAVE SOMETHING TO DO. DON'T WAIT FOR ME TONIGHT.
LEA... TAKE CARE OF YOUR SISTER


Clack
VAAMMMM !


END



BEST COLOR

"THE BARON IN THE TREES" by FILIPPO MORCELLA

SCUOLA ROMANA DEI FUMETTI -
ROME, ITALY



Riccardo Colosimo (Scuola Romana dei Fumetti) and **Filippo Morcella** winner.

Colouring that does not accompany the story, but tells it.

In the suspended world of the Baron, every shade becomes wind, light, silence. Freely inspired by Calvino's novel, ***The Baron in the Trees*** transforms colour into narrative voice. The colours, at times soft and contemplative, blend with sudden contrasts that mark the transition between reality and imagination.

The use of colour is mature, poetic, never decorative: it constructs time, suggests memory, evokes the vertigo of flight and the lightness of thought. A test of balance and sensitivity that makes colour a form of writing.

www.scuolaromanadeifumetti.it
Via Flaminia, 29
00196 Rome, Italy
phone: +39 06 321 4609

SCUOLA ROMANA DEI FUMETTI

The BARON in the TREES

Filippo Morcella



SCUOLA ROMANA DEI FUMETTI


HELP!
LIP
LIP
CALL A CONSTABLE! A ROBBERY! A THIEF!
GIAN DEI BRUGHI ROBBED US!






OH WOE, OH MISERY! I-IT WAS GIAN DEI BRUGHI...SIGH...HE T-TOOK EVERYTHING WE HAD!SIGH
SFUSH


DID YOU SAY HIS NAME WAS SOMETHING LIKE 'DEI BRUGHI'?
OH HEAVENS!
A TALKING TREE?!
NO, MADAM, I'M UP HERE—ON THE TREE.
OH! SIR BARON! YOU YOU GAVE ME A FRIGHT.
I WAS JUST SAYING, WE'VE BEEN ROBBED... BUT NOT BY ANY ORDINARY THIEF—
—BY THE NOTORIOUS GIAN DEI BRUGHI! HE CAME AND TOOK ALL OUR FOOD!
HE HAD A MASK ON HIS FACE AND WAS HOLDING A HUGE PISTOL!

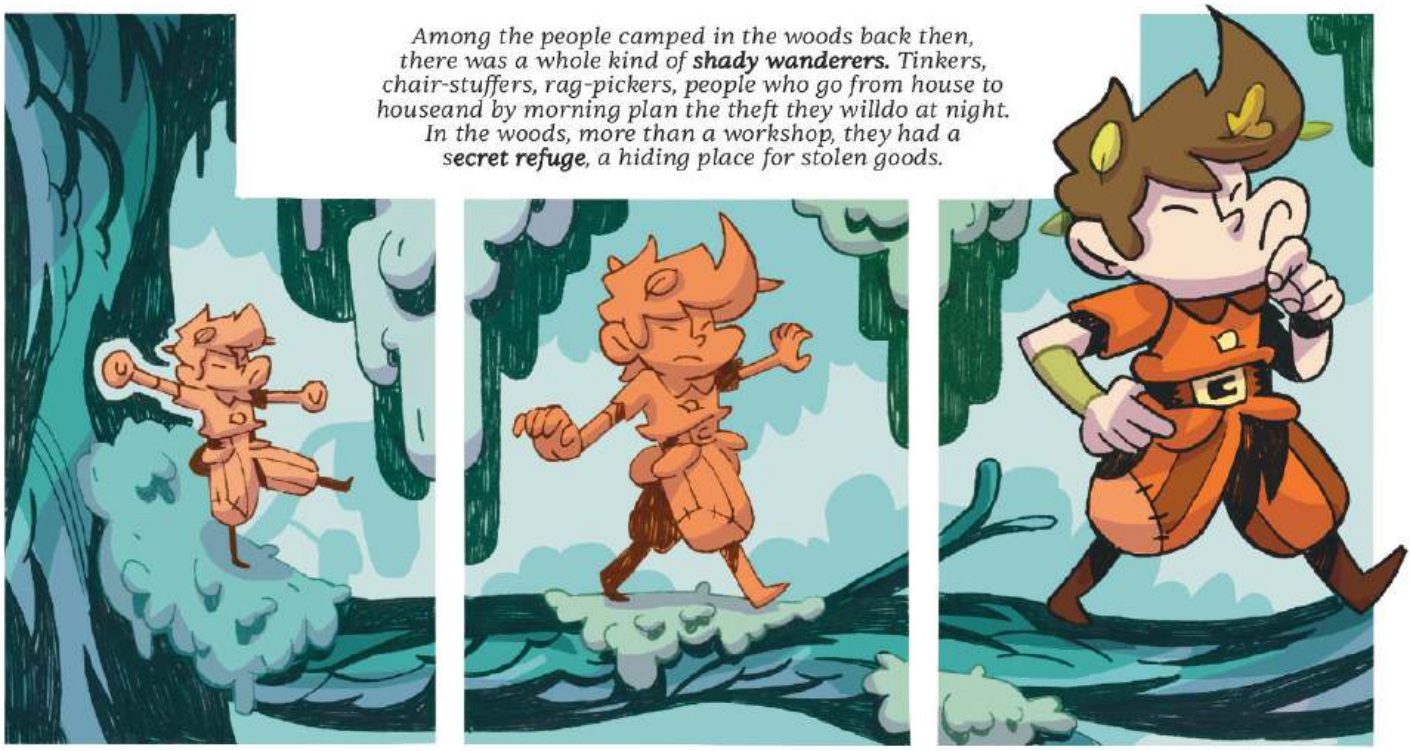

AND WHERE IS HE NOW? WHERE DID HE GO?
YES, GOOD YOUNG BARON—GO AFTER HIM IF YOU CAN! WHO KNOWS WHERE HE IS BY NOW?—
—PROBABLY STUFFING HIS FACE WITH OUR FOOD, ALL WARM AND COZY!
!


HE JUMPED THAT WAY! RED-HAIRED AND BEARDED! THEN I LOST HIM IN THE WOODS...


"...MY GOOD WIFE AND I WERE MINDING OUR OWN HUMBLE BUSINESS. WHEN SUDDENLY...
"...I SAW HIM BEYOND OUR DWELLING!
"AT ONCE I GRABBED MY SHOTGUN...
Spitty
"...READY TO SHOOT THAT CURSED WRETCH! MY WIFE SHIVERED WITH FEAR.
STUM
"YET HE HAD ALREADY STOLEN OUR STORES.


"BUT ALAS, HE WAS ALREADY AFAR! WRETCHED SCOUNDREL!"
AH—AH. MMH—I SEE.
FEAR NOT, ELDER FARMERS—I'LL TRY ASKING THE TINKERS FOLKS...
DON'T SPEAK OF THAT RABBLE, GOOD BARON! MY HUSBAND CAN'T STAND THEM!
THEY KNOW THE FOREST, MAYBE THEY SAW SOMETHING.
PROBABLY HIS HIDEOUT, WITH ALL MY FLATBREADS.
WHAT WILL WE DOWITHOUT FOOD!? ;SIGH: I DON'T WANT TO COOK AGAIN!
DON'T TRUST THOSE VILLAINS! IF IT WERE UP TO ME, I'D SHOOT THEM ALL!

Among the people camped in the woods back then, there was a whole kind of ***shady wanderers.*** *Tinkers, chair-stuffers, rag-pickers, people who go from house to houseand by morning plan the theft they willdo at night. In the woods, more than a workshop, they had a* ***secret refuge****, a hiding place for stolen goods.*








HE STOPPED THE HORSES AT FULL GALLOP BY GRABBING THEIR BITS!
SKREEEEE
WELL, EITHER IT WASN'T HIM, OR INSTEAD OF HORSES THEY WERE CRICKETS!
CRI CRI
BUT YES, OF COURSE IT WAS HIM. WHO ELSE COULD BE SO CLEVER!
WHAT DO YOU SAY? DON'T YOU BELIEVE IT WAS GIAN DEI BRUGHI?
AND TELL ME, DO YOU THINK THE ROBBERY AT THE OLD FOLKS' HOUSE WAS GIAN'S DOING, RIGHT?
CERTAINLY, ALL THE HITS ARE DONE BY GIAN...
TUM
...WHEN THEY SUCCEED.
WHAT DO YOU MEAN "WHEN THEY SUCCEED"?
BECAUSE WHEN THEY DON'T...
...THAT MEANS IT REALLY IS GIAN'S WORK!
?
OHOHOH! NO MORE, I BEG YOU!
AHAHAHA! THAT LITTLE SCREW-UP!
HEHEHE! GIAN OF THE CLUMSY ONES!
WHAT DO YOU MEAN 'SCREW-UP' —'CLUMSY'?
HAVE YOU EVER ACTUALLY SEEN HIM? EVERYONE IN THE VALLEY FEARS HIM...
...JUST BY HEARING HIS NAME, THEY START HIDING THEIR VALUABLES!
US? WHO'S EVER SEEN THAT GUY?
NO! NEVER SEEN HIM— BUT HE DOES EXIST! I SWEAR IT!
In short, Cosimo had realized that the fear of Gian dei Brughi belonged only to the valley folks. Closer to the woods, it turned into doubt— and often into open mockery.
AHAHAH!
THE 'TERRIFYING' GIAN DEI BRUGHI!



His curiosity to meet him faded, because he saw that to those who knew better, the infamous thief meant ***nothing at all.*** *And it was right then... that he* ***met him.***



BEST COVER

"THE ARTISTS' PLANET" by ULISSE GRAPPASONNI

ACCA ACADEMY -
JESI, ITALY



Ulisse Grappasonni winner,
Graziella Santinelli (Acca Academy)
and **Patrizia Zanotti** (CONG SA)

A cover that vibrates with energy and irony. At a glance, ***The Artists' Planet*** transports us into a universe that breathes creativity, madness and wonder.

With its bold composition and skilful use of colour contrasts, ***The Artists' Planet*** captures the spirit of comics as an open and constantly evolving language.

The cover becomes a story: it invites, intrigues and reveals a world where drawing is a living, fluid material, full of movement. A visual statement of intent that celebrates art as a journey and irony as a form of freedom.

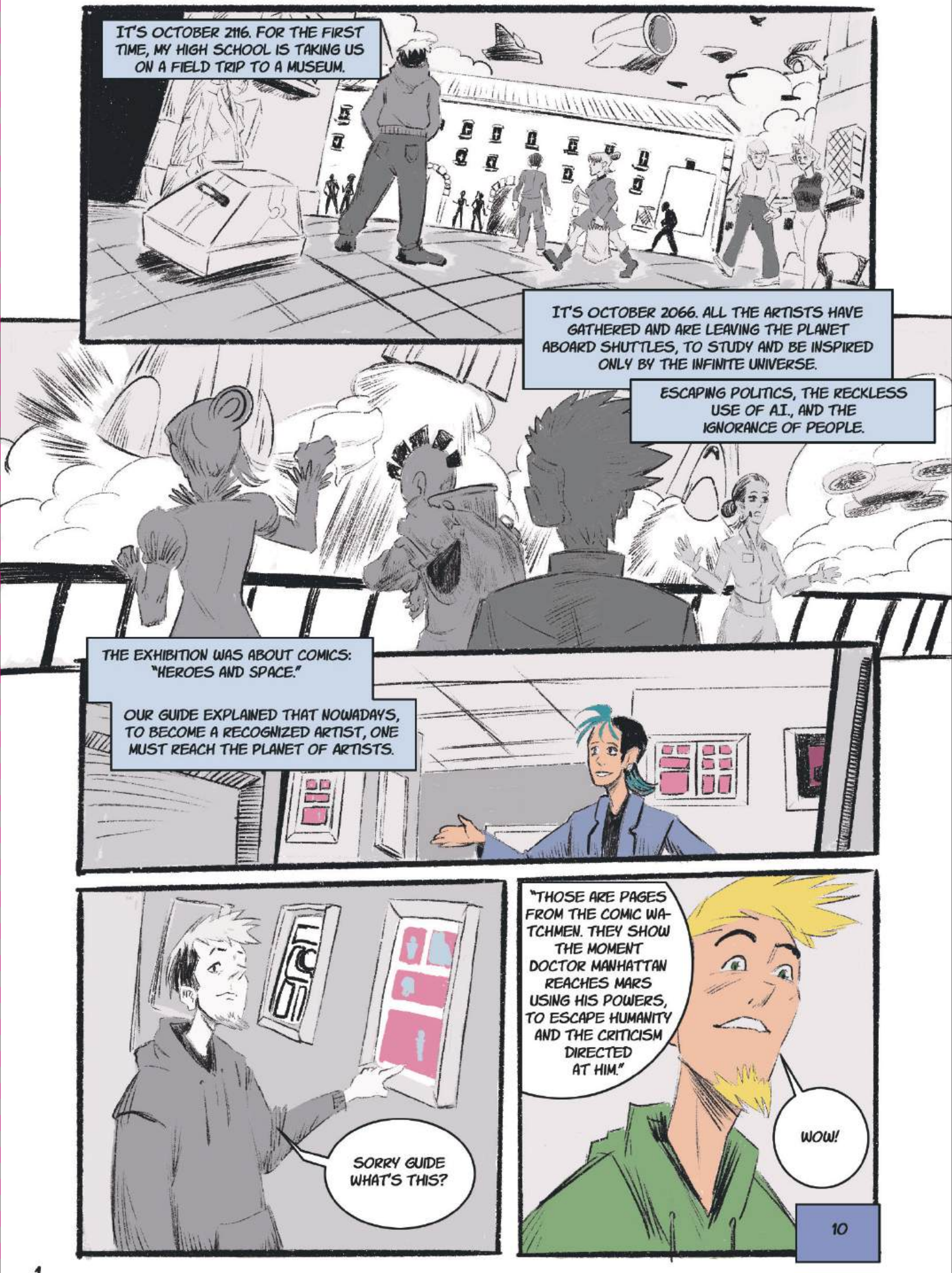
www.acca.academy
Via Santa Maria, 1/A
60035 Jesi, Italy
phone: +39 329 350 68 72

ACCA
Accademia di Comics,
Creatività e Arti visive

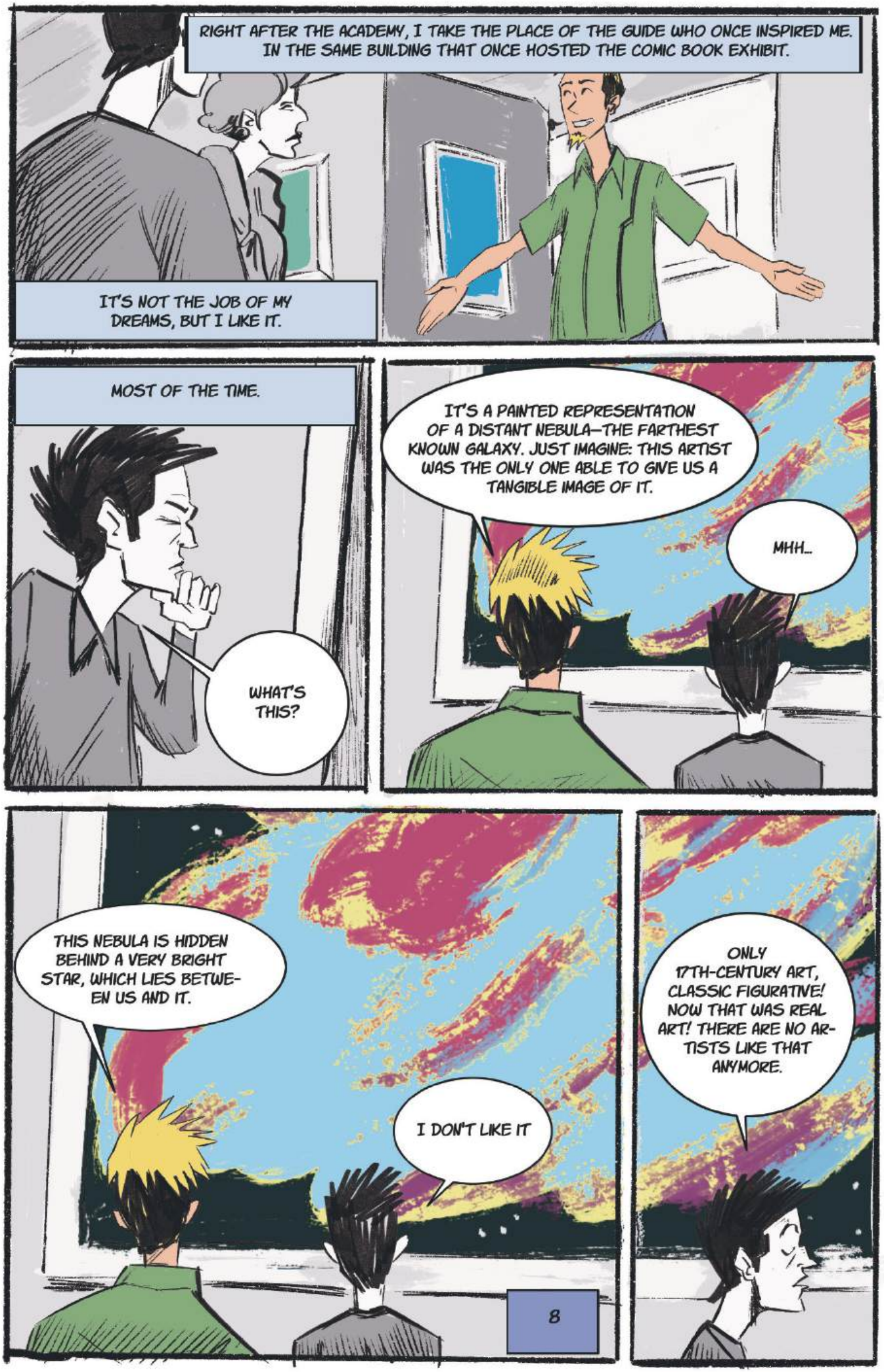
THE ARTISTS' PLANET

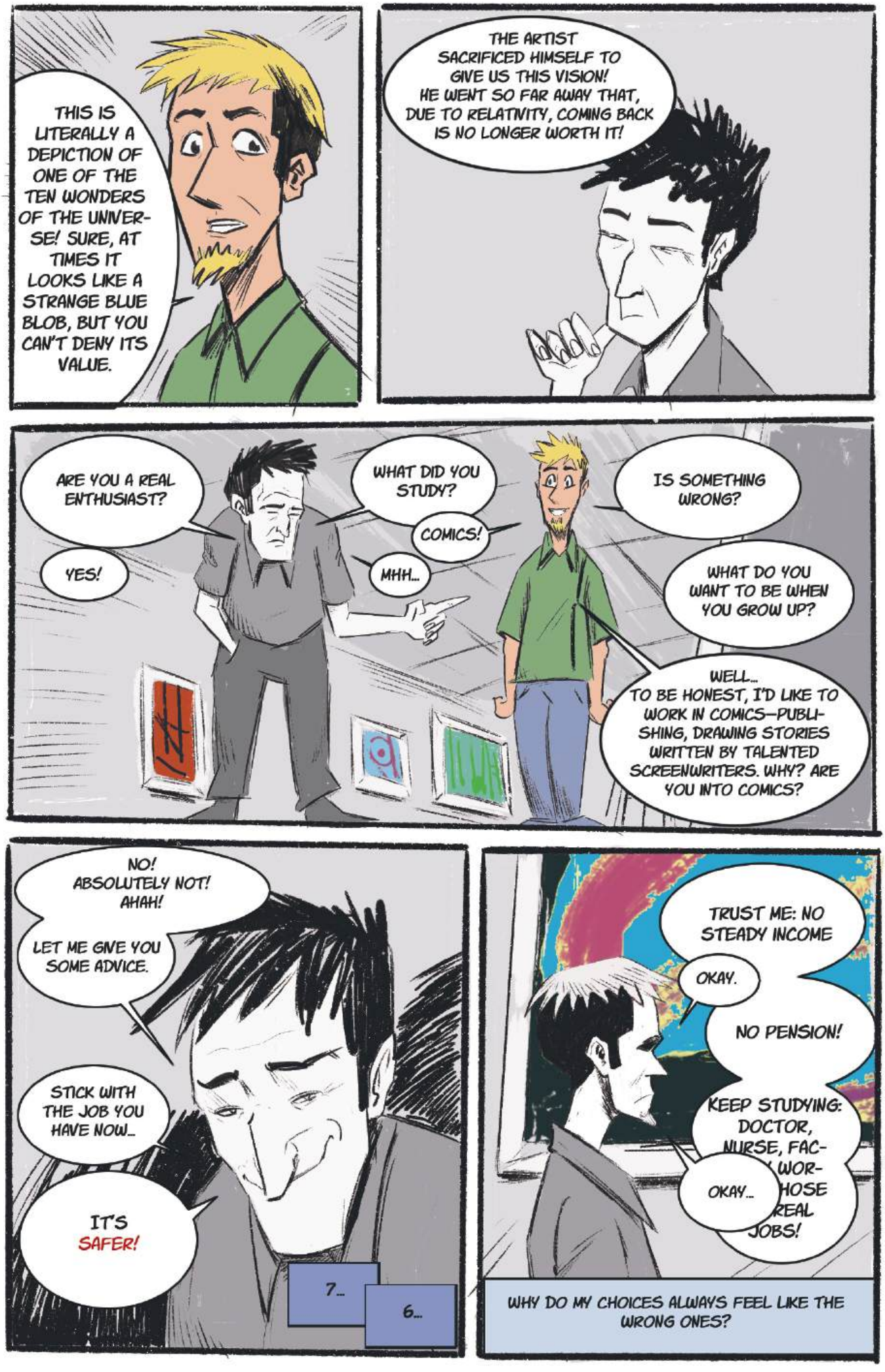


ULISSE GRAPPASONNI
ACCA ACADEMY


IT'S OCTOBER 2116. FOR THE FIRST TIME, MY HIGH SCHOOL IS TAKING US ON A FIELD TRIP TO A MUSEUM.
IT'S OCTOBER 2066. ALL THE ARTISTS HAVE GATHERED AND ARE LEAVING THE PLANET ABOARD SHUTTLES, TO STUDY AND BE INSPIRED ONLY BY THE INFINITE UNIVERSE.
ESCAPING POLITICS, THE RECKLESS USE OF AI., AND THE IGNORANCE OF PEOPLE.
THE EXHIBITION WAS ABOUT COMICS: "HEROES AND SPACE."
OUR GUIDE EXPLAINED THAT NOWADAYS, TO BECOME A RECOGNIZED ARTIST, ONE MUST REACH THE PLANET OF ARTISTS.
SORRY GUIDE WHAT'S THIS?
"THOSE ARE PAGES FROM THE COMIC WATCHMEN. THEY SHOW THE MOMENT DOCTOR MANHATTAN REACHES MARS USING HIS POWERS, TO ESCAPE HUMANITY AND THE CRITICISM DIRECTED AT HIM."
WOW!
10


HER EXPLANATION OF THE EXHIBIT WAS FASCINATING.
I KNEW I HAD TO BUY THAT COMIC...
IT'S OCTOBER 20TH, 2116. IT'S FOUR IN THE MORNING.
I CAN'T STOP READING WATCHMEN.
IT'S AUGUST 2120. I'VE JUST COMPLETED THE THREE BEST YEARS OF MY LIFE AT THE ACADEMY.
I'VE JUST GRADUATED IN COMICS
9

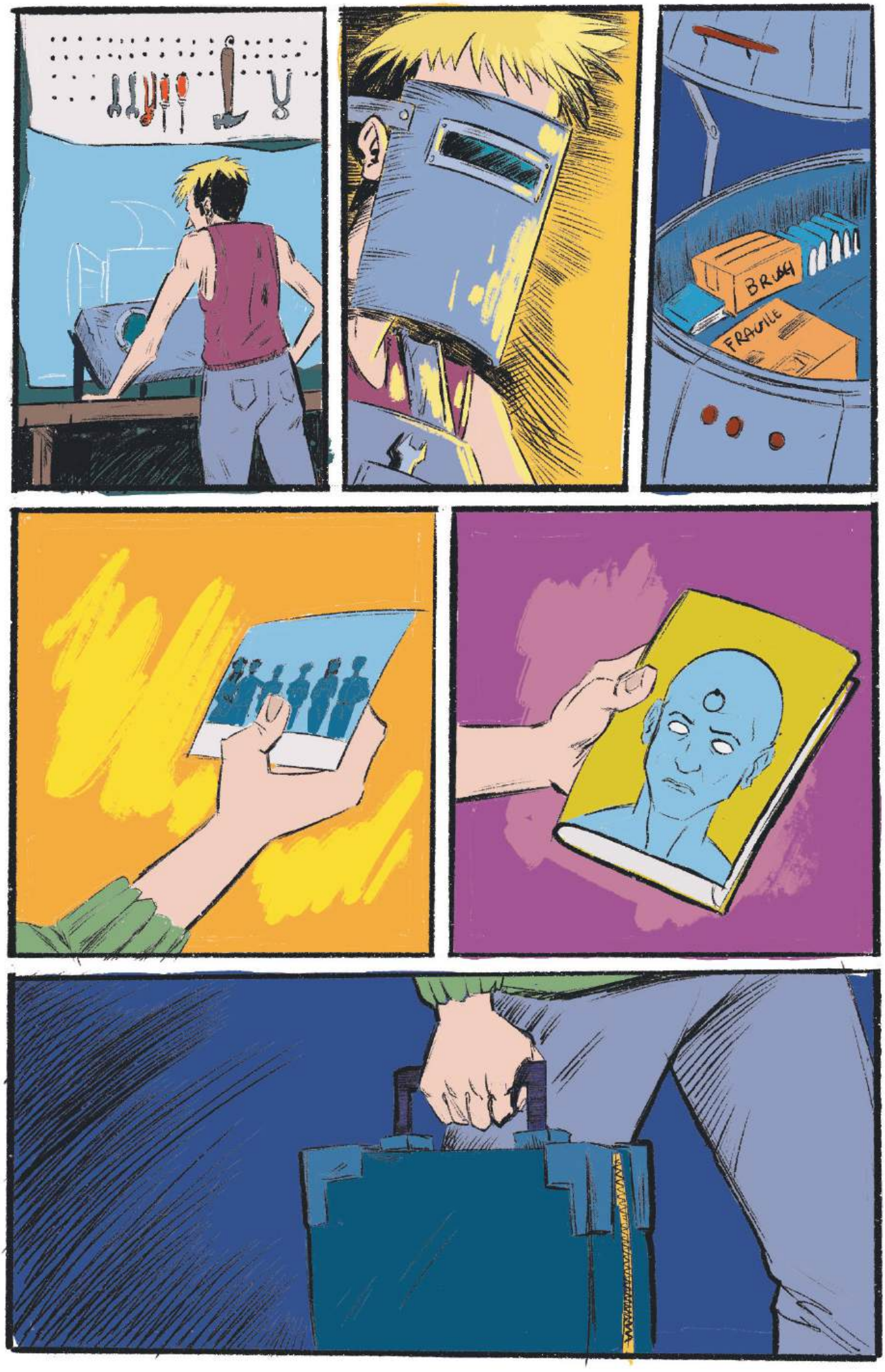

RIGHT AFTER THE ACADEMY, I TAKE THE PLACE OF THE GUIDE WHO ONCE INSPIRED ME. IN THE SAME BUILDING THAT ONCE HOSTED THE COMIC BOOK EXHIBIT.
IT'S NOT THE JOB OF MY DREAMS, BUT I LIKE IT.
MOST OF THE TIME.
WHAT'S THIS?
IT'S A PAINTED REPRESENTATION OF A DISTANT NEBULA—THE FARTHEST KNOWN GALAXY. JUST IMAGINE: THIS ARTIST WAS THE ONLY ONE ABLE TO GIVE US A TANGIBLE IMAGE OF IT.
MHH...
THIS NEBULA IS HIDDEN BEHIND A VERY BRIGHT STAR, WHICH LIES BETWEEN US AND IT.
I DON'T LIKE IT
8
ONLY 17TH-CENTURY ART, CLASSIC FIGURATIVE! NOW THAT WAS REAL ART! THERE ARE NO ARTISTS LIKE THAT ANYMORE.

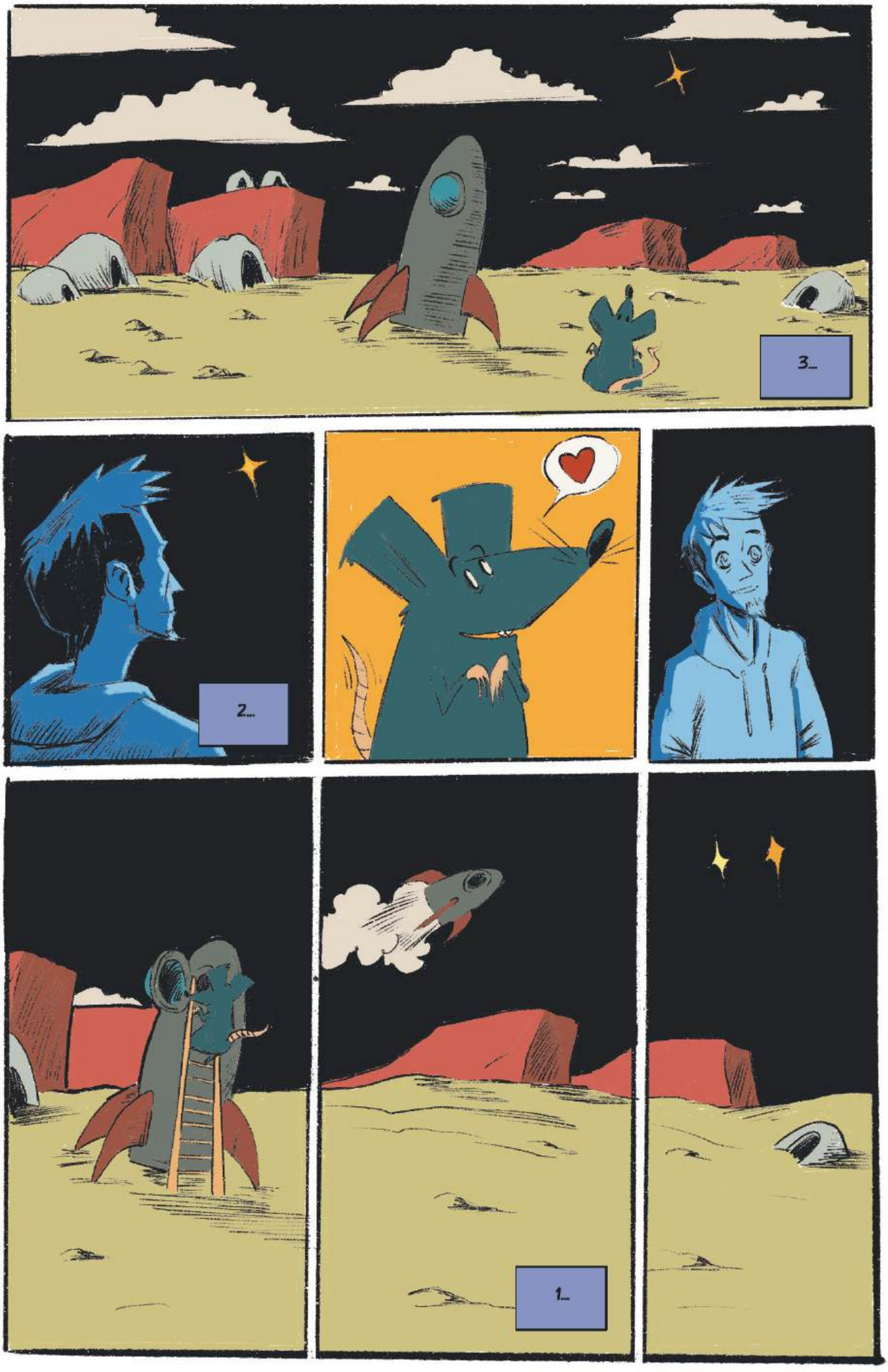

THIS IS LITERALLY A DEPICTION OF ONE OF THE TEN WONDERS OF THE UNIVERSE! SURE, AT TIMES IT LOOKS LIKE A STRANGE BLUE BLOB, BUT YOU CAN'T DENY ITS VALUE.
THE ARTIST SACRIFICED HIMSELF TO GIVE US THIS VISION! HE WENT SO FAR AWAY THAT, DUE TO RELATIVITY, COMING BACK IS NO LONGER WORTH IT!
ARE YOU A REAL ENTHUSIAST?
YES!
WHAT DID YOU STUDY?
COMICS!
MHH...
IS SOMETHING WRONG?
WHAT DO YOU WANT TO BE WHEN YOU GROW UP?
WELL... TO BE HONEST, I'D LIKE TO WORK IN COMICS—PUBLISHING, DRAWING STORIES WRITTEN BY TALENTED SCREENWRITERS. WHY? ARE YOU INTO COMICS?
NO! ABSOLUTELY NOT! AHAH!
LET ME GIVE YOU SOME ADVICE.
STICK WITH THE JOB YOU HAVE NOW...
IT'S SAFER!
7...
6...
TRUST ME: NO STEADY INCOME
OKAY.
NO PENSION!
KEEP STUDYING: DOCTOR, NURSE, FAC- WOR- HOSE REAL JOBS!
OKAY...
WHY DO MY CHOICES ALWAYS FEEL LIKE THE WRONG ONES?


I NEVER UNDERSTOOD WHY IT HURTS SO MUCH.
YOU DON'T WANT TO WORK.
IT DOESN'T PAY.
YOU'LL END UP IN A FACTORY.
YOU'RE NOT RELIABLE.
THE PENSION!
HOW DO YOU THINK YOU'LL RAISE A FAMILY?
MY NEPHEW BUSTS HIS ASS AT YOUR AGE.
IT'S A TOUGH WORLD...
UNRELIABLE.
START YOUR OWN BUSINESS? ARE YOU CRAZY?!
SOMETIMES I THINK IT'D BE EASIER TO IGNORE ALL THESE COMMENTS... IF I JUST HAD ONE PERSON GIVING ME A LITTLE POSITIVE FEEDBACK.
ONE DAY, I WON'T HAVE TO PUT UP WITH ANY OF THIS.
HEY, KID!
WHO'S THIS PAIN IN THE ASS NOW?
PROFESSOR!
HOW ARE YOU?
HOW ARE YOU, KID? WANT TO GO FOR A WALK?
5...


HOW'S IT GOING?
GOOD.
STILL DRAWING EVERY DAY LIKE I TAUGHT YOU?
YES!
MMH... PINOCCHIO!
I'M SORRY, PROFESSOR. I DIDN'T MEAN TO LET YOU DOWN. I JUST DON'T ALWAYS FEEL INSPIRED.
WHAT'S HOLDING YOU BACK?
I DON'T KNOW...
MAYBE IT'S THE FACT THAT NO ONE, EXCEPT FOR YOU AND THE OTHER PROFESSORS, SUPPORTS THE PATH I'VE TAKEN.
MAYBE IT'S THE FEELING THAT WHAT I DO ISN'T REALLY APPRECIATED.
MAYBE IT'S BECAUSE I DON'T GET MUCH POSITIVE FEEDBACK
MAYBE IT'S THAT WORK DRAINS ME.
IT DOESN'T LEAVE ME THE TIME I NEED TO DRAW AS MUCH AS I WANT.
MAYBE IT'S THAT LIVING A DOUBLE LIFE IS KILLING ME.
I HATE HOW PEOPLE JUDGE ME FOR THIS CHOICE.
BUT WHY DO YOU EVEN CARE ABOUT THE OPINIONS OF ALL THESE IGNORANT PEOPLE?
WHY HAVE THEY BECOME SO IMPORTANT TO YOU?
DO YOU REALLY CARE WHAT PEOPLE THINK—PEOPLE WHO CONFUSE BEING FAMOUS WITH BEING TALENTED? MOST PEOPLE SEE THE WORLD UPSIDE DOWN. VALUES INCLUDED.


IS AI ART ART? IS ABSTRACT ART ART?
PEOPLE AREN'T HAPPY WITH THEIR OWN LIVES. THAT'S WHY THEY COME AND DUMP THEIR CRAP ON US.
BECAUSE WE HAVE DREAMS AND GOALS THEY CAN'T UNDERSTAND. ARTISTS ARE EASY TARGETS.
I'VE ALWAYS TOLD YOU THAT.
DO YOU REMEMBER THAT STORY YOU WROTE FOR THE ACADEMY?
THE ONE WITH THE ASTRONAUT MOUSE?
YOU KNOW... I REALLY LIKED THAT ONE.
YEAH, I REMEMBER IT WELL.
THE LITTLE MOUSE FINDS THE COURAGE TO TRAVEL, GET ON THE ROCKET, AND GO WHERE NO MOUSE HAD EVER GONE BEFORE.
EXACTLY! THAT STORY!
YOU NEED TO TAKE INSPIRATION FROM YOUR LITTLE MOUSE. IF HE HAD THAT MUCH COURAGE, IT'S BECAUSE YOU DO TOO.
IN ART, IN STORIES, AND IN COMICS, WE CAN'T HELP BUT PUT ALL OF OURSELVES INTO IT.
IF YOU WANT TO REACH THE PLANET OF ARTISTS, YOU JUST HAVE TO GO. IT'S UP TO YOU. YOU DON'T HAVE TO WAIT FOR ANYONE'S PERMISSION.


BRUSH
FRAGILE


3...
2...
1...

AWARDS CEREMONY.

Auditorium of San Rocco, Senigallia

25th October 2025



THE JURY

A heartfelt thank you to all the members of the jury for this first edition of the Hugo Pratt Comics Awards.

Francesco Boille
Journalist and Film and Comic Book Critic

Paola Bristot
Writer and Lecturer in Contemporary Art History and Languages (Venice Academy of Fine Arts)

Riccardo Capoferro
Professor of English Literature at Sapienza University

Roberto Del Balzo
Graphic Designer and Video Montage Creator

Andrea Fievoli
Gallery Owner and Comic Book Critic

Michele Ginevra
Digital Creator

Paul Gravett
Journalist, Editor, Writer & Television Presenter

Graziella Lacidogna
Marketing & Licensing Director CONG SA

Paco Linares Micò
Cultural Manager

Silvia Marocchi
Editor and Content Creator for CONG SA

Álvaro Nofuentes
Comic Book Artist and Illustrator
Editor and Supervisor of Publishing Projects

Fabrizio Paladini
Writer and Journalist

Vincent Petit
Editorial Manager

Didier Platteau
Comic Book Publisher, Founder of Éditions Moulinsart

Antonio Politano
Photographer and Journalist

Simone Pontieri
Comic Book Author

Annalisa Quilici
Event Specialist Lucca Comics

Luca Raffaelli
Journalist and Comic Book Critic

Simone Romani
Editorial Manager

Philipp Schreiber
Comic Book Publisher

Marco Steiner
Writer and Storyteller

Iginio Straffi
Entrepreneur, Television Producer, Animator, Screenwriter and Director

Nadège Vaïnas
Exhibition Director CONG SA

Regina Valletta
Creative Director - Video Content Maker

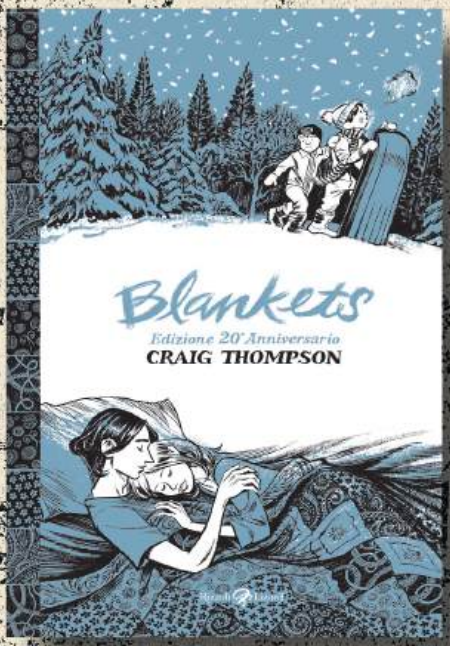
Emiliano Ventura
Essayist and Writer

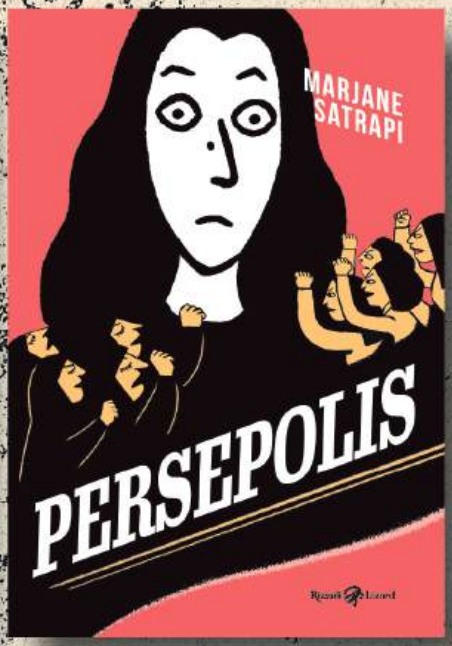
Jury Management:

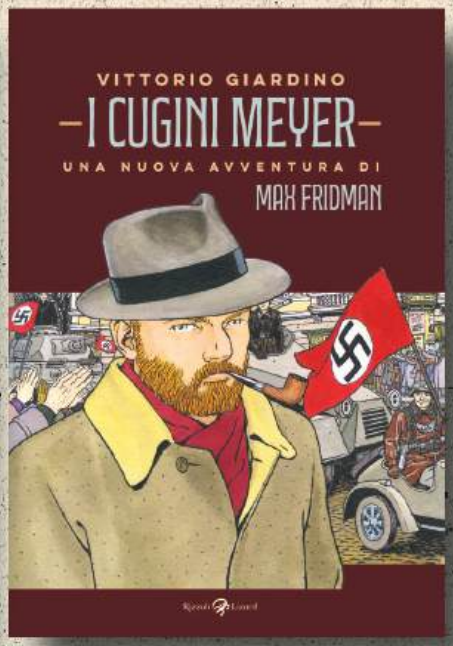
Giorgio Amadei
Conception and Organisation of the Hugo Pratt Comics Awards
Former Advertising Creative Director

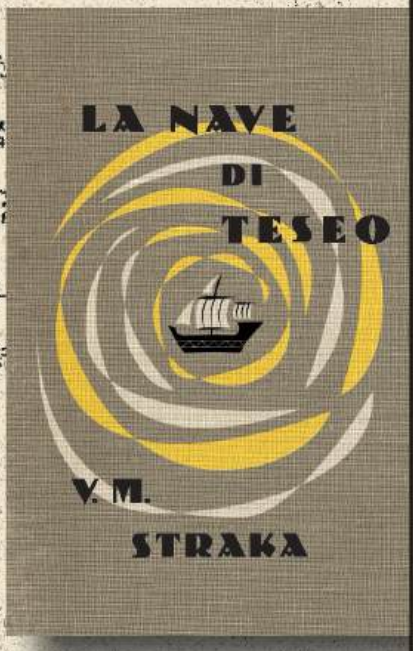
Patrizia Zanotti
Managing Director CONG SA

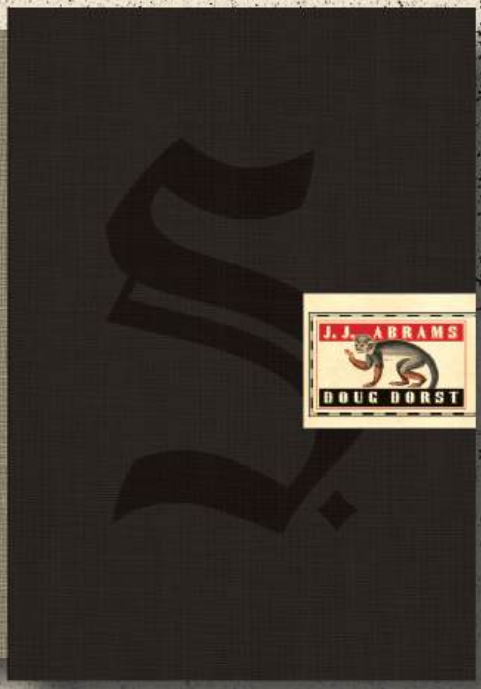
Rizzoli Lizard





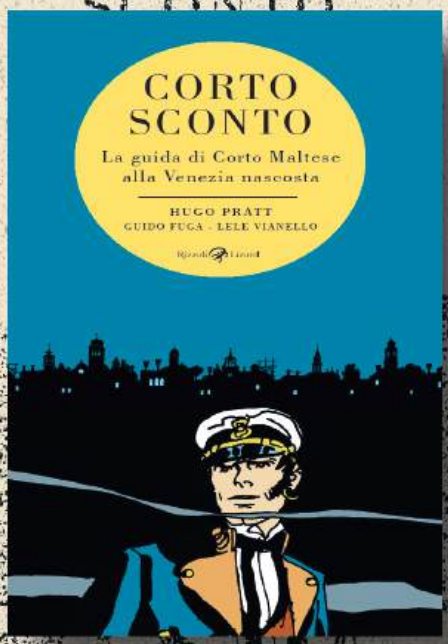






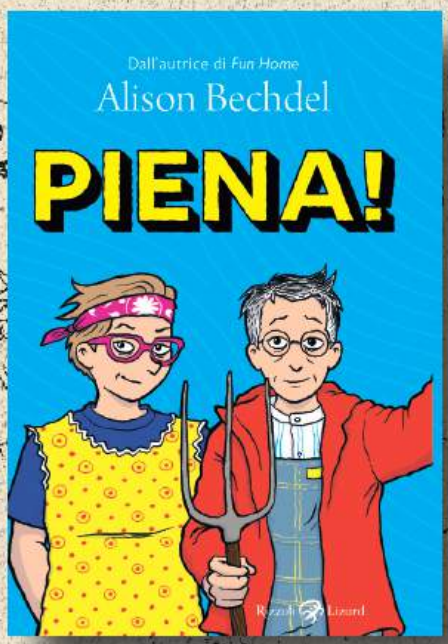


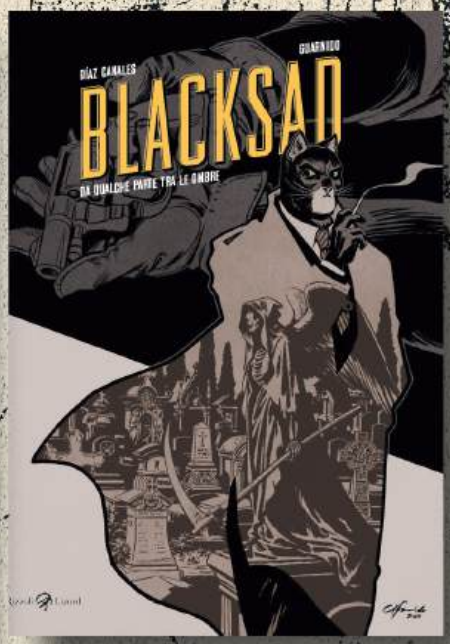
THE BEST IN GRAPHIC NOVELS









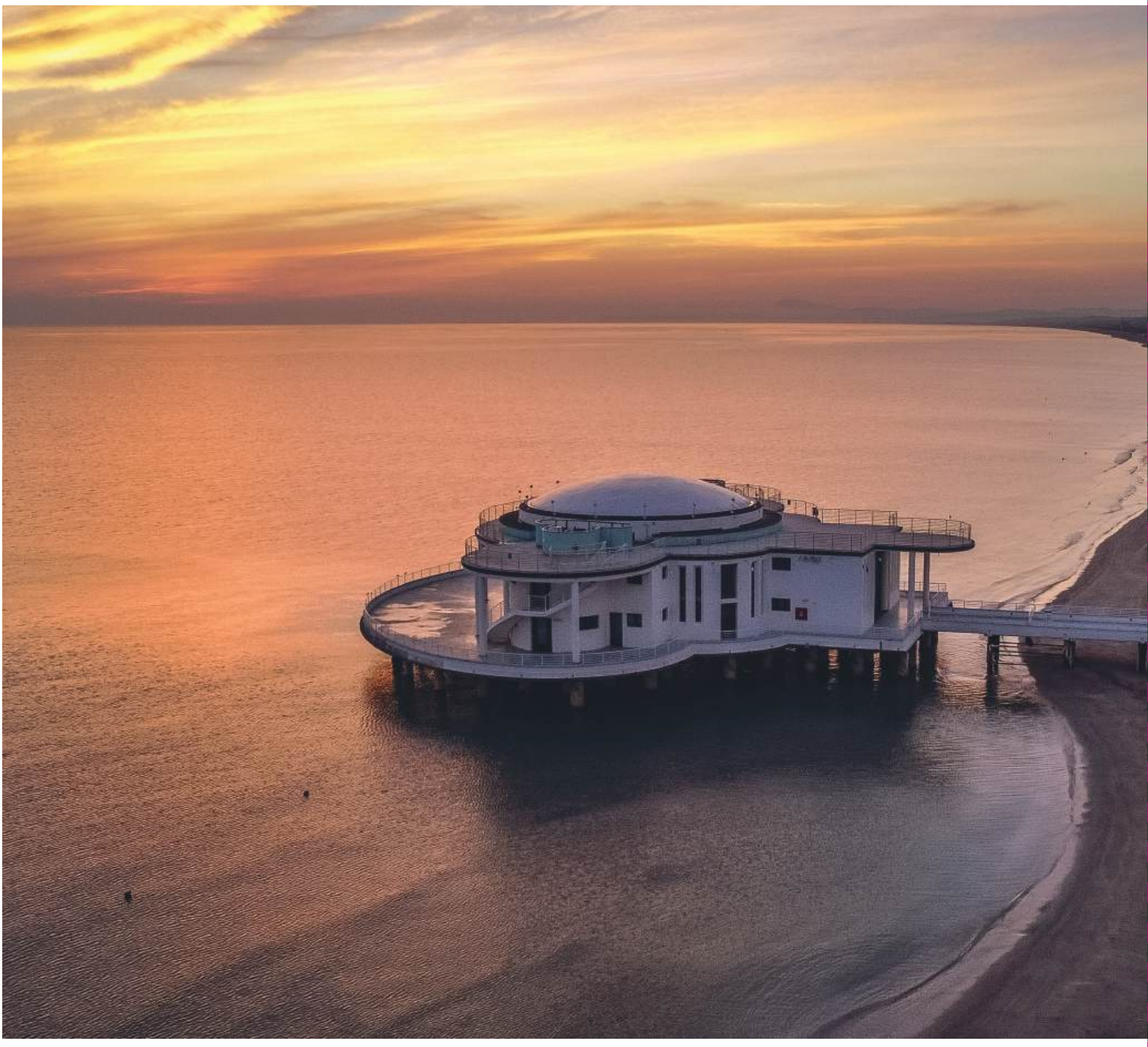




SENIGALLIA,

Overlooking the Adriatic Sea, in the heart of the Marche region, Senigallia is a city that combines the charm of its seafaring tradition with a vibrant tourist and cultural scene. It is one of the most popular tourist destinations on the Italian coast, known throughout Europe for its famous “Velvet Beach”—thirteen kilometers of fine sand that have made its coastline a symbol of hospitality and quality of life.

One of the city’s most iconic landmarks is the Rotonda a Mare, an elegant structure suspended over the water that has, over time, become the very symbol of Senigallia. Originally built as a seaside resort in the 1930s, it now hosts events, exhibitions, and gatherings, representing the perfect intersection between the city’s history and its ongoing capacity for innovation.

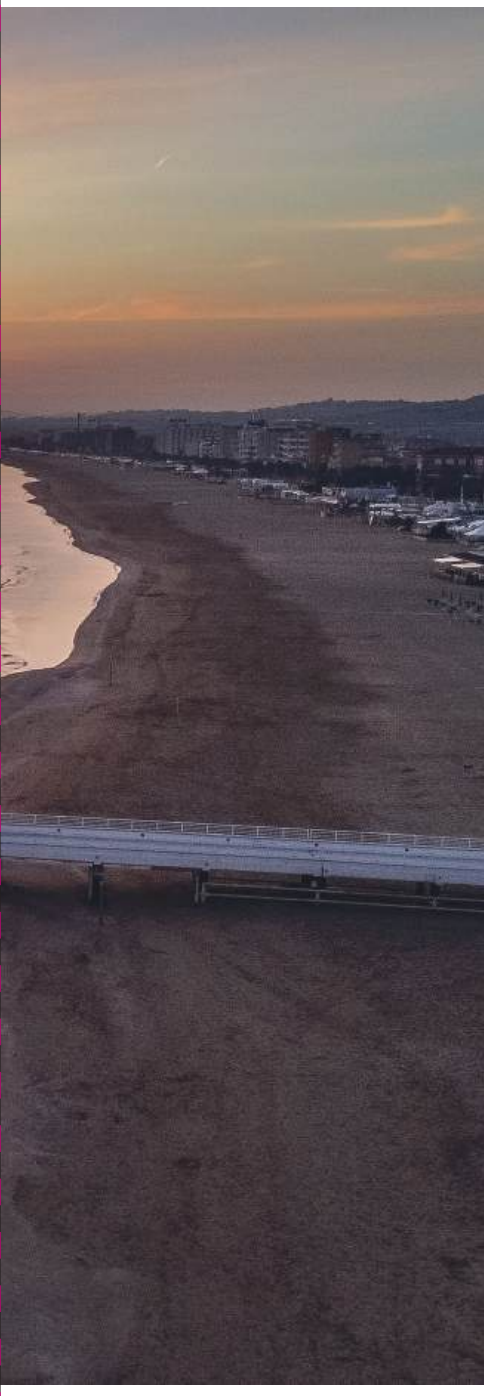


A CITY TO EXPERIENCE

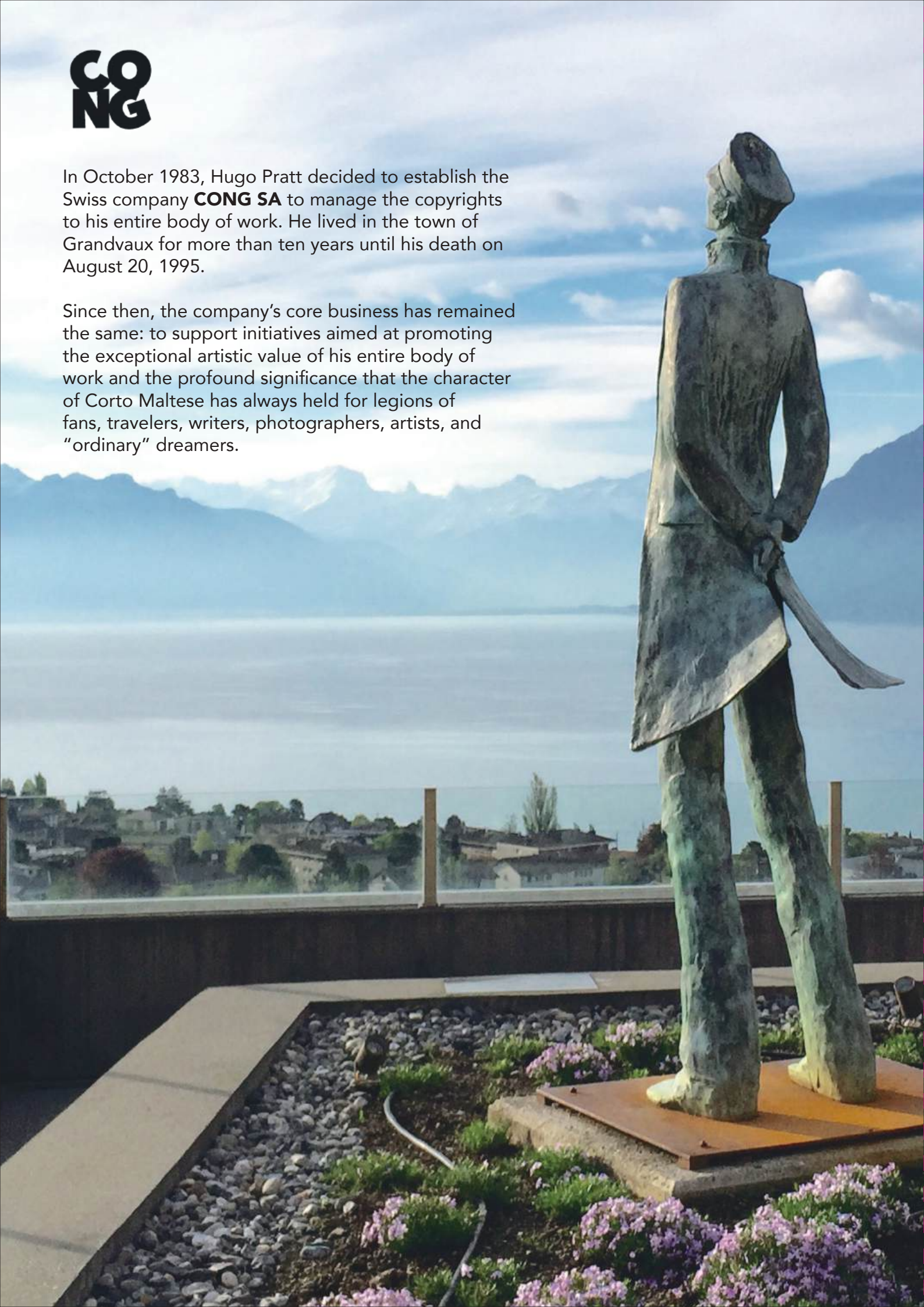








Senigallia is more than just the sea. The historic center retains the layout of the ancient Roman city and offers an architectural heritage of great interest, from the Rocca Roveresca to the Portici Ercolani, from historic squares to noble palaces that tell the story of centuries of history. Strolling along the Misa River to the harbor, you'll discover a city on a human scale, where the urban landscape blends seamlessly with the natural one. Senigallia's tourist offerings stand out for their wide variety. Alongside the traditional beach vacation, the city offers major music events, cultural tours, sports activities, outdoor tourism, and food and wine experiences that showcase the finest products of the Marche region. The calendar of events, spread throughout the year, helps make Senigallia a lively and dynamic destination in every season. An open, curious, and creative city, where the sea becomes the horizon and culture an opportunity for dialogue. Senigallia welcomes its visitors with the laid-back atmosphere of its beaches, the richness of its history, and the energy of its tourist and cultural initiatives. It is a city that invites you to stay—but above all, to return.



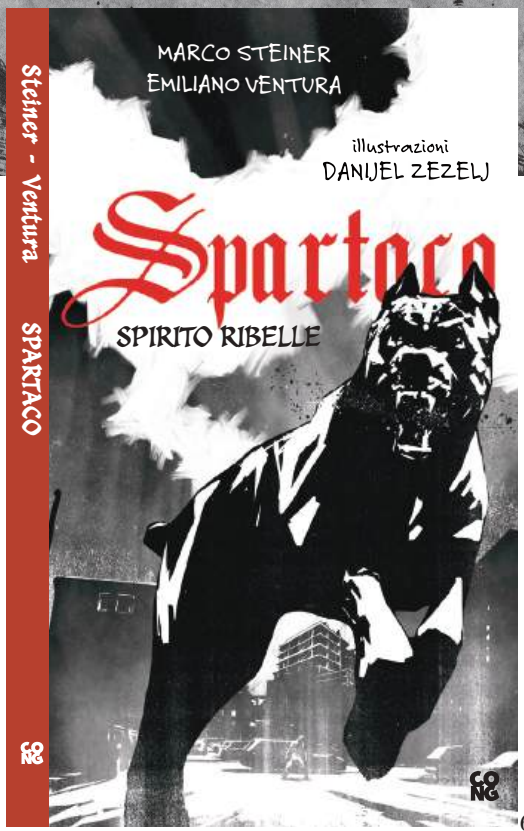
In October 1983, Hugo Pratt decided to establish the Swiss company **CONG SA** to manage the copyrights to his entire body of work. He lived in the town of Grandvaux for more than ten years until his death on August 20, 1995.

Since then, the company's core business has remained the same: to support initiatives aimed at promoting the exceptional artistic value of his entire body of work and the profound significance that the character of Corto Maltese has always held for legions of fans, travelers, writers, photographers, artists, and "ordinary" dreamers.



IN THE MUSIC OF THE WIND —originally published as a novel by Salani—this comic book adaptation tells the story of a perilous journey through deserts, oceans, and the silence of Morgan Jones, a Welshman who landed in the far south of Patagonia in the late 1800s. This marks artist **Giovanni Robustelli's debut in the world of comics.**
Text by Marco Steiner

***SPARTACUS*, the rebellious spirit**. The story of the valiant Thracian gladiator who incites the slave revolt is reimagined for our times and enriched by Danijel Zezelj's stunning, cinematic illustrations.
Text by Marco Steiner and Emiliano Ventura



SPARTO

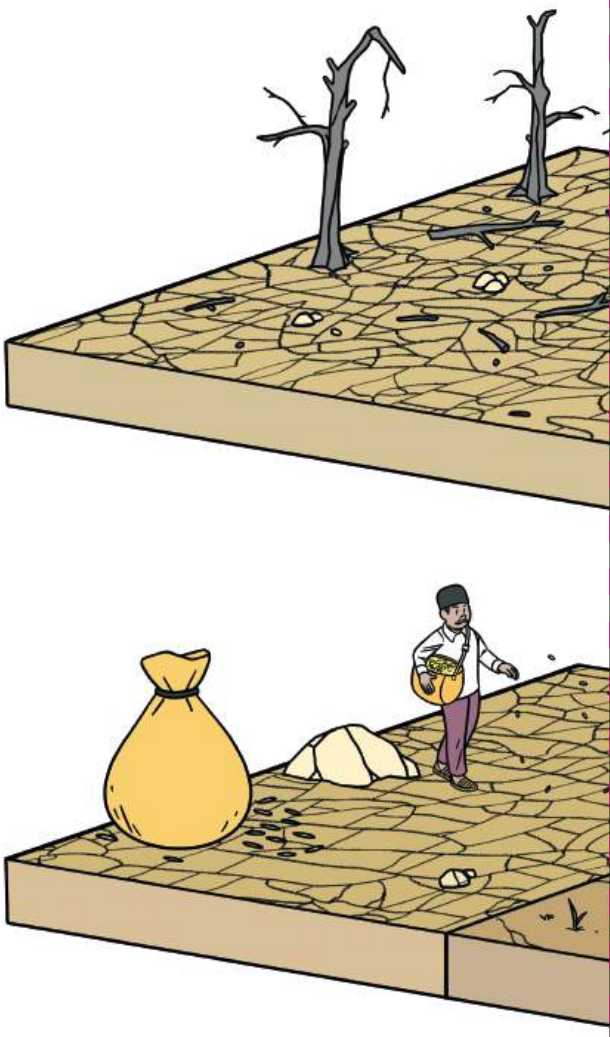
COMBAT DESERTIFICATION

Desertification is considered one of the world's major environmental problems and something that the UN has been fighting since 1994. At Favini we are always on the lookout for ways to help the ecosystem whilst making fantastic paper, which is where our latest environmentally conscious Sparto paper comes in.

The Esparto grass, used in this paper, (as well as other products such as clothing, shoes and homewares) thrives in warm climates and arid terrain. As it loves these conditions it acts as a protective barrier against desertification. So, by using esparto grass we are increasing the amount that is sustainably harvested and directly helping to combat desertification.

It's this story of problem to solution that we are delighted to share in this booklet which demonstrates the superb qualities of Sparto.
We are sure you'll agree that what you hold in your hands is an incredibly special paper that not only delivers on performance but for the environment too.

Sparto is FSC™ certified, uses 100% hydro-electric energy produced in-house and includes esparto grass, post-consumer recycled waste and sugar cane.



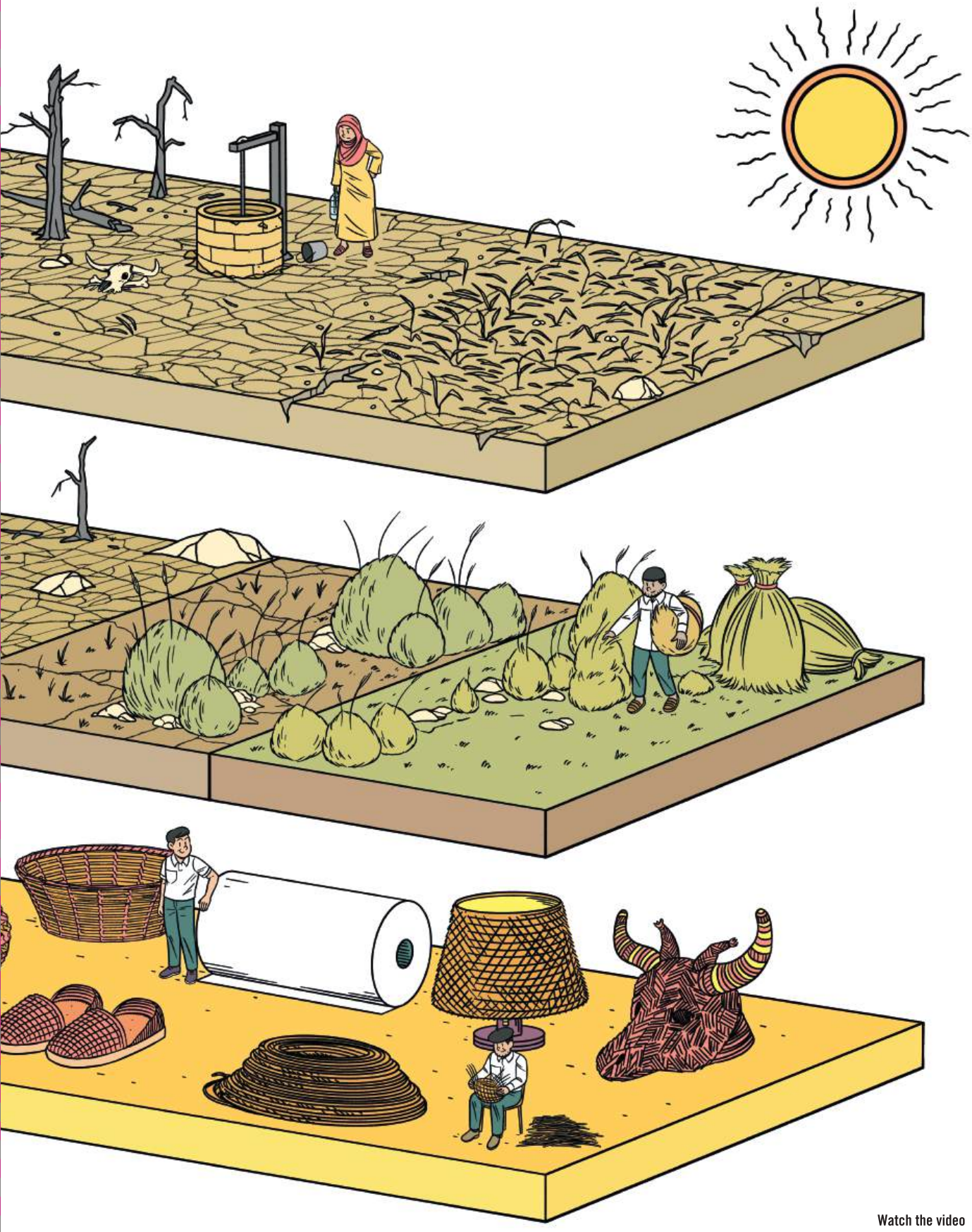
PAPER FROM OUR ECHOSYSTEM: FAVINI'S MOST SUSTAINABLE PAPERS

Sparto is part of PAPER FROM OUR ECHOSYSTEM, the collection which brings together Favini's most eco-sustainable papers including Alga Carta created in the 90's from Venetian Lagoon seaweed; Crush, which upcycles agro-industrial waste; Remake and Refit, which reuse by-products from the leather and textile industries; Shiro Echo, which contains 100% recycled fibre; and Tree Free, which uses cellulose from annual plants (bamboo and cotton linters).
These papers all share the principles of circularity, the reduction of water and energy resources in their production and are biodegradable and recyclable.

www.favini.com

FSC
www.fsc.org
FSC™ C001810
The mark of responsible forestry

FAVINI



Watch the video

Image taken from our visual book Combat Desertification - Printed on Sparto Snow 120 g/m²

Printing Forward

Petruzzi
Digital Printing

petruzzistampa.it