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Medzinárodné sympóziium BIB 2009  
International Symposium BIB 2009



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# Miscellany



## The Relationship between Illustration and the Text

- 1/ Example of discovering communication of an illustration and a text in a book selected by the lecturer himself/herself
- 2/ Compare the strategies of illustrators of various editions of Lewis Carrol's book Alice in Wonderland



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## International Symposium BIB 2009 Biennial of Illustrations Bratislava

### Theme:

The Relationship between Illustration and the Text

- 1/ Example of discovering communication of an illustration and a text in a book selected by the lecturer himself/herself
- 2/ Compare the strategies of illustrators of various editions of Lewis Carroll's book Alice in Wonderland

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**Viera Anoškinová** (Slovakia)

Coordinator of International Symposium BIB 2009

## Foreword



*She studied at Comenius University in Bratislava, Philosophical Faculty, Department of Theory on Visual Arts. Later a postgraduate study at Academia Istropolitana in Bratislava. Since 2001 she was a gallery director; the gallery focused first of all on graphic art works and book illustrations. She worked as a curator of exhibitions both in Slovakia and abroad and she wrote number of articles. She is a jury member at The Most Beautiful Book in Slovakia competition and a co-ordinator of an International BIB Symposium since 2007. She has been working with BIBIANA, International House of Arts for Children, BIB Secretary since 2009.*

Biennial of Illustrations Bratislava is an exhibition of picture book illustrations. An illustration, how else, is more or less connected with the text. The question whether the illustration is only a depiction of the text or vice-versa, whether it extends the text, was frequently discussed by the experts – both experts on visual arts or literature. From the point of view of book illustration history one can define two lines: the first one is the matter-of-fact line – a realistic illustration, illustrating the story of a book in a narrative way; the second is the imaginative line that is not necessarily related to a visual depiction of the contents but completes the story of a book freely. The realistic illustration is based on the idea of image story-telling, the aim of which is a didactic one, i.e. to provide the reader with true picture of the written word. This didactic aspect is significant especially with small children being in confrontation with the real world for the first time just through education books – A.B.C. books, atlases and encyclopaedias. Through matter-of-fact illustrations of fictive literature, as for example fairy tales, children get, on the other hand, an idea about non-existing things, e.g. fantastic beings as dragons, gnomes or wizards. The imaginative illustration, in contradiction to the matter-of-fact illustration, is based on an abstract depiction of the book characters with the purpose to develop the imagination of a child.

I think it shall be interesting to listen to the contributions of this year's Symposium as the main topic is "*Relationship between Illustration and Text*". This topic is supported also by one of the secondary title of the Symposium "*Example of Heuristic Illustration and Text Communication in a Book Selected by the Lecturer Him/Herself*". The genres we today consider to be genres for children, i.e. the myths, fairy-tales, parables and fables, were ori-



ginally genres for the adults. Also those who collected folk-tales and legends (e.g. Grimm brothers, or Pavol Dobšinský in Slovakia) did so for the adults. Because when we think about stories for children, we often see how many “not-for-children” moments there are. Only later they became a literature for children. And therefore it is not so special that the best human imagination books that are at present connected with literature for children, are in fact not very much for children. They exceed the children age category through their complexity and philosophical messages and they become a property of all generations.

Also the book “*Alice in Wonderland*” is such a book. The book was written by Charles Lutwidge Dodgson (1852-1898), an English mathematician and lecturer at the Oxford University, better known under the pseudonym Lewis Carroll. We know that mathematicians are often people with great creative imagination and sense for admirable combinations, paradoxes and nonsense. Also Lewis Carroll had sense for wonderful and crazy nonsense – and his Alice has been travelling in that fantastic nonsense world with childish certainty and in a trouble-free way. Her experiences may entertain not only children, but parents and grand-parents and young people as well.

Alice is a book observing the world with childish optics. At the same time it is a book full of contradictions – a book full of fantasy that is built on strict logic sequence at the same time. Carroll speaks there using puzzles, ciphers and symbols, similarly as Exupéry do in his *Little Prince*. You can find always something new, different and unexplored when reading this book anew. The logic of his world behind the mirror is logic of a dream, whe-

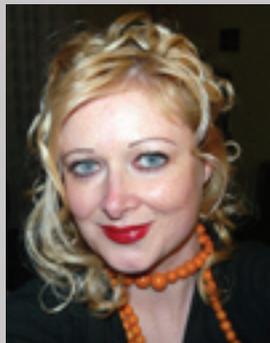
reas it was only a dream of the main character of the stories, as we find out at the end.

I have not spoken about Alice incidentally for so long, as the latter secondary title of the Symposium is a Comparison of strategies of illustrators of various editions of Lewis Carroll’s *Alice in Wonderland*.



**Barbara Brathová** (Slovakia)

## Alice's Relationships



*She studied at Comenius University in Bratislava, Department of History of Art and Aesthetics. Already during her studies she begun to write not only about visual arts but theatre and dance as well. She has been working with BIBIANA since 1994, as a Head of Biennial of Illustrations Bratislava Secretariat. She is a member of various juries: The Most Beautiful Book in Slovakia, Tripple Rose, Ludovít Fulla Prize, International Jury at Bologna Book Fair, etc. She is a curator of Slovak illustrator's exhibition in Bologna in 2010, where Slovakia was invited as honorary guest.*

The phenomenon of relationship is an extremely super temporal and eternal topic. A relationship of a man to man, to the nature, environment, things, situations, life and world, but also to ourselves. We have a relationship (but we do not need to have it) to anything and to anybody. Under specific circumstances and conditions. We can have a *relationship to a book* (and we should have it). There are both indifferent and mutual relationships, separate relationships, but also relationships among each other. The relationship of an *illustration and a text* is of that kind. Do they function as partners? Are they in harmony or in contradiction? Do they go side by side, or against each other? Do they support each other or are they in conflict? This year our international symposium should deal and confront with all these nuances comparing the strategies of illustrators of various editions of L. Carroll's *Alice in Wonderland*, or examples of heuristic illustration and text communication in a book selected by the lecturer.

*Alice in Wonderland* could be deemed to be a well-trodden book and maybe even profaned to a certain extend. But its repeated existence has always been whispering us that the story is dangerously current and may be applied to each period, each situation and each of us. Alice also deals with her own relationships and connections, her own watch and rabbits, mirrors and miracles, sense and nonsense, simply the labyrinths she gets lost in and she finds herself in, as well as we do lost and find ourselves. She offers a large diapason of options to an illustrator to present his fantasies and fictions. How to visualize the text to an attractive visual art form, how to potentiate it, to support it, or to conform to it submissively, or vice versa to show the dominance. In the illustrator's work his personal relationship to the



theme and its content is profiled subconsciously. In his attitude to the visual character he clearly presents how he feels the text, how he understands it and how he shall make it understandable for the others. And maybe not. Can we understand Alice? Can we understand her relationships? Also we – adults – are often chaotic how to answer these questions (better to say, it is especially the case of adults). We meet Alice somewhere there (also in the relationships), we are subconsciously there, in a Babel of unexpected and crazy situations. We have been living in our relationships (of whatever kinds and types) and we resemble to Alice (whether we admit it or not).

Let us confess there has still been something to wonder about in this world, repeatedly and with the same intensity as anytime before, to marvel at, to be surprised about and to be amazed at the same time. Often we are able to live and accept so absurd situations that we have to perceive Alice in Wonderland as, at least a bit, lovable (whether we like it or not). I am curious - at least as much as Alice was – how did the illustrators and you cope with the topic of the symposium.

Let me thank the Co-ordinator of the International Symposium Mgr. Viera Anoškinova for preparing the symposium, thank you for your coming to share your professional opinions and confront them with the colleagues from different countries in a creative atmosphere. I suppose we shall analyse not only Alice's relationships but that there are many things we shall marvel at (hopefully in a positive way) in these days.



**Kirsten Bystrup** (Denmark)

## Hanne Bartholin's Children's Book as an Example of the Relationship between Illustration and Text



*She works as a librarian in the Danish Centre for Children's Literature in Kopenhagen. She has been dedicating herself to book illustration from various points of view, as a librarian, author of book reviews, editor and a teacher.*

I'd like to address this year's theme by showing examples of the work by a recent Danish illustrator called Hanne Bartholin. When we talk of the relationship between illustration and text, we must mention Hanne Bartholin. She demonstrates important aspects of the picture book in Denmark today, and has created a highly personal image-world for a whole range of picture books, a selection of which will be examined in the following.

You can see one of the examples in the exhibition, *The Little Yellow Girl*.

Hanne Bartholin was trained at The Danish Design School in Kolding and worked for twelve years as a newspaper cartoonist and graphic designer before she made her first picture book in 1998. Alongside her work with picture books, she has been, and still is an estimated teacher at The Danish Design School in both Kolding and Copenhagen.

It is characteristic of Hanne Bartholin's work that she always creates an integral whole from a narrative or a book. She is not content merely to create the figures and set the scene. Instead, she takes great pains to make use of all the narrative possibilities that the medium of the book puts at her disposal.

It is immaterial whether the story is created by her or by someone else, for Hanne Bartholin makes any story her own. She has taken a hand in the making of many of her picture books, either by presenting an idea, or by providing an author with visual inspiration.

The point is that Hanne Bartholin rather than merely illustrating a story, aims to transform the text into pictures. You might say that she works as a co-author, with



*Finn Herman, cover*

her pictures as an essential part of the narrative. There is a close relationship between illustration and text; the text is not more important than the pictures, and the pictures are not more important than the text. I can find no better way to describe the picture books by Hanne Bartholin than quoting the definition of a picture book made by Barbara Bader when she sees the picture book “as an art form that hinges on the interdependence of pictures and words, on the simultaneous display of two facing pages and on the drama of the turning of the page” and says that a picture book is “text, illustration, total design”.

## The two books

Hanne Bartholin has produced 20 picture books. The two I have chosen to talk about are from 2001 and 2008 respectively. They represent two different examples of the visual narratives of Hanne Bartholin.

The title of the first one is *Finn Herman*. Finn and Herman are boys’ names in Danish, and are a kind of old fashioned and bear some odd connotations. It is definitely not a frequently used name, particularly not the juxtaposition of the two names. However the picture does not show some old-fashioned geezer: it is a crocodile. Not a wild crocodile, but a cute pet, belonging to an upper-class looking lady, who is pointedly dressed up all in pink – the fur is pink, the hair is pink, the gloves have pink dots and the jewels is pink and blue, and also the eye shadow is blue. This lady is a mighty fine lady!

This cover illustration gives the reader an expectation of a wild and crazy story.

The second book is called *The Little Yellow Girl* and the picture on the front page sends a rather different signal than the former one. There is no irony in the narrative style or the way the figures are drawn. In this picture, colors carries message, the red colors which shows three leaves of a poppy. You can image how big the



*The Little Yellow Girl, cover*

poppy must be compared to the little yellow girl who in fact looks very small, drawn in medium shot.

The direction of her gaze and the expression on her face convey the happy and expectant bond between her and the flower. This picture is very plain and simple and depicts a soft feeling compared to the first one.

### Analysis

In the following analysis of these two books I will pose the question: How does Hanne Bartholin use the possibilities that the picture book offers as narrative tools?



*Finn Herman eats a cat,*

*Finn Herman on one  
footstool,  
Frontispiece*



### Finn Herman

The story about the crocodile Finn Herman is a wild and crazy story about a very hungry crocodile which, on a shopping trip to the butcher's looking for something tasty for dinner, manages to consume a duck, a cat, a dog, a boy, an elephant and a man in a yellow hat. And please note: the "mother" (the "lady" in the story) never notices, so concerned is she about how dangerous it is for crocodiles to go into town! See the picture on the title page, and please note the size of the crocodile: it is standing comfortably on one stool, almost the same size as the crocodile himself.

So it doesn't strike her as odd that the crocodile grows significantly larger during the course of their shopping trip. Every time Finn Herman devours one of the unwitting creatures he meets on his journey, Hanne Bartholin allows the reader to share in the secret of the atrocity at the next turn of the page.

Thus, while the unsuspecting lady is telling the crocodile to be careful, we as readers learn the meaning of the word "Gulp"! In Danish "Haps!".

The sixth time we witness the meaning of the word "Gulp!" we are fully aware of what is happening,



*Finn Herman eats the man with the yellow hat,*

- noticing the remarkable growth of Finn Herman.

“Then Finn Herman eats one ham, two chicken, three hamburgers and twenty six small, delicious sausages.” At the end of the story, the lady and the crocodile are having a party -

- and we can clearly see how Finn Herman finally has grown so big that his enormous size can't even be contained within the limits of the picture book – we have to unfold a double-spread to see him in his full power and glory. While at the beginning of the book he was able to lie on just one stool, by the end no less than 7 stools are needed to bear his weight.

Considering Barbara Bader’s comment of the nature of the picture book, Hanne Bartholin is very consciously using all the tools the picture book offers the illustrator. The way she involves the physical elements of the book is remarkable. She allows the reader to share the atrocity of the crocodile by using “the drama of the turning of the page” and she uses the physical form of the book as a narrative element closely connected with the content of the story too.



*Party,*

It should also be mentioned that she is acting as co-author in making her own ending of the story. She tried to convince the author to make an ending where all the living creatures eaten by Finn Herman were having a big party in his stomach. The author did not agree, so Hanne Bartholin created her own happy ending as she believes that a story for children should always contain hope.

“If you feel sorry for a duck and a cat, a dog and a boy, an elephant and the man with the yellow hat then here you have a pair of crocodile scissors.

And if you feel sorry for a crocodile whose name is Finn Herman then here you have a crocodile needle and a crocodile thread. Best wishes, The illustrator.”



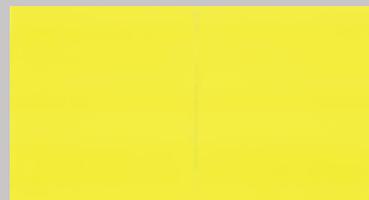


*The Little Yellow Girl,*  
*cover*

While the characters in Finn Herman are portrayed with more slap-dash, provocative strokes of the pen, a style developed by Hanne Bartholin during her career as a newspaper cartoonist, *The Little Yellow Girl* is quite different. It is more quiet and meditative and pretty.

I am going to read the book for you and I would ask you to note two things:

1. One is the way Hanne Bartholin uses the color as a narrative element
2. The second is how she includes the simultaneous display of two facing pages to form a landscape, which comes into existence when the reader opens the book



Flyleaf  
It is all yellow.



Title page  
Please remark the yellow sun.



The story begins, and I read:  
„Once upon a time there was a little yellow girl and a little red girl. They did not know each other.



The little yellow girl lived in a big yellow field.



The little yellow girl planted a seed in the field. Every day she watered her seed with a little yellow watering can. One stem came up. It grew. It got leaves and a bud. It became bigger than the little yellow girl. One day the bud opened up and transformed into a red poppy. How happy the little yellow girl was.



The little red girl lived in a red house in a big red field.



The little red girl played on her swing and baked soft rolls and played ball with herself.



In the evening she lay in her bed listening to the cries of the tawny owls and the foxes' munching before she fell asleep.



The little yellow girl did not have a house. When the sun was shining, the poppy was her sunshade and when it rained she used it as an umbrella. At night she slept beneath her poppy.



One night, however, it started blowing and she woke up trembling and looked up at the stars. Then she understood that the poppy had gone.



When the sun rose, she looked over the yellow field. Yellow as far as the eye reached. The little yellow girl cried.



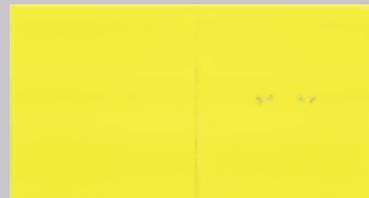
As she stopped crying, she thought she saw a glimpse of something red far, far away. Perhaps another poppy, the little yellow girl thought and set out. She walked for a long time. She could no longer see the thing that might be another poppy. But she continued to walk for a long, long time.



And she stopped. She could hardly believe her eyes. She had come to a place with not one, and not ten, and not a hundred but thousands and thousands of red poppies. The poppies were everywhere. She walked up and down beneath the rows. She shone as a sun. She did not know it yet. But it was in this field of poppies the little red girl lived in her little red house.



(The girl climbs the stem of a poppy – remark the swing. And this is the last page of the book – one might think: end of story)



(Watch however the flyleaf – yellow as in the beginning, but this time with two pair of feet added.)

The story ends and the prelude to a meeting has been told. But as readers we are not disappointed; the illustrator assures us: yes, they have met and right now they are playing together.

As you will have noticed, Hanne Bartholin uses color as a narrative element. Yellow glows with light and power, while reddish orange is filled with inner warmth. The colors themselves convey the mood and feeling, regardless of whether they are used to create formal backgrounds or take shape as hills and fields in the landscape. The pictures facilitate for readers' emphatic involvement.

As different as the two mentioned books are, they still share important similarities which I find significant in the work of Hanne Bartholin. Her skills and craftsmanship and her knowledge of the possibilities of the picture book are impressive. For her, the picture book is "text, illustration, total design", it is an art form which



she has chosen consciously as it offers her the greatest amount of artistic freedom.

In her visual narratives she addresses children on equal terms with adults. At the same time, you find a dual address in her works. Finn Herman is not just another entertaining story for children. It is also a story of what you might call blind mother's love and the impact on the spoiled child. The story of the little yellow girl is not just another didactic story of the importance of friendship so common in picture books for children. Instead, Hanne Bartholin focuses on the reality of feelings that every child may recognize. At the same time she gives life to the radiant moments of childhood that adults remember.



**Małgorzata Cackowska** (Poland)

### The Relation between Text and Picture in Picture Books in Poland, and its Potential Socio-Political Implications.



*She works as a pedagogue at Gdańsk University in the Philosophy of Education and Cultural Studies Department. Her interests are social and cultural contexts of education in the area of picture book for children. She is an author of plentiful articles devoted to artistic and popular picture book for children in Poland and in the world. She lectures the Knowledge about Children's Book and Methodology of Social Sciences.*

In my presentation I discuss the idea of the relation between picture and text in chosen picture books, but I refer to the broader context of their interconnection with social ideologies. The context to which I make reference is Poland, as I am not only a researcher of its culture, but also its 'child' – I grew up in Poland, I try to understand its culture and have a feeling that I am able to interpret its phenomena. Secondly, a strictly formal analysis of the quality of relation between text and picture is less interesting for me, as for a researcher within social sciences, than the analysis of social implications of this relation. In my research I deal with a social construction of meanings of picture books' content and form, so also with what kinds of discourse and ideology determine the conditions of picture books' production in societies under analysis.

In the beginning let me mention that the idea of 'picture book' is understood here, after Lawrence R. Sipe<sup>1</sup>, as the unity, the synergy of words and pictures.

For my description I have chosen picture books which deal with sexual education. This topic – in the sense of not only the very sex, but, which is amazing, of sexual education – has become taboo in Poland! I will attempt to present this fact in my presentation. First, however, I will say about the possibilities of picture-text relation in chosen picture books connected with the problem I am interested in.

<sup>1</sup> Sipe, Lawrence, R., (2001). Picturebooks as Aesthetic Objects. In: Literacy Teaching and Learning, Volume 6, Number 1, p. 23



## Example No. 1.

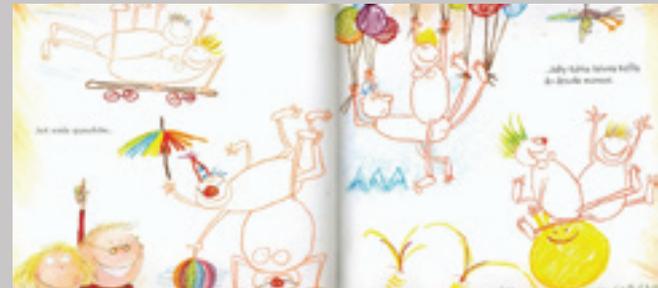
*Mummy Laid an Egg.* Babette Cole, Nasza Księgarnia, 2004<sup>2</sup>

It is a picture book with a type of narrative illustrations. Most often, illustrations, almost in every double page spreads refer to the text very loosely. First of all, picture narrative has been applied there, the one which is accompanied with a short, simple text (according to one of Torbsen Gregersen's criterion). The style typical for Babette Cole consists of water paint and ink, irregular shapes, specific mess (especially in case of presenting a child's style of life), box-method: presentation of the happening story's world here and now by tools other than the presentation of child's imagination (here: stylizing a child's drawing with colored pencils).

The book deals with sexual education, but also touches upon the problems of a generation gap. One day, parents of ca. 8-11 year olds decide to tell them where children come from. They start with the differences of boys and girls' early life, and end with the way of their conception by Mom, i.e. being hatched from egg which their Mom laid on the sofa. B. Cole presents parents on pictures as 'elderly Hippies', which possibly explains their non-valid and even untrue knowledge about child's conception. She presents children as those who actually live in a Hippie style, accompanied by numerous pets and in a monstrous mess. Children though, know better and do not believe in these 'gloomy bullshit' told by parents and provoked by them reinterpret the idea to

them. They use drawings to tell them their own version of child's conception and birth, the one which is true but illustrates the children's idea of these 'things'. Both visual and textual narrative leads to a culmination point – as it shows being the most controversial and fiery problem in Polish mentality – to a double page spread where the text clearly shows that *'there are many ways in which Daddy's tube should find a way to Mummy's whole'*, whereas the illustration presents a children's imagining of these ways.

A book ends with the presentation of birth giving and parents' shame that children 'know almost as much as they do', and that this is what reproduction in the world of humans and animals is all about. The above mentioned double page spreads made the whole Poland astir. Text is short, simple and announces certain fact, does not raise any suspicions, and it is exactly the illustrations which present something that took on a political dimension. It is exactly the four funny examples of children's imagination which have been labeled in Poland a 'Kamasutra for Kids'. In the opinion of exceptionally conservative critique, this book, due to this illustration,



*Mummy Laid an Egg,*

<sup>2</sup> First Publisher by Jonathan Cape, one part of Random House Children's Books UK Ltd.1993



constitutes a 'promotion of sex and nothing else! There is no word of love!'. The publisher was advised by many to withdraw an edition for its own good. And this is what happened. The edition had been sold out through the Internet website Nasza Księgarnia dirt-cheap (6 Polish zloty). Only a few books, distributed earlier, were left out in some book stores. This fact exemplifies how a picture loosely related to text may change the publisher's policy.

### Example 2.

*Where do the children come from?* Marcin Brykczyński(-text), Paweł Pawlak (il.), Nasza Księgarnia, 2004

The Publishing House Nasza Księgarnia, in order to save face in this situation, published a book of Polish writer illustrated by a famous from a few latest editions BIB Paweł Pawlak ( a Winner of Złote Jabłko (Golden Apple) Reward in 2007). Artistic concept applied in this book is similar to that of B. Cole: a world here and now is presented in a different style (a painting technique often used by Pawlak) than the world of children's ima-



*Where do the children come from?*

gination (also, as by B.Cole, a style of child's drawing). Text is a rhymed lyric connected with the answer to the question asked in a title. Illustrations are here also narrative, but they are diversified: In parts which are most essential for breaking a 'taboo' they take a style of almost literary reference to text, are a specific tautology and a visual empowering of text. Thus they are – in comparison with B. Cole – very much politically correct. Special attention should be paid, in the context of the above discussed first example, to the picture of parent's 'bed scene'.

The text says that Mom and Dad '*want to be together, hugged tight in the night, as when they hug each other, they feel greatest delight*'. The picture shows Mom and Dad in a position most close to classical, lying in bed, certainly in the night, as part of the Moon is visible in the dark-blue sky out of the window. I believe that such visualization is to empower the unity of expression, the coherent perception of the world in this sphere presented by the text, author and illustrator. This situation, the only one appropriate and the only one accepted by conservative Polish opinion, referring to presenting the conception, an illustrator enhances by another element: a book is situated on a night table and thus, by its shape and a book-mark sticking out, suggests being a Holy Bible. What strikes in this situation is showing parents naked, not covered by a blanket, but, first of all, having there a child in the front – a girl sitting in front of the bed, curled up. However, it is obvious from the very beginning that she is a narrator, and, as a half – fictitious creature, may appear wherever she wants. In this particular situation she crosses her mouth with a finger suggesting that persons other than a couple of parents must remain silent.



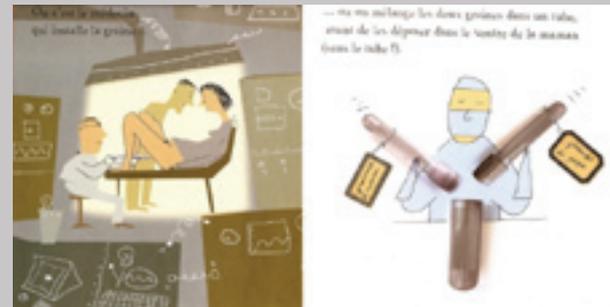
Examples of free interpretations made by illustrators are to be found everywhere, where there are no controversial moments, ex. a girl is chosen for a narrator, spermatozoids and egg cells are personified on endpaper, various nice comments are made, situations mentioned in text are contextualized, or the very drastic moment of birth-giving is presented in a beautiful scenery of roses (maybe they are to symbolize beauty and pain?)

The world presented both in text and in pictures is an idyllic. This book has been perceived with warmth by the recipients. Internet forums about books for children and youth were full of positive posts without a sign of criticism. All that was shown in there was accepted by the evaluators. What was particularly emphasized was the overwhelming love present both in text and illustrations, which emanated mainly from pictures, and which was non-existent, as it was pinpointed, by Babette Cole. Here the promotion of love was observed, there – only sex. The publishing house could not afford the next scandal, so it acted very properly, politically correctly and the book has sold well till today. I will only mention here that since 2005 the Polish political scene has been dominated by right-wing parties and extreme right-wing parties headed by Liga Polskich Rodzin (*League of Polish Families*), strongly supported by a Catholic Church represented by an opinion-forming station Radio Maryja (*Radio of Maria*). The year 2004, the time of publishing of the two books in question, was also the time of left-wing government's collapse and strengthening of right-wing forces fighting for power in the society.

### Example No 3.

*Graine de Bébé*, Éditions Nathan, 2003 Thierry Lenain (text), Serge Bloch (il.)

I decided to quote one more example which comes from a different culture, from France. I want to call for this context in order to show that in some way the editor and author's freedom, especially in the field of picture books for children, is dependant on ideological acceptance or rejection observable in societies. The book '*Graine de Bébé*' was published a year before the two examples quoted above and presents the same issue of sexual education, and also from a child's perspective. Here a girl starts asking questions on the two sides of cover of the book, the questions which mix in her head: on the one hand those concerning the birth-giving and coming to the world, and on the other: those connected with the ways Daddy's seed reaches Mummy's egg cell, so the very moment of conception. These questions get together in the central double page spreads. The convention preserved here is such that the following pictures illustrate every appearing doubt (in girl's mind), so the relation between text and picture is complementary. Among these questions (ex. *Does Daddy give the seed to Mom in a packet? Maybe Mummy eats it in a sandwich? Does Mummy possibly drink it with a huge glass of juice?*) and their adequate representations, there is



*Graine de Bébé*,

one which I want to focus on. This question appears after the former presupposition, having a character of a statement, that *It is Dad who, with his penis leaves this little seed in Mom's vagina*<sup>3</sup>, and constitutes a serious doubt: *'or maybe it is the doctor who puts this Dad's seed into Mom, first mixing it in test-tubes?* Its illustrations on one page shows a gynecological situation, in which a doctor, assisted by Dad, inserts in between Mom's legs something resembling pipette and then, on the second page, a doctor in a surgical mask getting ready to mix the seeds in one test-tube. I want to draw attention exactly to the visual presentation of this situation.

With a typical for him, irregular, feather-like, quite ideographic line, Serge Bloch undoubtedly illustrates the scene, which due to the presence of specialist devices, illumination, computers, a sterile surgery mask of a doctor and various other medical utensils (sometimes as photographed objects) and so on, a conscious Mom and Dad accompanying her, resembles the situation of *in vitro* conception or, maybe insemination. Here, similarly to B. Cole, the illustration responds to text with its own narration and focuses the viewer's attention on the thing only provoked by the text. It is again the example of a politically incorrect illustration, which this time relates not so much to the imaginary world of child's imagination, but to the contemporary reality – still more popular methods of extra somatic conception. In this way, the illustration is awareness-raising, and it accustoms with

<sup>3</sup> I have not written a word in Polish in order not to use a vulgarism or a medical term. The problem of the Polish language is such that names of intimate parts of the body are very much vulgarized, and if one does not want to use such terms (it is still a book for kids!), we are destined to use mainly medial language. I do not know, if the problem in foreign languages is the same.

an image which it depicts. Hence, it plays a different role from text in a book about conception – it educates, it makes such devices familiar...

Honestly, I am not even able to imagine what response such a book would evoke in Poland, especially in a present situation of political clashes taking place around the bill about in vitro conception. It depicts only doubts expressed by children. But it is just because they are so exhibited in a book for children, I am pretty much sure that the book would bring about a moral upheaval. In my opinion, the book will not be published in Poland for a long, long time to go.

### Conclusions

Concept, form, aesthetic tools, especially the relation between picture and text, applied by the artist, author and illustrator in a picture book, does not remain without social implications and meaning. It refers particularly to picture books touching upon taboo topics. In case of Babette Cole and her book, a purposeful, ironic manipulation with the picture relating to text (using an unlimited children's interpretation of all phenomena) results in a scandal in a conservative society. A similar effect might be caused by the book *'Graine de Bébé'*, due to its illustrative interpretation of text and its educational function. However, in case the illustration is subordinate to text and books concept and specially empowering a 'mannerly' text with equally 'mannerly' picture like in case of a book *Skąd się biorą dzieci?* (*Where do the children come from?*) (in the same society), there are no actions undertaken, which would result in a strategy *'ad usum delphini'* applied towards the whole edition of a book! It is even friendly accepted. It is a means to preserve the society.



**Salmo Dansa** (Brazil)

## Alice through the Looking Glass: An Inverted Version



*He is a visual artist and designer. He used to work as an Art Director advertisement agencies. He illustrated more than 50 books and since 1992 he has been focusing on literature for children and young people. His illustrations are exhibited on BIB 2009.*

### Introduction

Time is the essence of narrative. In the same way, the visual narratives are strongly influenced by that concept and usually are radically involved into questions of linearity, simultaneity, fluency and rhythm. Because of those similarities, Children and Youth Literature is a field where, more than any other, the relationship between text and illustrations takes effect. We agree that in children books illustrations are as important as the text itself despite of which one came first in the creative process.

Illustrations can be seen as a combination of three mean elements: conceptual thought, narrative imagination and technical resources. On one hand, each illustrator will focus in a different order of priority. I am convinced that that order of priority exert a great influence in the illustration's character. On the other hand, we can see the publishing environment as another influence on that character.

An example of that influence is that there are very few moments when we can see illustrations as a really starting point of the creative process of children books. As a matter of fact, illustrations are made in a restricted time to fill pre-stipulated spaces on the book pages, sometimes because of the publishing process, sometimes because of the illustrator's methodology. Thus, with some exceptions, illustrations use to be always a second stage of the publishing process.

Creativity in art works is somehow related to a capacity of changing points of view and of giving up of our most used methods, especially those that we master. The main problem of mastering techniques in visual arts is

not to know how to control the tools but to be able to create new possibilities and get surprised with ourselves. It is not an easy task.

Sometimes technical resources use to dominate illustrators in the name of beauty or creativity. The understanding of apollinean and dionysian's duplicity applied in our daily work can help us to perceive how that opposition is the essence of creativity and beauty's relationship. This aesthetical concept is perfectly defined in the Heraclite's phrase: "The harmony is a result of the tension between contraries like the bow and the lyre".

I link this concept of oppositions and complementarities to the idea of the mirror and I followed it in my experiment to create a version of "Alice through the looking glass". That experience was really unusual for me in some aspects like time of work and material in the different stages of the illustrating process. This report describes each stage of the depicting process, explaining the motivations and purposes, including the concept, development, methodology and some publishing adaptations of finish.

### An inverted process

The creative process is divided in three stages: sculptures, text and illustrations. I can't hide that the visual identity and the narrative's capacities of my version was defined by the quotation of John Tenniel's work, but the relation between the text and images in that version was completely changed from the original Tenniel's illustrations and here I will show it to exemplify how this relation is a result of the creative process where those so narrative images from Tenniel was re-elaborated in another technique to play a more symbolic role as a



opening chapters illustrations.

The beginning point of this work is the conceptual approach and I considered the inversion as the concept from where everything comes. The visual identity of my work is closely related to John Tenniel's draws and I underline it as an undissociable part of the Alice's story and the illustration history as well, but to describe that process I have to take the first stage of this process as a first inversion: a creative process of children book illustration that starts not from the text but from the images, actually sculptures.

### First stage

Some of those beggining images I made cutting sequences of pages and gluing then in a inverted order on the third cover of the book. Those works made me think about that inversion. Then, I looked for a "Alice through the looking glass" to make this work using exactly a published Alice's book. Those "sculptures" were really



beginning illustrations for me; I was convinced to pursue a way to make it suitable to an “Alice” children book but I didn’t know how to do it in that moment and that searching took me a long eight years.

Those sculptures and low reliefs were made in the following process:

- a - Model a virtual image in computer using the 3D Studio package.
- b - Slice that image with the illumination tool in as many slices as the pages of the book I intended to sculpt.
- c - Print all slices to use as a guide to cut each book’s page in the format of the slice printed in a linear sequence.
- d - Cut and take out the inside part or outside part of the book’s page depending on the sculpture intended.

The result of that stage was a half face of “Alice” used on the cover, “Tweedledee and Tweedledum” page 25, “Humpty Dumpty” not used in the final version, “The mirror” pages 6/7, two low reliefs used in the original form on the second end third covers and the lateral colon on the right side of the pages 23, 32, 40, 49, 57, 71.

### Second stage

The second stage was to find out a new version to the text.

Because of my belief in the project and the story had been so well known I allowed myself to work on that idea of retelling the story by images, but, as time went by, publishers didn’t demonstrate interest on it and I should take some publishing decisions.

The idea of retelling the story by rhymes came after repeated reads of the text. I saw that there are in the original story some parts told by rhymes, like the Jabberwocky part. Thus, the writer and my mother, Leticia Dansa, decided to make a style inversion by telling the story in rhymes and [the poems]those parts in prose. This inversion brought a light and simplified form directed to a tender age group audience.

That idea of text’s inversion influenced definitely in the following stages making me think about how to transform the images. Until that stage in black and white and extremely symbolic, in colored and more narrative illustrations to be suitable to the children. As the new text has been made I chose some Tenniel’s images to amplify and remake it by collage and after some time combine it with the sculptures.



### Third stage

The challenge during the third stage was to conciliate the idea of using the book sculptures with the quotation of John Tenniel's illustrations. To combine the two kinds of images, I took photos of the sculptures to use them as parts of scene compositions. Some of them were completely changed, losing the original form of Tenniel's illustrations.

I amplified Tenniel's drawings by a craft system and started a collage over that base, summarizing the scene focusing on the most important elements and taking into account the influence of new elements like technique, material, and colors on the compositions.

There are two sculptures in original shape on the second and third covers; four illustrations mixing the sculptures with collages on the cover, the lateral column, a double (pages 6/7) and a simple (page 25); and a vignette and the nine other illustrations based on the structure of John Tenniel's images. Two illustrations I made were not used because of the size of the book.

### Conclusions

To describe a creative process is something that we can do just by memory. Sometimes that description sounds longer, sometimes shorter than the process really was. By the way, this is always made in a narrative way and it is a frame of time.

If, on one hand, most illustrations used to be made in a restricted time to fill pre-stipulated spaces on the book pages, on the other, the pursuit of an authorial process can take a long time specially in an empirical process. I am strongly convinced that associating Art history and empirical process is a way to keep the harmonic tension between contraries.

The idea of oppositions and complementarities and the mirror of "*Alice through the looking glass*" is present at the commentary of Joyce Whalley, and Tessa Cester in their book *A history of children's book illustration*: "all morality and learning were turned up side down, giving an aspect of reality to those images of dreams" and it is a perfect image of how special is the Lewis Carroll and John Tenniel work. Whalley and Cester end that paragraph this way: "Both had others published works, but neither of both had the same success as in the Alice's books where both stories and images are part of our memory".

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**Janine Despinette** (France)

## Alice



*She has been working as literary critic in the field of literature for children and young people. She wrote number of critiques on books for children and young people published both in French and foreign journals. She was member of selection committees and juries for awarding literary and graphic prizes and awards in France and abroad.*

We are in this Symposium to talk about Relationship between Illustration and Text and to compare the strategies of illustrators of various editions of Carroll Lewis book: *t*. And I am here, today, I suppose, because, in 1983, I had the privilege to dream, to think and to write about this relationship between this text and its illustrations...with in my hands quite all essential editions publishes in the world at this date...since the Lewis Carroll facsimile (MacMillan London 1886) and the John Tenniel 'first edition (MacMillan 1885) to the Dušan Kállay (Mladé Letá 1981) the last published. Quite fifty books with illustrations by fifty artists from everywhere in Exhibition during an exceptional Event organized by the British Council and the National Center of Art and Culture Georges Pompidou in Paris to celebrate the 150 birthday of the author: *Visages D'alice* (to remember see the book *Visages d'Alice*, Gallimard 1983). It was 25 years ago...I am here, also, because I remember an other Symposium on Pictures of Alice by Lewis Carroll in Bratislava at the Slovak Film Institute in 1989. Like topic, for the first time, *Picture in book and animated film for children...*

But we are in 2009. I am not one Lewis Carroll exegete but I am a critic and founder of the CIELJ and in the cyberspace the site RICOCHET: on the net we can see more business than Art. Today like yesterday arrive in my hands Alice's new books or new projects. Then, today like yesterday, I ask myself about the special relationship between this TEXT and its illustrations on the line of TIME. If we start to analyze why ALICE is so important in the History of our modern culture and not just in History of children's literature we must start, today like yesterday, from the first version manuscript with the sketches by Lewis Carroll himself and we don't forget



*The Family of  
Lewis Carroll,*

that the oxfordian professor of mathematics Dodgson have seven sisters, don't forget also than he draw like he write, all the time since his childhood and he was still one of the best portrait photographers of his time in England.

*Alice in wonderland*, this book writing for an teenager of the Oxfordian Society very intellectual and sophisticated (now we know her by the photography and we know than it is herself ALICE who ask to have a writing copy with sketches of this "story" like Christmas' gift.... this book stay like Lewis Carroll wishes it: always old fashion and up to date blending. Like Peter Hunt wrote "in history of children's literature Alice's Adventures marked "the first unapologetic appearance in print, for readers who surely needed it, of liberty of thought in children's books". Subversive liberty of thought, for that, the book is also a work of children's literature that in the course of Time enters the literary field assigned for adults more and more assertively like said the professor Frantisek Holešovský. And I think than Dušan Kálalay said today like yesterday "if in case of other texts it is possible to speak even less about the author it is not possible in the given case, due to some sort of strong and deep connection existing between CARROLL and his work, between him and ALICE and the children as such.

Listen : "Espace TEXTE" Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do... on or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it and "what is the use of a book" thought Alice, without pictures or conversations? She was considering in her own mind (as well as she could, for the hot day mad her feel very sleepy and stupid) whether the pleasure of making a daisy chain would be worth the trouble of getting up and picking the daisies, when suddenly a White rabbit with pink eyes ran close by her.

Since the first line ALICE on the surface is clearly not true to ordinary experience. But waking life, as most of you know it must function as if they are unreal, as if chaos is amusing non sense and for artists illustrators the book is certainly true like an extraordinary but familiar experiment, the dream before the work.

But you know the TEXT and everyone, here, know that also : regularly new exegetes, psychologies, psychoanalysts, sociologies or poets tried to explain why the ALICE dream is always seen from « ALICE's point of view, and



*Illustration by  
Lewis Carroll,*



*Alica u zemlji čudesa,*  
Zagreb, 2002  
*Andrea Petrlik Huseinović*



for what, after all, the dream is Alice's dream and not CARROLL dream... In fact CARROLL's thoughts on his creation provided important keys which took ALICE in interesting visual directions because He is also DODGSON the photographer: in the book's evolution in both images and design to be mindful of the Text. Its spirit, its language and "it is calculated pandemonium" he said. Graham Owenden wrote in his ILLUSTRATORS OF ALICE (1971) "his photographic work is gentle but profound comment upon the fleeting moments of that precious Time of transience between the reality and the dreams of childhood". Today The Adventures are always the same, words are always the same, but the sense of words in the ALICE'S graphics commentary can be different in subjective interpretation by the illustrator who choose dream on this text. The IMAGE, the concept of childhood has changed but the myth of the CHILD is always questions and challenge. Why we are in this symposium? Certainly because a WHITE RABBIT in velvet jacket escape from the Lewis Carroll and Andrea Petrlik Huseinovic dreams captured our own interest about new form of cultural expression in the world. We can see with this poster there are no limits for artistic imagination, when the reference is so universal than Alice's adventure. And we can see also: to work for an illustrator is always deconstructing

and reconstructing words to give a personal touch at these questions. I appreciate the wonderful B.I.B. joke to pass the GLOBALISATION PHENOMENON IN ARTS at the Carrollian ALICE'S Adventures in the WORLD of illustration books. In France, in 2006, when the Centre de Promotion du Livre de Montreuil who organize FIGURE FUTUR Competition had offered up to the imagination of young illustrators to illustrate, again, ALICE or PETER PAN....1416 young artists from 54 Country of 5 Continents had participate.

There is illustrators will apply visual metaphor to literal texts mainly with the intention of increasing their impact to make an idea more mad, more funny or more concrete for the reader. If he is an artist, a graphics illustrator is conscious of his work must take care to announce his own accent since the cover of the book. It is my critic point of view: one problem modern illustrators have when they choose their own personal variations, is how to break away from the commonplace to avoid the self evident... when they treat subjects that have already been illustrated by the others more and more before. It is important to hear and understand Barbara Horvátova when she said: "the marginal space offered to young artists now ...and also certain re-understanding of the book as an artifact and gradual return to the book as piece of Art that has been sold at the same time (and this is important) gives at least a symbolic anticipation of profiling positive facts rediscovered again...) With new techniques, new visions and new names are there, today." May I have also new generation of readers who read directly English or American version to discover the "Wonder-World".

Today like yesterday Alice's approach is question and challenge.

**Klaus Doderer** (Germany)

### Different Ways to Illustrate Nonsense Poems

About nonsense poems and the difficulty to illustrate them



*He is a Professor Emeritus of Literature at Johann Wolfgang Goethe University in Frankfurt am Main. He founded the first research institute of children and youth literature. He wrote theoretical books about some literary genres like fable, short story and fairy tale, about the history of picture books in Germany and about modern children theater. He is also the initiator and editor of the first encyclopedia of children literature. He was founder and first president of the International Research Society of Children Literature.*

If an artist has to illustrate a *story in a realistic style*, then the facts, figures and events, which are described in the text, are the models and give the intention. The text offers the characters, their environment and the moments of the events. All these parts are parts of the reality.

And if an artist has to illustrate a *fantastic story*, then she or he can also take the themes and ideas out of the text. It is the narrator, who has described in his way the surreal subjects, for instance monsters or robots, also the science fictional scenery, in which the events go on. It is the writer, who has created and performed his world. And the illustrator has the opportunity to decide, which moments he wants to illustrate, to which figures he wants to give his special accent and also in how many pictures he wants to show the run of the story. The illustrators are the stage designers and the visual dramatists of the author's text.

But what about to illustrate *nonsense poems*? Nonsense poems often have no consequent story. They are funny and delightful playgrounds for words and rhythms, but now and then not full of sense. A look into the new „Oxford Encyclopedia of Children's Literature“<sup>1</sup> offers under the item „literary nonsense“ a description of that literary genre.

What „literary nonsense“ means? There is to find disorder. The text is full of inconsequence's, pointlessness, senselessness, absurdity and incongruity.

<sup>1</sup> The Oxford Encyclopedia of Children's Literature. Jack Zipes, editor in chief. Oxford 2006. Volume III, 165-168. Entry „Nonsense“, revised by Kimberly Reynolds.



I may give you a very short example.<sup>2</sup> The words are in German language, but they seem very odd.

### **Von Dideldum nach Butzlabee**

*Ich häng den Mantel um und geh  
Von Dideldum nach Butzlabee.  
Ich geh (und häng den Mantel um)  
Von Butzlabee nach Dideldum,  
Von Belabutz nach Dumdeldi,  
Von Beladum nach Dumlabee,  
nach Dum  
La-  
Bee.*

There is a mixture of words. There are no real places named „Dideldum“, „Butzlabee“, „Belabutz“, „Dumdeldi“, „Beladum“ and „Dumlabee“. It's just a fantasy world, in which we have to plunge. Every reader knows that there is no way from one to the other place. But every reader likes the rhythm and the sound of this circus of words. It is funny to be in such a senseless, chaotic and animated mood.

The Text of „Von Dideldum nach Butzlabee“ is composed by James Krüss. From now on I will stay to the texts of this author. All examples, which I have chosen to present here, are published in books of James Krüss and are illustrating and interpreting nonsense poems of this famous German writer. So only the illustrators are different, not the author.

<sup>2</sup> James Krüss: Der kleine Leierkasten. Illustrationen von Eberhard Binder-Staßfurt. Ravensburger Taschenbuch (Maier), o.J. Seite 17.

Some words about James Krüss. He was born 1926 on the small Island Helgoland in the North Sea and died 1997 on another island: on Gran Canaria, westward of Africa in the Atlantic sea, where he lived for a long time. Many novels - for instance „Timm Thaler oder das verkaufte Lachen“ and many poems of him, like „Der Sänckerkrieg der Heidehasen“, „Der Zauberer Korinthe“ or „Henriette Bimmelbahn“ are translated in many foreign languages. He was 1968 the winner of the Hans Christian Andersen award. I believe, more than hundred artists have tried to give his poems a special visual attraction in hundreds of editions. James Krüss poems, fables or stories are texts of many picture books which are illustrated by completely different artists. Only some of their illustrations we will see now.

But how can an illustrator do his work in front of such a surrealistic verbal model? My first example is very simple. It shows a man being in a hurry, turning from verse to verse his direction:



*Der kleine Leierkasten  
illustrations: Eberhard  
Binder-Staßfurt*

## Some different ways to illustrate nonsense poems

The question, which I am interested in as follows, is not first of all the special artistic style of the special illustrator, but the strategy how texts and pictures work together. Or with other words: which way does the illustration find helping to understand, to interpret or also to enrich the contents of the poem?

I may distinguish different types of joining the text and its illustration.

### *I. Illustrations, which spend reserved details, are by-products, are matter of secondary importance*

In the poet's song of the walk from „Diddeldum“ to „Butzlabee“ are only two points of evidence, which are worthwhile to bring them in front of our eyes with the help of the illustrations. The first is the walker - a being, a human one or not, nobody knows it. We are told that he is in a hurry from one place to the other. And the second point is, this being is clothed with an overcoat. It is good to see the same figure going to and fro, back and forth several times.

I show you a second example.<sup>3</sup>

You see here another figure flitting away, clothed also with a coat, here made like a cut-a-way, and surrounded by music notes, which are symbolizing that this being - here with a bear's head - is in good mood, more or less dancing from „Diddeldum“ to „Butzlabee“ and to the other places.

3 Ein Eisbär ist kein Pinguin. Das große James-Krüss-Buch. Hrsg.: Renate Raecke. Mit Bildern von Verena Ballhaus. Köln (Boje) 2007. Seite 65.

### „Von Diddeldum...“ *illustrations: Verena Ballhaus*



It is, I think, in this second version too, a very reserved kind of combination between text and pictures. The interpretation of the text-contents within the pictures remains in suspense and is very little concrete, is floating between the rare recognizable objects, that is to say: the wandering „I“ as an unknown being, his coat and the different nonsense places.

The reserved combination of text and illustration leads to a side by side position in the layout of the book-page: Here the printed verses, there the modest illustration. In general: I believe that this is the usual way to add some pictures to the words.

### *II. Balance between texts and illustrations*

There are other examples in which the illustrator gives his own fantasy to interpret visually the words of the author. Here the artist is on the way to free himself more or less from the words, but not from the contents.

A very common poem of James Krüss is „Der Zauberer Korinthe“ - A magician called Korinthe, who is living



*Der Zauberer Korinthe*  
 illustrations: *Rotraut Susanne Berner*

in an inkpot and is changing texts which someone has formulated and written with the ink of this pot.<sup>4</sup>

You see - left - this magic enchanter, looking out of an inkpot. On the right side you can read the text.

*Es lebte einst der Zauberer  
 Kori, Kora, Korinthe.  
 Der saß in einem Tintenfass  
 Und zauberte mit Tinte.*

You can find on two double-pages further on - in this picture book - the inky footsteps, which bring your attention to the right side. And there you see merchant Steeneberg writing a letter to his son. You see, too, the ink magician. He is changing the bitter earnest, reproachful text - „*Du solltest dich was schämen!*“ - in a charming one.

<sup>4</sup> James Krüss, Rotraut Susanne Berner: *Der Zauberer Korinthe*. Köln (Boje) 2008.



*Der Zauberer Korinthe*  
 illustrations: *Rotraut Susanne Berner*

*Einst schrieb der Kaufmann Steeneberg  
 Aus Bri, aus Bra, aus Bremen  
 An seinen Sohn in Dänemark:  
 „Du solltest dich was schämen!“*

You have only to turn the page and will find - in words, sentences and lines on the left, in a picture on the right - what the ink magician „Korinthe“ has come up: The son, reading with his girl friend the charming message, the sun is shining, a bottle, two glasses, a lucky hour.

*Doch als der Brief geschrieben war  
 Mit Schwi, mit Schwa, mit Schwunge,  
 da stand im Brief: „Mein lieber Sohn,  
 du bist ein guter Junge!“*

The structure of the layout in this book is simple: on one side the text, on the other the illustration. Both demonstrations are a unity in itself. It is a simple form of balance.

Still two examples which may demonstrate, how the balance between the poem and its visual interpreta-



„Der Auerhahn hält viel von der Verlobung...“  
illustrations: Sabine Wilharm

tion can be also produced. They are taken from „James Tierleben“, a book of James Krüss, in which he makes many jokes about the life of animals, seen in an anthropoid way, like fabulous creatures. The illustrator is Sabine Wilharm.<sup>5</sup> She - by the way - has also given Rowling's „Harry Potter“ his German image.

The first example is presenting the engagement party of a capercaillie. There is music in the air, flags and pennants are demonstrating good humor, two birds are marching, others dancing:

And the second example is called „Es sprach die Maus zum Floh“

That poem has six verses. In each of them one animal declared to be stronger than the smaller one. The

<sup>5</sup> James Krüss: James Tierleben. Mit reichem Bildschmuck versehen von Sabine Wilharm. Hamburg (Carlsen) 2003.



„Es sprach die Maus zum Floh“  
illustrations: Sabine Wilharm

mouse shows off in front of the flea, a cat in front of the mouse, a calf in front of the cat, an ox in front of a calf and so on. At last, spoken with a smart voice, an atom, much smaller than a flea, informs that itself is stronger as the elephant, as all the big talking animals.

Sabine Wilharm needs two pages to demonstrate the message: be careful with showing off. She begins - on the left side - showing the super mouse in the boxing ring and she ends - on the right side - pretty below - a small point. That is the atom.

In this case the verses are more or less surrounded with funny animal figures, are printed in form of steps in a staircase, are fit in the room which is still open in the middle and are ending as a bubble text pointing at the atom.

I think, here on these double pages we have wonderful examples, which show, how effective the combination between writer and illustrator is. Here is a real balance between the meaning of the words and the meaning of the pictures. The sense of the poem has put on the stage of paper in perfect way.

### III. Illustrations, which uses the text to produce own ideas

This is a third form to surround the words and phrases of a funny poem by developing a independent visible world. One of such poems of James Kruess, one of the most famous, is titled „Wenn die Möpfe Schnäpse trinken“. In German are the rhymes all okay, but the contents are nonsense. Pug-dogs are drinking spirits, hedgehogs standing in front of a mirror, pines waving bears and so on. All these happens there, only because the words are rhyming: „Möpfe“ and „Schnäpse“, „Igel“ and „Spiegel“, „Föhren“ und „Bären“.

What can an illustrator do in such a situation? There are examples which look like to be on strike.<sup>6</sup>

Here Verena Ballhaus spend the Text only a snake and a glass. The text has 55 short lines, but consists of one sentence only, beginning „Wenn die Möpfe Schnäpse. . .“ and ending „dann entsteht zwar ein Gedicht, aber sinnvoll ist es nicht“, i. e.: there are rhymes but not sen-



„Wenn die Möpfe Schnäpse...“  
 illustrations: Verena Ballhaus

<sup>6</sup> Ein Eisbär ist kein Pinguin. Das große James-Krüss-Buch. A. a. O. Seite 48.

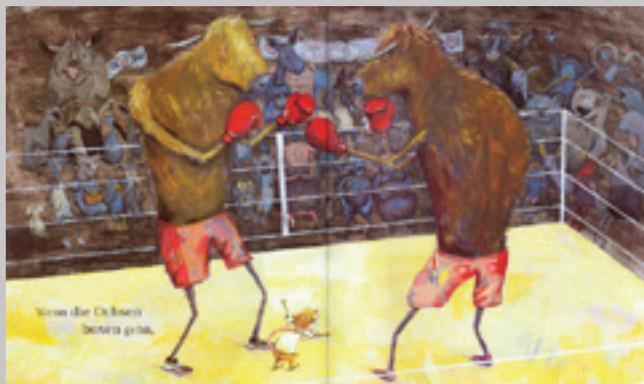


„Wenn die Möpfe Schnäpse trinken...“  
 illustrations: Verena Ballhaus

se - That's all. And that is okay. Because the joke is lying in the sound of words and they all are not interrupted. Almost every word has his own line, but there are - until the end - no brakes. You must hold the line and stay through. Here only a snake and a glass, that's all. A totally other strategy to illustrate this poem you may find in the large sized new picture book, which is devoted only to this small nonsense poem of James Kruess. The pictures have created Alexandra Junge.<sup>7</sup>

Here it last fourteen pages to bring the whole text, which is divided in sense-units, two lines long. The illustrator's intensive pictorial interpretation exists in fourteen colorful sceneries, which all need full double-pages. I show you three of them now.

<sup>7</sup> James Krüss: Wenn die Möpfe Schnäpse trinken. Mit Illustrationen von Alexandra Junge. Berlin 2007.



„Wenn die Ochsen boxen gehen...“  
illustrations: Sabine Wilharm



„Wenn der Biber Fieber kriegt...“  
illustrations: Sabine Wilharm

The first picture shows six crazy dogs. The two-line-text is inscribed into the colored picture. The two lines are the first part of the only and very long sentence of the poem.

We need time to bring all details of this picture in our consciousness. There are six dogs dancing as a ballet-group, singing and in a crazy mood. Bottles are placed here and there.

Another double page is illustrating the five words „Wenn die Ochsen boxen gehen“. That means: When two oxes starting a boxing-match. Alexandra Junge creates a whole scenery which told us a separate own story. We see two oxes in a fighting position, a very small referee, and an enthusiastic spectatorship in the background. In viewing this double-page-picture you will forget the poem of James Kruess. It is speaking its own language.

The same in the next picture where you can observe a sick-bed-situation in beaver's home. In the foreground mama beaver on the cooking-stove shocked because of reading the thermometer, baby beaver in the background lying in the bed. Here nonsense was transformed in fantastic scenery which told us a lot of things and introduces us in the home of a beaver child.

In this picture book the poem of James Kruess is lost. The remembrance on the word-and-sound-unit, the rhymed lines and the structure of the one sentence long poem is blown away. We can see on the pages of Alexandra Junge's picture book in a fictional world constructed around the catchwords „beaver“ and „fever“ or „Möpfe“ and „Schnäpse“ or „Oxen“ und „Boxen“.

The connection between text and picture has the same intention, to make fun in building crazy scenery. It remains the general mood - as in the poem as in the pictures -: let's see the world as a funny playground. But we have two works.



### Conclusion

I showed some variations of illustrating nonsense poems. All the texts, which I selected, wrote James Krüss. All poems have humor, fantasy and are full of rhythm. But the visual interpretations of the lines, verses and words are created of various modern outstanding illustrators.

It is to see, that the kind of communication between the authors words and the illustrators work in each case was very individual and very different. The text and the pictures are always in relationship, but organized in several forms. Perhaps we should discriminate.

*Firstly:* Sometimes the pictures are a plain addition, an extra without a function, more or less an appendage.

*Secondly:* Sometimes, vice versa, the text or parts of it are only valuable and suitable stimulations for developing works of visual art.

*Thirdly:* There are some examples of suitable integrations of text and illustration. Then it works as if actor's and author's work build together a perfect performance.

Shall we find rules what is right, what is wrong? I think, it is not fair to press the art in a system of laws. But the best illustrated nonsense poems should be composed in such a way that the recipient meet a unit which you can read, see and hear at the same time. Than we have a total art work, what we call in German „Gesamtkunstwerk“ en miniature at a piece of paper.

**Manorama Jafa** (India)

## Examples of Discovering Communication of an Illustrator and Accompanying Text in Picture Book



*She is author of 65 children books, and over 600, stories, articles and research papers on children literature. She directed writers' workshops for different age groups and for children with special needs in English and Hindi. She was awarded many times for her contribution to children literature both in India and abroad, as well.*

Today, I would like to speak about two picture books, *TIGER CALL* and *THE LADYBIRD AND THE BUTTERFLY*. I have selected these picture books as examples of discovering communication of an illustration and accompanying text in picture books.

Picture books are the most important books in children's literature. They introduce books to children who later become book readers and book lovers. Since children recognize pictures before they can read, it is more important that the illustration in picture books for the very young should lend itself for easy understanding by the child. The importance of the picture book lies in the fact that the child should understand the story by seeing the pictures by him self. Besides, the pictures have to have a child's appeal. Children also grow from year to year and the level of their understanding changes also, hence the importance of picture books for different ages of children. A successful picture book is a good combination of text and accompanying illustration which can be loved by children and also remain in the mind of reader forever.

Let me first take *TIGER CALL* which was selected for IBBY Honour book from India for illustrations in 2002. I quote the text published in the IBBY Honor list,

"The book is a stark account of the decimation of tigers in India, depicted from the victim's perspective. The poignancy of the tiger's plight is highlighted by the animal's expressive eyes as well as in the use of brown and green colors, which give a grim aura. The constant use of these somber colors and the mixed media technique express a cry for help from these endangered animals. The artist feels strongly about the plight of



tigers in India and has tried to convey their trauma in the book.”

Ms. Ajanta Guhathakurta is a young, observant and imaginative artist. This powerful picture book shows the deep involvement of artist understands of the text. Since I am the author of the text of this book I recall my several meetings with the artist conveying to her how the seed idea of the text developed in my own mind.

Long ago, as a child I had gone to visit the zoo in the city of Jaipur in Rajasthan in India. I stood close to the cage of the Royal Bengal Tiger and kept watching the animal. He too watched me, then, of a sudden, it stood up and started walking in the cage, his eyes showing his helplessness. This image of the tiger stayed in my mind. Much later, I had occasion to visit the Corbett National Park located in the foothills of Himalayan Mountains. Early in the morning I took a ride on the back of an elephant. These elephants are trained to carry tourists for sighting animals in the wild. As we entered deep inside the thick forest we were asked to observe total silence. I was looking for a tiger with eyes wide open and ears totally alert for any sound. This was a memorable experience. Suddenly, the elephant stopped and his alert ears shook a bit as if he sensed the presence of a tiger. Some movement on dry leaves, and the *mahaut* (elephant driver) signaled to us to look in a certain direction and whispered “Tiger”. Soon a full-grown Royal Bengal Tiger with dark brown stripes on its shining golden coat looked sharply at the elephant, and the next moment it took a long jump across the nearby stream and disappeared in the thick jungle. The birds and animals around gave a silent ovation to the king of the jungle. This magnificent sight and the earlier image of tiger in the zoo have remained vivid in my mind.

On return from the Corbett Park, I read about the conservation of tigers and started thinking how I could contribute to the conservation effort. Being an author myself, I decided to raise the consciousness about the plight of the tiger in the mind and heart of the very young and wrote the text for this picture book. The text was written and re-written several times. Meanwhile I also started looking for a suitable artist. I looked at the artwork of several artists and finally selected Ajanta. I discussed my ideas and the text with her and she agreed to make a try. She examined several books containing pictures of tiger and also visited the Delhi zoo many times and observed the tigers. As she prepared the line illustrations, we often sat down together and discussed how these would fit the picture book. At every stage we communicated with each other and an excellent rapport was formed between us- the writer and the illustrator.

The text in the book starts with a picture of a tiger behind the cage in a zoo, watching the children standing on the other side. His silent eyes seem to say the line addressing the children:

*‘Oh dear children, please give ear to our call’*

In the accompanying picture, three children look curious and shocked as if listening the call of the tiger. The tiger continues,

*‘We are homeless because men have destroyed forest - our home’.*

The emphasis on larger font of ‘homeless and destroyed’ is designed to leave an impact on a book viewer’s mind.



After the book was published, one day I found a child sitting with the book in the library. She was engrossed in watching the first picture for quite sometime. The text and the accompanying illustration had already caught her attention and after some time, as if she had understood the tiger's call, she read loudly,

*'Oh! Dear children of men, please give ear to our Call!'*

And her eyes got fixed on the accompanying illustration that carries three children watching the tiger in the zoo cage. The young reader got curious and turned to the next page to know more about the tiger's plight.

Then she again turned the next page and read loudly,

*'We remain hungry because men have killed wild animals – our food.'*

The accompanying picture shows the men carrying a dead goat.

The illustration on the next page shows two thirsty tigers lying near a dried pool while the accompanying text reads,

*'We are thirsty...because our water holes are dried up!'*

The two page spread illustration, a hand holding a gun and the other showing three dead tigers and a dim picture of the fourth live tiger walking away at a distance. The text reads,

*'We are lonely...because men have killed our mothers,*

*fathers, brothers, sisters and Cubs !'*

As the young reader turned the next page, she looked intently at the picture of a tiger sitting on a mound inside a cage and the accompanying text reads,

*'We are suffocated because men have caged us in zoos - to make you happy!'*

The accompanying illustration shows a grown up girl with three children watching the tiger sitting inside the cage. Different expressions on the faces of children in the illustration left an impact on the reader. She turned the page again and read the text with concern,

*'They are killing us... because they want to have our skin to wear and to show off!'*

And she showed me the picture of a lady wearing a tiger skin long coat. On my part, I quietly watched her expressions. As she moved to the next page she got engrossed in the picture of a boy wearing a necklace made from tiger teeth and a man using a grinding stone. She again read the text:

*'They use our bones because they want to get strength.'*

Then she went to the next page and she looked intently at a tigress followed by a cub on a mound and just below the picture saw the text and read it aloud,

*'We beg of you, do not let men destroy us. Oh! Dear children, please help Us!'*



Then she looked at the inside back cover that carries the message in large print,  
‘SAVE TIGERS!’  
SAY ‘NO’ TO THE KILLINGS!’

She then looked at the word ‘HELP’ printed in dark brown shade, along with pug markings of the tiger. The girl closed the book and looked at the face of the tiger, spread partly on the back cover and the other part on the front cover. She looked at the pictures of the author and the illustrator. She looked at me and asked, “Oh! Have you written this book?”

“Yes.” I said.

Then she commented,

“What a book! I will always remember it. I like the pictures and the text and I will show it to my teacher and friends.”

The young reader’s comments were very heartening and I felt really nice.

Now, I would also like to mention another book THE LADYBIRD AND THE BUTTERFLY. This title has been included in the catalogue of 50 Outstanding Books for Young People with Disabilities, for the year 2009. This catalogue has been prepared by the IBBY Documentation Centre in Oslo.

The catalogue contains the following narration:

*‘A ladybird is very thirsty but she cannot find water. Butterfly comes along and tells her about the spring on the other side of the hill. Ladybird starts climbing but the hill is so steep that she almost gives up. Butterfly encourages her and soon she is trotting away to the*

*Mantra, I Can and I Will , I Can and I Will ! At last she reaches the top and is rewarded with a refreshing drink of water.*

*This charming little picture book teaches children about friendship and perseverance.’*

When I received the following letter from Ms Heidi Cortner Boiesen, Director, IBBY Documentation Centre, I just could not believe my eyes.

*‘Dear Ms. Jafa,*

*The committee selecting the books has chosen ‘The Ladybird and the Butterfly’ for the next Outstanding Books catalogue, which will be launched as a traveling exhibition at the Bologna Children’s Book Fair in March! Due to the increased interest in hosting the selection, we have decided to make two identical exhibitions, so I must be so bold as to ask you for two additional copies of the title. I also ask your permission to reproduce one illustration from the book in the catalogue.*

*Best Regards,  
Heidi Cortner Boiesen*

The text and the accompanying artwork compliment each other very well. The colorful ladybird and the butterfly immediately catch the eyes. In all, there are eight spread illustrations (covering two pages at a time). And the simple text reads,

“A ladybird and a butterfly were good friends.

One day the sun was shining bright.

It was very hot.

The ladybird was thirsty and tired.

She sat at the foot of a hill“... and the story goes on.



Sanjay Sarkar has done full justice to all illustrations. I would add that the book is really meant to rub out the negative thinking and the reader is encouraged to think in a positive manner. What do we want in life – only to move on without getting bogged down?

As the author of this book, let me share my secret feelings with you. This book is my most favorite book. I like to keep it with me and love to see it again and again.



**Ranka Javor** (Croatia)

### IN HIS WAY or the Relationship between Picture and Text in the Books of Svetlan Junaković



*She has been working as a librarian. She has been dedicating to publications for children and youth, and children book illustrations, too. She is the Director of the Croatian IBBY Section. She is involved in international co-operation and presentation of Croatian artists out of Croatia. He is an author of many texts related to illustrations and literature for children.*

The artist Svetlan Junaković (born in 1961 in Zagreb, graduated sculpture at the Accademia di Belle Arti di Brera in Milan) has been present in the world of illustration for twenty years. He has shown his work at many prestigious world exhibitions, during two decades he has published more than 300 illustrated books and picture books and won more than twenty Croatian and foreign awards. In 2008 he was one of the four finalists for the Andersen Award and Croatia is nominating him again for 2010.

He had greatest success with books of which he was the sole author, for which he with equal skill wrote the texts and created the pictures. It is thus not strange that many art theorists and historians wrote about Junaković as both an illustrator and a story-teller. Svetlan Junaković approaches every book he creates as a new and unique project.

In this article we shall try to discover more about Junaković's methods of designing and story-telling on the example of three of his very different books: *Amo la musica* (Mystery Musicians), *Great Book of Animals Portraits* and *Love Saves Lives* (Ljubav spašava živote).

These three books show three different but original approaches to illustration and story-telling and thus also three different relationships between picture and text.

What they share, as does most of Junaković's work, can be seen in a quotation from an interview published in 2006 in *Kontura Art Magazin* (interview by Nikola Albaneže) in which Junaković says: I am not in the least interested in the type of illustration that merely illustrates the text, either by others or my own, all I am

interested in is the personal view and individual artistic expression, but also that through which a certain situation is described...

On the example of three books for which Junaković did both pictures and text we will show that his approach to his “own way” or his “personal view” differs from project to project.



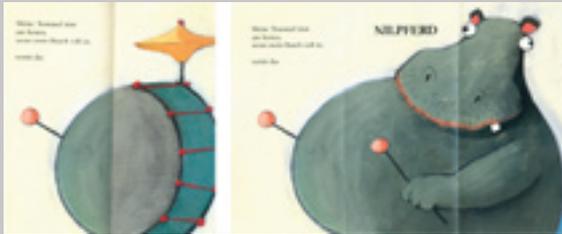
The book *Amo la Musica* (Mystery Musicians, Bohem Press Italia) was published in German in Zürich in 1999 and then in Finnish, Spanish, Italian, Japanese and English. It belongs to Junaković's famous book series about animals, which made him famous in the world of illustration and which have been translated to many world languages. These are original picture books, books/toys, with pages that fold over and open up and in which Junaković

Svjetlan junaković  
*Amo la Musica*

plays and amuses himself in a special way by thinking up and designing artistic jokes. It won the Plaque BIB 2001.

*Amo la musica* is a picture book without a text, all the narration is in pictures. Junaković achieved what is usually the point in a story by having the viewer/reader open up hidden pages, after which follows a surprise. The book is collection of artistic jokes. Although books of this kind do not need any text and the author supplied them with perhaps just a word or two, some publishers, such as the Italian one, for commercial reasons ordered a short text or verses to accompany the pictures. This is only to enable adults to read some funny little poem to children as they leaf through the book, to the book itself these verses add nothing but a little more fun. In the educational sense, however, they encourage the experiencing of language and verbal expression as all good texts in books do.

Although told exclusively in pictures, in content the book *Amo la musica* is educational and has many meanings. It is a picture book about musical instruments and about animals, a collection of short witty stories each occupying three leafs of the book. Its original approach lies in the way in which the artist connected two subjects that are at first glance impossible to link. For example, we see an accordion on a page and when we open the folded leaf of the book we see that the accordion is part of the body of a big fat caterpillar, which as it moves stretches and pulls together its body like an accordion. Original and interesting links of this kind follow us all through the book: bagpipes are linked with way in which a frog blows itself up to croak, a piano with a centipede, associating the virtuoso musician's play of



*Svjetlan junaković*  
*Amo la Musica*

fingers on the piano keys. The belly of the hippopotamus is a large drum.

This book plays on the effect of surprise and is also unusually witty and amusing. Educational in a funny way, there can hardly be a better recommendation for a good book for children.

The second book I want to use to illustrate the creative relationship between text and picture in the work of Svjetlan Junaković is the *Great Book of Animal Portraits* (Pontevedra, OQO Editora) published in 2006 in Spanish and in 2007 in English. Its original approach and excellence won it many awards: award of the Spanish Ministry of Culture for the Best-Edited Book in Spain, Grand Prix for illustration at the First Croatian Biennial of Illustration, the *Sheep in a Box* prize given by a children's jury for the best Croatian picture book and the Bologna Ragazzi Award 2008.

This is a special book in every way, an album of paintings inspired by portraits in famous world museums and galleries. It is the award given by children which the author treasures as one of the most precious. When the book appeared in Croatia (published by Algoritam, Za-

greb) many people asked who it had been written for, and many said that this was not a book for children.

This book has a completely new and singular artistic approach for Junaković found inspiration in art, in the great portraits of world art.

Through text and picture, in a way that is just his own, in the *Great Book of Animal Portraits* Junaković touched on (and prompted) our relationship to art, but also to animals and to the world that we live in, in general. The pictures are a reinterpretation of famous portraits featuring animals instead of people, while the accompanying texts are usually a parody on the texts that art historians write in manuals and art books. Some texts



*Svjetlan junaković*  
*Great Book of Animal Portraits*

make us think about art but also about our attitude to animals and to ourselves in the world that surrounds us. In this book too Junaković included marked elements of surprise and humour.

Another aspect is Junaković's need to try himself, to show himself, to compete in painting or drawing with the great masters, and also to observe and understand better, to explore art techniques and procedures, to enter into the essence of art.

I will quote part of Junaković's introductory text:

*Quite often when visiting a museum, art gallery, exhibition or turning the pages in a book, we find kings, queens, knights, counts, widows, misers, merchants, artists, writers and ordinary people.*

*From inside their portraits, painted by some more and some less celebrated authors, they look at us, observe us, sometimes smiling at us, eager to remain for ever present in the memory of posterity.*

*As for the animals, it is thought no portraits of the specie exist. This can not be further from the truth. The book you have in your hands was conceived with the precise wish to drive away these convictions... etc.*

Here the author expresses the wish for art to be eternal, the need to know the great works of various periods, the diversity of people and of artworks, but he also plays with all the above.

In the painting *Lion*, for example, he reinterprets Dürer's famous portrait and in the text he writes about the king of artists and the king of animals.

*Svetlan junaković*  
*Great Book*  
*of Animal Portraits*



Here is Junaković's text:

*The king of the animals and of the portraits! A noble work. The composition is rigorously frontal and a triangular scheme. The intrepid animal flaunts strength and confidence, concentrated and thoughtful, observing us with a penetrating, fixed gaze.*

*The painter is king of artists: while painting Lion or Rabbit heads, the knights of the apocalypse are also represented. Always confident, magnificent in the work conception, skilful in the technique...*

*An essential picture in art history.*

As we see, he plays with real data about the artwork and artist in the texts but also gives his own witty remarks and comments. The texts accompanying the pictures are humorous and often ironic comments on artists, people and animals. He also gives a parody of David's painting the *Death of Marat*, showing Marat as a dead plucked chicken. He shows Duke *Federico de Montelfeltro* by Piero della Francesca as a penguin. And the *Lady with an Ermine* by Leonardo as an er-



mine with its young (in the book in English this was translated as stoat).

The relationship between picture and text is very complex here. Sometimes the text describes the picture, sometimes it denies and ironizes it, most often it adds a wealth of interesting remarks and thoughts that mirror Junaković's personal approach to some painters and paintings, customs of certain historical periods, our attitude to animals and people. It is almost impossible to list all the meanings and contents that these short texts abound in.

Commenting the painting *Goose, Duck and two Birds* he expressed an interesting thought about illustration: *But how to define the painting from an era but as a most beautifully illustrated statement?*

This reflects Junaković's opinion, stated several times, that today it is illustration that is the closest to classical painting.

The third picture book from Junaković's art workshop is *Love Saves Lives*. It was published in Croatia in 2007, and this year in Italy as well. It is a real picture book for children with a simple story from contemporary everyday life. In text and picture Junaković tells us about a Daddy who goes fishing and takes his small daughter Ela with him. Ela is a curious and lively little girl so the fishing trip turns into many funny adventures in which Ela releases the worms, Daddy's bait, from the box, Daddy's hat becomes a boat, and a ram unexpectedly enters the story so they end up on a tree... The highpoint is when Ela jumps into the water although she cannot

*Svjetlan junaković*  
*Love Saves Lives*



swim. The book ends in a hug between Daddy and the little girl and a message of love, and also the message that fish prefer us not to catch them. The text and the pictures are equally amusing. Besides the witty story and excellent illustrations, the picture book *Love Saves Lives* is very interesting as concept. It in fact consists of two books, a smaller and a larger one bound together as a single book, in which the same story is told from two different angles: by the Daddy and by the little girl. Of course, Daddy and Ela speak and think about the



Svjetlan junaković  
*Illustration*

same events in different ways, so the drawings and the texts are different.

Since they are read and looked at together they blend into a single whole. This is one book made up of two, which finally merge ending in the basic message from the title, Love Saves Lives.

Analysis of the examples described above shows that the artist Svjetlan Junaković approaches each new book as a separate project.

As he said himself in an interview entitled *It is Lovely to Illustrate Poetry*, published on 15 May this year in *Vjesnik*: ...*Since illustrators have very often begun to create their own projects, writing texts and creating books according to their own ideas, work on the illustrated book has come close to a concept, become nearer to the art we find in galleries and museums. Only illustrators decide to publish their work in book form, while some concepts only remain as exhibits of a given moment.*

Therefore we can rightly say that Svjetlan Junaković's books and picture books are original and new, or always created IN HIS WAY.



**Mary Korompili-Kritikou** (Greece)

## The Interrelation between Words and Pictures: Children and being Different, in the Pages of a Book



*She used to work with the Association for the Psychosocial Health of Children and Adolescents (A.P.H.C.A.) as a person responsible for communications, organizing events for children. She coordinated, edited and presented books published by this association.*

Association for the Psychosocial Health of Children and Adolescents (APHCA) is publisher of four books, which were all created by well-known writers and illustrators, recognized in their field. I will speak about two of the books, analysing the stories and the way they are enhanced by the illustrations.

IN THE GARDEN OF FAIRY TALES was first published in December 2004 and is now in its fourth edition, with a total of 12,000 copies, which is not at all a small number under Greek conditions.

It consists of four stories and a poem, all about being different, combining the skills of five writers and five illustrators who approach the subject of being different from a variety of angles, either through the world of dreams and fantasy, or with an account of everyday life, as in the first story, and in each case the illustrations augment and reinforce the message of the words.

In 'So this is why we need fairy tales' by Angeliki Varela, the heroine is little Christina, a small, slightly-built girl, sensitive and vulnerable. At school she is teased because of her shortness by her classmates and in particular by Sotiris the tallest and most aggressive boy in the class.

Little Christina's deliverance comes with the visit to the school of the children's favourite author, who also turns out to be very short, just like Christina. Sotiris is 'taught his lesson' by the author, who, realizing Christina's problem offers a solution through Hans Christian Andersen's story "The Ugly Duckling".

The illustrator, Lida Varvaroussi, manages to create an



*So this is why we need  
fairy tales*

*Illustration: Lida  
Varvaroussi*

unforgettable impression of the tyranny that the bully Sotiris exerts over Christina with her inspired picture of him towering threateningly over her as he taunts her “Did you grow at all in your sleep last night, Chrissie?”

The image of little Christina’s long plait is also impressive.

The next illustration shows Christina with her morale raised to the heights and Sotiris with his mouth tightly closed.

The ugly duckling has worked... a miracle. The symbolism of fairy tales has lasting influence, on a world wide scale – this indeed is why we need fairy tales.

In his story ‘*In the secret garden with the petrified fairy*’ Vangelis Iliopoulos tells us about the cycle of life! A grandmother who lives surrounded by nature teaches her granddaughter about the circle of life through observation of the plants and creatures in her garden. She tells the girl about the butterflies that flutter from

flower to flower looking for the pollen of happiness. The little girl collects some butterflies in a box. When her grandmother gets ill she opens the box to ask the butterflies for the pollen of happiness to make her grandmother well. But the butterflies in the box are still.

When the grandmother dies the little girl “turns to stone” – she stops speaking and shuts herself away in her grandmother’s garden. Everybody talks of the petrified fairy that lives in her secret garden.

Only the power of love will make her speak again and in the end sing her grandmother’s song to her own daughter:

*“Life in a circular dance  
goes spinning, spinning.  
It never misses any chance,  
then starts again from the beginning.”*



*In the secret garden with the petrified fairy  
Illustration: Christos Dimos*



Christos Dimos has illustrated this story in a way that reflects the circle of life in the song. Looking at the picture, starting from the leafless tree on the left and making a circle, the eyes end up on a tree full of fruit – such is the circle of life. In the centre the girl chasing a butterfly is moving towards the tree with the fruit – towards maturation. The butterfly is scattering the pollen of happiness which gives the girl life. Where the pollen falls on the ground, at the roots of the bare tree, a single flower blooms. In the middle, in contrast to the girl so full of life is the bench where her grandmother used to sit, empty now. On the bench is the box where the girl collected the butterflies, open and empty. The artist has created a spiralling impression of the circle of life – a visual rendering of the grandmother's song.

'*Marguerite and the Sun*' is a fairy tale written by Loti Petrovits Androutsopulu, a story of the love between the Sun "that heavenly striking young man" and the beautiful Marguerite.



*Marguerite and the Sun*  
Illustration: Filomila Vakali  
- Syrogiannopoulou

Their eyes met and they fell in love. And he invited her to join him in his fiery chariot. But the wicked witch whispered the bitter truth – if he took Marguerite with him she would be burned up by the flames of his chariot. So the sun had the idea of meeting Marguerite in the evening when the chariot was cooler. The wicked witch again tried to foil their union by transforming Marguerite into a Marguerite flower. Even among all the other flowers, the Sun recognized her and because he could not bear to live without her, he became a flower, himself, as well as a giver of light. The Sunflower stayed on earth, and the Sun-light-giver circled the sky, because "in those olden days, those fairy-tale days, more-or-less anything was possible". So – they found a different way of being together.

Filomila Vakali-Syrogiannopoulou, wishing to draw us even deeper into the atmosphere of this fairy tale, has used warm, bright colours to emphasize the radiance of the young couple in love, and the initial distance separating them. The dark presence of the wicked witch makes a startling contrast, offset by the crown of flowers in the young girl's hair, and the final glowing triumph of sunflower and marguerite, side by side in the happy end of the fairy tale.

In his humorous poem 'A very, very slow stork' Eugenios Trivizas introduces us to a completely different stork – laggardly, slothful, lazy, very, very slow and unconcerned about his mission, which was to deliver babies to their parents. As a result, by the time he handed over the babies at their destination they had become little old grandfathers and grannies!



Illustration: Vassilis Papatsarouchas

Vassilis Papatsarouchas with his minimalist illustrations perfectly captures the sluggish, irresponsible character of this slow stork, enhancing the reader's feelings of indignation at the bird's laziness and lack of concern. The sight of the stork reclining in an armchair on the cloud, sipping orange juice through an enormous straw tell the full story. Nothing bothers him, nothing upsets him. Even when he is flying his movements convey a sense of time suspended – a complete lack of urgency. One feels sympathy for the prospective parents who are depending on him!!

'*The crane and his friends*' is both written and illustrated by Vasso Psaraki, who tells us the story of a company of birds playing together in the forest. Among them is the crane. Because of his height the crane stands out from the others, and gradually becomes isolated because he "spoils the fun". With his long, long legs he

*The crane and his friends*

Illustration:  
Vasso Psaraki



catches all the others in "tag", but in "hide-and-seek" it is impossible for him to hide – he is always found first. At the instigation of the butterfly, who opens his eyes to the capabilities of his wide strong wings, he flies far away on a journey to discover the world – and himself.

The illustrations of Vasso Psaraki for her story create the forest for us. There are all the little forest creatures – the tiny animals, the dainty birds and the butterflies – and there in the middle is the crane with his long, long legs, his long thin beak and his huge wings. This picture emphasizes the differences between the crane and the others, while that of him flying embodies his strength and his freedom from the stifling atmosphere of the forest when he discovers the boundless skies.

There is a place for every one of us in this life – all it needs is for us to look around and claim it!

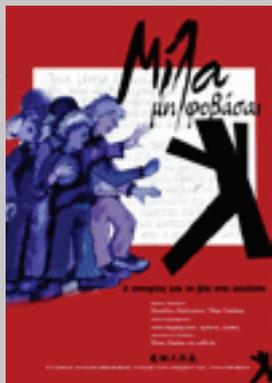


## Mary Korompili-Kritikou

The second book that I am going to present is entitled SPEAK OUT, DON'T BE AFRAID – 3 STORIES ABOUT VIOLENCE AT SCHOOL. It was published by APHCA in March 2008 and its second edition came out in November of that year.

This book was created following an international European research programme on bullying in schools, coordinated by APHCA. Although specific guidelines were not suggested to the 3 authors and 4 illustrators, their resulting stories cover a wide variety of aspects of bullies and their “victims”. Here we can talk in terms of a different kind of children’s book as it sets about to raise the awareness of children, parents and teachers about the issues of bullying and contributes in the increasing of the recognition, management and prevention of the phenomenon of violence and intimidation at school.

The three stories illustrate graphically the psychology of the child-bully, and also that of the child-victim. They even cover the role of children who witness the bullying, teachers and the parents on both sides.



In the story written by Eleni Dikaiou, ‘*Froxylanthe’s flag*’ we meet all the people involved. Nasty Elina who plays the leader of the gang, whom nobody dares challenge; Isidora, the victim of the story, who is victimized and humiliated by Elina; their classmate, who although she sees the unfairness of what is going on does not report Elina’s behaviour, but feels guilty about this; the parents of the girls and their different reactions to the episode; the teacher and the way she handles the situation.

With her colourful illustrations, Lida Varvaroussi manages to heighten the tensions of the incident and emphasize the feelings of the children through their posture and expressions. The emotionally charged atmosphere created by the combination of words and pictures is tangibly disturbing.

Vangelis Iliopoulos turns story-telling upside down in ‘*In Niko’s nest*’ by giving the role of narrator to a pair of blue spectacles that “get lost”.... The spectacles with a blue frame, belonging to Giorgio, who is a new boy in grade 3, end up in a box with a lot of strange objects in an Indian wigwam in Niko’s room. Niko has taken the spectacles, even though he knows that Giorgio can’t see to read without them.

In this story oppression is symbolized by colour. The bully compels his classmates to support the ‘mauve’ team and victimize the ‘blues’. The illustrator Diatsenta Parissi emphasizes the colour antagonism. The tension, transferred to Niko’s house where his father is telephoned by the school about the theft. “Tell me, did you take the spectacles?” – the picture exudes drama!



In Niko's Nest

illustration Diatsenta Parissi

### COLOURS – LETTERING – IMAGE

The illustrator is well aware of the tension that colour gives to the atmosphere of the story – and the tension is emphasized by a change in lettering. The tension reaches a climax with Niko defending his Indian wigwam. He does not let ANYBODY enter his “nest”. His “nest” is his secret world! In the end, is Niko the child-victimizer or the child-bully? Because in bullying both participants suffer. The illustrations make this perfectly clear.

Niko's confession to the one person he trusts, his teacher, about being victimized himself in his previous school, explains the root of his attitude, and illustrates one of the causes of bullying. With the help of his teacher, Niko is able to understand, repent and make up for his antisocial behaviour.

The expressionistic pictures give the story wings.

In ‘*The diary of a “baddy”*’ Jemi Tasakou opens the pages of the diary kept by a troubled young boy, in which

he bares his feelings, judges the others, expresses his anger and disappointment, and reveals his distressful family situation (the preference his parents show for his “clever” older sister who is a pupil at the same school). This unhappy child/victim describes how his experiences and his efforts to gain attention gradually lead him to bullying.

For this story, the artist Vasso Psaraki chooses to abandon the form of a separate text, and makes the diary part of the illustration. She presents the whole text as a handwritten diary, with the writing of 9 year-old boy. She even uses drawings made by schoolchildren, supplemented by her own in the same style. The children's drawings add an extra dimension with their record of real-life personal experiences. Other children who read the book and see the drawings are introduced in this way to the dynamics of bullying.

In addition to the three illustrated stories, the book contains a strip cartoon designed by Christos Zoïdis, who has left the space for dialogue blank, for the children to write their own words for the story. This technique can also be a starting place for discussion about the phenomenon of bullying, and role-playing activities in the classroom.

We should remember that the cover of a book sends an important message. The cover and overall design of these two books were the work of the illustrator Diatsenta Parissi, who deserves our congratulations; she is a candidate for the Andersen Prize 2010.



**Miroslav Kudrna** (Czech Republic)

## An Example of Style-making Communication in Illustration Work of Eva Šedivá



*He is a graphic artist and visual arts theoretician. He dedicates himself to gallery and exhibition activities. He is a member of the Association of Czech artists and graphic artists Hollar. He was a member of BIB International Jury and participated in BIB International Symposium for four times.*

The text in a book does not need necessarily to be a basis to understand a picture, nor a conjunction to interpret words by reading or listening to sounds. Although the visual accompaniment recalls an emotional experience, it does not mean affection to books is immediately born with a child. A picture may have a purifying function, but only in a synthesis of the respective elements; first it evokes a state of non-concentricity, although the picture may be composed on the whole page and it should stimulate a complete experience (what is expected from a post-teenager). But a child does not have à priori experiences, as restless mind is a characteristic feature of a child. His/her attention is called more by a detail – in a mix of other elements, no matter what the child is looking at. Explanation of parents in words (or adoptive parents) would only disturb a membrane of the inceptive perception just made ring.

Eva Šedivá became aware of it when working for children through journals and she put her pictures as storytelling in colours into simple lettering typography (also in a set of postcards) when she expressed the symbolism of a calendar by detailed drawings (chorea of strings in April); she knew that a picture radiating an atmosphere typical for a certain season – although made in a suggestive way in aquarelle – would be possibly acceptable only for adults and that she could not separate herself from children only due to her wish to remain constant in her style. The given lettering calls for more simple perception – namely by more detailed elaboration of visual description of the work by localisation of the visual element. A figure of a person (animal) is depicted in a way not to turn away from eyes of a small reader and to offer him more perfidious explanation in brush-stroke. A figure is in motion, e.g. by fear

(a girl running the street because of a dog); her hands as if luxated, she is not able to speak, benddowned, possibly full of mistakes, although very kind (her eyes look astonished to the cloud trying to find the solution); creepy, her legs together when sitting or standing, her face rigid, not speaking; defensive pose with hand crossed at chest hesitating over dazzling architecture of the world capitols; and suddenly she says: "But we are happy in our Beskydy mountains."

Human features are reflected in face of a child even more clearly. A sad face – but a mysterious smile tells us about a good intention; happy face may hide an inner pain and a cry starts – a child is able to perceive (a number of fine dressed women possibly evokes a question of a boy "but how children are dressed?". Eyes full of impatience – in contrary to eyes looking directly to us; eyes turning aside – help that a child thinks about what would come; eyes of a magician (it is a goat bowing down and inviting for a performance with its hat); bewitching eyes – awakening both fear and respect for magic (a snail reincarnated to a man who turns a car from road). All this can be reached by using traditional procedures (painted original made by hands of a visual artists closely connected to graphic editor – typographer in form of a maquette to be printed) as the generation of Eva Šedivá makes it.

The graphic editor is recently an irreplaceable authority in the publishing production system. If we accept the position of Eva Šedivá, we have to mention her most important works. She accepted the choice of type of Bohuslav Blažej, who corrected first of all work of printers in Český Těšín (1987) – graphic layout to poems of

Gustav Sajdek, and she accepted the approach of encyclopaedic texture in Liberec Printing House (the book *Náš svět* by Eva Veberová – 1989), but she prescribed Univers lettering and she made the graphic layout herself also paying respect to her husband Ivo Šedivý who



Ilona Borská: Výpravy s paní Klomínkovou  
Illustrations: Eva Šedivá



passed away and who was at the beginning of the artistic idea. Later she identified herself with the work of Pavel Rajský in stories in the book *Autíčko Tydýt / The Car Too-too!* written by Jiří Kahoun (Albatros – 1998). She liked his unconventional typographic composition with letters crossing the whole page with onomatopoeic interjection Trr, Trr, Trr taperwisely (a car tooting on a forgetful squirrel). Also Zdeněk Hraba could manager with the book *Pohádky kouzelné hromádky* – namely with blafl and white ink and colourful drawings separating double pages. Alexandra Horová could keep the moderate character of her work in the book written by Marie Kšajtová (*Ze života rodiny Horáčkovy* – 2003) in spite of her generous graphic attitude. The person who as graphic editor helped the books made in a courageous way to be printed during the legendary period in the publishing house Albatros and gathered professionals as Zdeněk Mlčoch, was aware of the talent of Eva Šedivá. It was Jindřich Kovářik.

Each improved technology has a significant influence on the relationship between the illustration and text, especially in case of scanning. Because, although it is not its aim, it tries how resistant is the print in traditional book towards the allurements of a rationalization aggression, mainly the laboratory one. For example a playful composite of free paper sheets out of compact folio in form of a tape with letters, with the communication role missing, or a book as an aesthetising artefact made by hands of a book-binder does not help the little reader, disoriented anyhow, very much. But at least it keeps the form of a book.

If it does not fulfil its emotional meaning any more, then it definitely brings a problem – a current problem

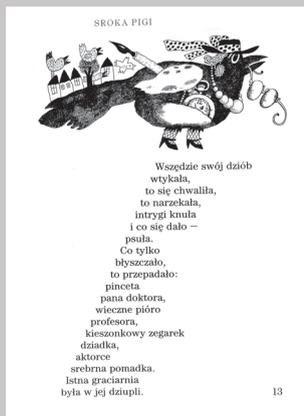
related to the phenomena of PC digitalization skills in the production of high costs books. Because it allows a speedy communication. Those magicians who put the book in internet as a product, after editing it not into detail, believing that the book shall be read – without a guarantee of developing the education of children to emotionality, one can expect at the very most a boomerang-like literacy. Or is it a calculation to improve the existing and tomorrow already dead crypto-climate of so-called chat sides? Yes, it is possible, but the questions remain. Each lover of a beautiful handmade book, and not only a bibliophile, raises his voice against the innovators in the name of children. He/she defends individual work based on pure creativity for which it is characteristic that the creative process is a synonym of slowness in the middle of original inspirations, i.e. without using the eclectic derivations. Loosing these values would be an abdication of the birth of an authentic drawing and illustration.

Eva Šedivá (1934) reached an interconnection of text and drawing in all her work. She studied at School of Applied Arts in Prague (1954) with Richard Lander at the department of stage setting and puppet play. First she devoted herself to children animated film (awarded at festivals in Cannes, Torino and Zlín, 1964-66). Since 1975, when her first illustration of the book written by Daniela Fischerová was published, she has been active in the area of book production for children; also here awarded by prestigious prizes (annual prizes and honorary mentions of the publishing house Albatros, in competition *The Most Beautiful Book of the Year*, *The Golden Ribbon* (twice) and the third *Golden Ribbon* in 2003 for her life-work.) Her daughter Lucia and granddaughter Mariana are her followers.

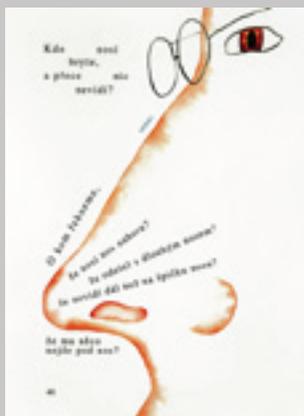


The style of Eva Šedivá could be seen right in the books *Obláček pro radost* by Alena Ostrá (1978), *Smrt kmoťička* by Jiří Horák (1979), *Pohádky z bílého pyžamka* by Ludmila Pelcová (1979), where in the chapter *On Wild Wing* she made a view on a house through a window by the piano or she made the horizon divided between the pigeons at the court and the geese marching from the village to the heaven, and in this way she reached that the animals involved were not alone in that double space together with the connecting text. And similarly she made it also in the book *Vodní bublíček* by Alena Vostrá. *Výpravy s paní Klomínkovou* by Ilona Borská (1985) made the artist to study legends from Prague – (the statue of Vltava from the legends, the popular Terežka over the well in a niche is a symbol of running life water). And the child enters an inventory of the adult world; there is school handwriting at dou-

ble pages and the terminology as well: a postal stamp and a rubber stamp from the postal office to the book *Our world* – 1989. Monochrome drawings were used with the poems of Gustav Sajdek, writing in Polish, in the book called *Zázračný mlýnek* published by Profil in Ostrava to arrange short metaphors more clearly. In the 90-ties it was the book *Byl jeden domeček* by Jan Červenka (1995), with sun shining on shortened wings of a bird and a cuckoo-clock cut at the bottom of the page. These illustrations became popular and so the style of Eva Šedivá was copied, including some rare elements. Before this book there was a task related to the poem by Karel Vůjtek (*Náš kopec má kytku za kloboukem* – 1991) to subordinate the rhythm of typography by permeation of pictures to declining stairs of words, because a snake comes from an ink-pot and leaves an ink blot; typography of letters makes curves together with movements of kind of a Gin. These mutually complete intentions from the period of last four years document how laboriously and precisely the faces may be painted to touch the child. Even more convincing stress on realistic places can be found in *Pohádky* by Jakob and Wilhelm Grimm published by the publishing house Grand in Paris (2001) – from the Czech version published in Prague publishing house Aventinum translated to French by Elizabeth de Galbert (imprimé was published also in the Slovak language). There is an interesting motif of a figure called Pištivrátek used with ragged notes at the final double page. His figure is also situated over the masthead in lettering composé en Garamond reeling slowly out the ribbon of the story from a ball of ribbon. The artists started to work with the journal *Sluníčko* in those days (2003); repeating her method of involving less irritating elements (mirror, washing machine) in bravura of aquarelle breakaway



Gustáv Sajdok:  
*Zázračný mlýnek*  
Illustrations: Eva Šedivá



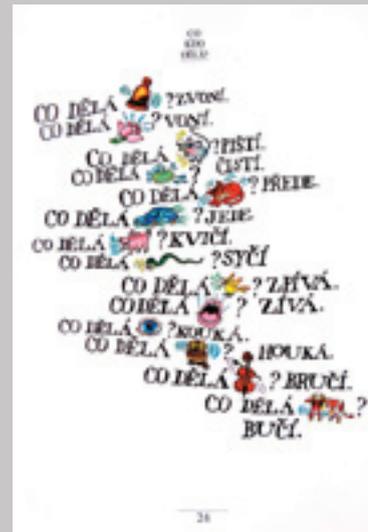
Jan Červenka:  
*Byl jeden domeček*  
Illustrations: Eva Šedivá



in other direction as offered by book orders. This activity had been still going on in confrontation with other artists using her endless imaginativeness in various projects made by the publishing house Albatros in the period of 2004-06. This is also the case of *Pohádková abeceda* by Kateřina Zavadová, the book *To nejlepší z večerníčků* by Marie Kšajtová or the book *To nejlepší pro nejmenší* by Václav Čtvrtek. Complex approach working with one illustrator was fruitful again. Eva Šedivá worked with Marie Kšajtová again (*Ze života vdovy Horáčkovy* – 2004) on a natural science textbook with describing pictures made with high artistic quality (fish in an aquarium) and well done small pictures from a labyrinth of out-of-school curriculum (personification of a turtle in a twisted “tape measure” when mother was adjusting Anna’s skirt making it much more shorter). Similar was the case of up-dated *Bramborová Bára* by Ivona Březinová (2005): small woodchopper fell asleep under a tree and a verticalised set of acorns resembling to elves was closed by abundant typography.

In the very best book called *Malované čtení* (Jiří Havel, Albatros – 2008) with a subtitle „Co kdo dělá“ /What is done by whom/ the permeation of pictures made by Eva Šedivá in the text was fully achieved. This second meeting with literary invention of the writer brought a creative co-operation with Jindřich Kovářik and his drawn letters. The system of gaps among the words was used by the artist reflecting colourful miniatures respecting the letters jumping in a common language (a snake as a housekeeper twisted to number 4; yawning mouth with extraordinary mimics or couple of carps fighting for a drop of water). Barely visible backstops instead of pagination – other number would only disturb the image – only confirm it.

At the end we need to say that the example of the illustrator Eva Šedivá, who was able to harmonize an idea on the unity of drawing with lettering in a mutual duality of joining both in one whole, was reached by merging verbality with non-verbality. This is the way how to face up the simplified production and to keep the relation of the text to illustration in its educational objective, and at the same time it is an exclusive message of the artist to question the trend of separating text from the illustration in a book, that makes the communication with children readers more difficult. Eva Šedivá proves that by her life-long way without diverting from the inner continuity of her works made up to now.



Jan Červenka: *Byl jeden domeček*  
Illustrations: Eva Šedivá

**Horst Künnemann** (Germany)

### „Alice“ – Girl with many Faces



*He studied German literature, history, visual arts and French at the University of Pedagogy. He worked for more than 30 years at schools in Hamburg. He was active as a critic, writer and translator. Since 2000 he is Honorary Professor at Carl von Ossietzky University in Oldenburg, Department of Aesthetics and Visual Communication.*

“*Alice’s*” first publication in England 1865 was spectacular: A Math-Professor Charles Dodgson, of Oxford, has written the story under his later world famous pseudonym Lewis Carroll. In more time than nearly a century and a half the title became a “classic” around the world, a “all-age-reader”, that survived up to our time.

Carroll remained unmarried, but loved little girls. He invited them for boat trips on the River Thames, organized little tea and garden parties with surprising toys, inventions and gadgets. He produced early photographs of the girls, the best in their category of Victorian times. Those activities were scandalized under old time norms and standards. These moral standards are still alive and the meaning and disputes of the “Lolita-Effect” never ended. Finally Carroll’s connection with Alice Pleasance Liddell, daughter, then 10, of his Oxford colleague, was interrupted by the parents of the girl. Their correspondence was burned. The same happened to his personal diaries and letters, which were destroyed by members of his own family, his heirs / inheritance.

First time the author told his original story between awake and dreaming time during a common boat trip with a colleague and three girls. After that Alice Pleasance demanded Dodgson / Carroll, the tale to be written and may be printed. The story was fixed, published and became a big success, never ending until our times. Soon it was translated and from the very beginning ILLUSTRATED. First with own sketches by he author, very soon followed by pictures of John TENNIEL. Author and artist worked together very intensive and meticulous, sometimes interrupted and later one reanimated, when a second sequential book by Carroll was finished, “*Behind the looking glass*”(1832 and 1923).



*Alice in Wonderland*  
*Illustration: Lewis Carroll*

Up to now and our time “Alice” was transformed to all mass media and sorts of visualization, plays, cartoons, comics, operas, mangas, musical, pop-ups and for sure regular BOOK ILLUSTRATIONS.

### Subject of the story:

Reading a book in the garden, Alice falls asleep and meets a rabbit, dressed up and with watch. She is invited to take a drink that makes her shrink. Deep she sinks into a rabbit hole and meets a lot of funny persons, human, animal and fantastic creatures. Other drinks make her enlarge at the end. Alice talks to all these personalities, though, frequently she doesn't understand the meaning and double meanings of their sayings. From here derive many influences to modern literature, telling the disturbed communication between different characters, sexes, children and adults, younger and older. These troubles and mischief's are also



*Alice in Wonderland*  
*Illustration: John Tenniel*

the source of humor, ironical and sarcastically laughter. Psychoanalysis, modern literature and art between Dadaism, Surrealism, Breton, James Joyce, Beckett, and Salvador Dali are more or less influenced by Carroll's attitude.

### Aspects of the text and illustration:

Mainly fantastic mixture between reality and the second “reality” of falling asleep, dreaming; many motives of national and international fairy tales, nonsense and turning ratio upside down ( “verkehrte Welt”) no more force of gravity, endless talking's and babblings, transformation, speed and action, fear and cruelty, humor and laughter, mutations and consequently endless impulses of INVENTING PICTURES.

About movie pictures and TV-Serials productions we know by parts the process of creating and deliverance,

called “the making of...” Compared to the case of book - illustration this is impossible with artists, who faded away. As for living persons we are lucky and still have the chance of asking: “How did you manage to illustrate Alice?”

From the very beginning Carrol’s “Alice” was very, very British. But in the following time illustrators came from America, Scandinavia, Germany, Austria, Czechoslovakia, Russia and Japan. Were they obliged, to change their stile in English, very, very British way or did they change / transformed the original in a “international”, “verfremdende” manner?

“Alice and ...?”

“Alice” – or what? That is the question!

### Other aspects:

“Alice” was analyzed by linguists, literary and art critics, by semantics and corporatists. For more than a century the different interpretations by artists, draftswomen and draftsmen, painters were subject of criticism, expositions and changing aspect of perception. “Alice” touches many aspects of narration, thrill, entertainment, humor, being threatened and endangering. There is much of development of the girls’ character.

Looking towards younger readers and consumers: Just listening or reading the naked text without any other additions or influences creates very personal, subjective pictures in their – and our -minds, imaginati- ons. Single pictures composed to sequences create a running story board, a picture gallery, a film, a comical sequence.

Maybe the artistic process of illustration is similar to this creation and production of picture. We cannot ask anymore the artists of the past. But we can interview hose living persons, women and man (with much more male contributors than female...)

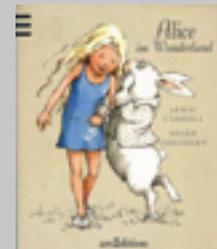
*Alice in Wonderland*

*Illustration: Rod Espinosa*



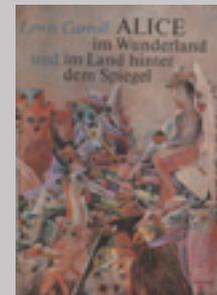
*Alice in Wonderland*

*Illustration: Helen Oxenbury*



*Alice in Wonderland*

*Illustration: Dušan Kállay*





**Vesna Lakićević Pavićević** (Serbia)

## Alice in Wonderland



*She graduated from the Department of Art History at the Faculty of Philosophy of Belgrade University. She worked as a curator of the Association of Applied Artists of Serbia. She took part in BIB Symposium for several times, she contributes regularly to various periodicals and newspapers. She published over 200 exhibition reviews, catalogue forewords and articles. She is the member of exhibition councils, selection and nomination juries for exhibitions in Belgrade.*

### The illustrator's attitude towards the text

Alice in Wonderland is one of the rare novels-fairy tales for children dealing with the events occurring as an eleven-year-old girl travels through the world of imagination.

The character of Alice is the most characteristic and dominant one ever created in the category of fairy tales for children. It is one of the most widely read books in the world, precisely because of its power to make the young identify with the heroine, because it was not written in the manner of other fairy tales. Actually, what Lewis Carroll did was transfer the role of fairy tale creator onto Alice. Hence the realistic nature of his fairy tale and the identification of children with Alice, for the world of children's imagination is realized through Alice's dream.

Alice is a true representative of young children, with all their characteristics, which is evident from the very beginning of the book, while her sister reads to her. Alice, like any other child, thinks: "What is the use of a book without pictures or conversation?!"

That is why she starts thinking of quite different matters. She sees White Rabbit with a watch, who mesmerizes her and whom she follows into the underworld, embarking on an adventure in the unknown. What Alice experiences there are strange and crazy things turned into a dream.

The book *Alice in Wonderland* is realistically-unreal, entertaining and edifying. In terms of genre, it is a novel consisting of 12 chapters, whose structure involves a fairy tale and a fable. The plot unfolds as if in a dream.

The dream can be understood as a phantasmagoria and as a personal mythology. Essentially, the dream leads her into another world, where her daydream is realized. The events in her dream are a kind of adventure and a fulfillment of suppressed wishes standing on the edge of everyday activities. On her path towards maturity and acceptance of the totality of her EGO, Alice expresses the striving of the individual to project herself into another being, that is, to put herself in the position of others. Hence the metamorphosis of the girl into a snake and a transformation in height. The magic potion with the labels saying “Eat me” or “Drink me” simulates Alice’s wish for a change and mental activity that is connected with the maturation of her personality. In Alice’s dream there is a feeling of tension, of things slipping beyond her will and of uncontrolled, spontaneous action.

The ability to transform, the magic potion and her adventures bring the heroine close to some mythical beings that have superhuman powers. Her microcosm is poeticized and “at the bottom of the well”, in the secret chamber of the labyrinth of hidden wishes.

## Alice’s bestiary

Alice’s underground travels are an expression of a wish for an inner change, the need for new experiences and adventures. In search of something unknown, she exchanges her identity for another being, which symbolically represents an aspect of her complex nature, her wild and tamed instincts. Her sexual preoccupations are expressed by means of symbols that designate maturation.

The heroes of Alice’s bestiary are representatives of

the underground and the above-ground world, as well as exotic (flamingo) and mythical beings (gryphon). These beings symbolized the fulfillment of her wish for communication and getting new experiences. Also, they are an allusion to some persons from her immediate surroundings. Thus, for example, the Dodo bird is the equivalent of Lewis Carroll.

In Alice’s bestiary, Cheshire Cat undoubtedly occupies an exclusive position. It dazzles with its appearance, the role of a visible-invisible being and with its broad grin. Certainly, a cat’s grin without a cat has eidetic characteristics.

The novel about Alice contains, in hidden form, a lot of details that illustrate the social status of this girl and her education and upbringing. Alice’s dialogues with animals contain references to mathematics, logic, numerical systems, inversion and the semantic values of a sentence.



*Alice in Wonderland*  
Illustration: Ida Cirić

## Vesna Lakićević Pavićević

*Alice in Wonderland* is unquestionably an international novel for all times. Just as Tenniel first presented Alice (in cooperation with Lewis Carroll) as a typical girl of the Victorian age, so contemporary illustrators place her within the social framework and the atmosphere in which they live and work, in keeping with their artistic poetics.

Alice's dream is on the verge of the imaginary and the pictorial as an integral part of the unconscious being. Thus she dreams of herself through herself. To put it in Jungian terms, Alice's dream is similar to a theatrical play in which the dreamer has the role of the protagonist, the author of the text, the audience and the critics.

### Placement of illustrations

In recent years about a dozen different editions of *Alice in Wonderland* have been published in Serbia. I single out three that represent various attitudes towards the text on the part of the illustrators. First of all, it should be pointed out that in all three cases the pictorial visualization of the text about Alice has been influenced by the following factors:

- the attitude of the illustrator towards the text;
- his/her vision of the text, imagination, inspiration;
- the placement of illustrations;
- the poetics of the illustrator;
- the type of edition (luxury edition, school edition, etc.).

The illustrator Ida Cirić (1932-2007) did 8 black-and-white illustrations. Her illustrations have no direct mediatory relationship to the text; they are small-scale

*Alice in Wonderland*  
Illustration: Dragana  
Jovčić



drawings whose realization was influenced by the text. Thus they can exist independently of the text. In Ida's illustrations, Alice is a modest girl "from the neighborhood". She is dressed simply, in accordance with the local fashion. The form is stylized and naive-looking, because children like it that way.

Dragana Jovčić (1951) has published around fifty illustrations that function on the emotional, educational and aesthetic level. They correspond to the text. They are a marked example of a mediator between the text and the reader. Very perspicaciously, they reveal details, the psychological nuances of emotional experiences. The volume of the figures and the realistic manner of presentation, as well as the gracefulness of movements that are in keeping with the logic of the situation, elicit sensory reactions. They are characterized by picturesqueness and a literal approach when it comes to imitating reality, typical of the Western-European tra-



*Alice in Wonderland*  
*Illustration:*  
*Miloš Aleksić*

dition. Experiences from the level of contemporaneity are visible in the visual aesthetisation of the text. The book's format is ambitious, fully colored, and has the characteristics of gift books.

The illustrations made by Miloš Aleksić (1980), of which there are only 6, represent an authorial, subjective selection of motifs by the illustrator. They are more than mediators, removed from literalness and reality, while at the same time approaching them, for the author played with the relations between the real and the imaginary. These are microcosms dominated by subdued colors and a Gothic atmosphere. They elicit a sensory reaction through a pictorial and a psychological char-

ge. They give the text a contemporary character. In his imagination, the text gets modified, and in his own way he builds upon it through a different atmosphere and color range.

The attitude of the illustrator towards the text unquestionably depends on his/her affinity and inspiration. Of equal importance are the breadth of his/her imagination, the stylistic orientation and the skill of illustration. The determination of the illustrator to place his/her illustrations outside the text, that is, outside the framework of the book and in other media, constitutes a challenge to both the illustrator and the writer, and also to one who experiences them in another context.



**Tanja Mastnak** (Slovenia)

## UT PICTURA POESIS

### Visual Interpretations of Poetry in Contemporary Illustration

*Dedicated to Maria Jose Sottomayor who thought me to see behind*



*She studied art history in Ljubljana. In her works she dedicated to interaction of arts and politics, what brought her to gender issues studies, especially in the area of art history and visual perception. She has been writing on works of contemporary illustrators and takes part in international congresses on illustration.*

In contemporary art we are witnessing major changes in the field of visual interpretations of textual (narrative). The art of late nineteenth century and twentieth century was mostly submitted to the rules of modernism and some of its aspects were especially important for the relationship between visual and textual:

- hierarchy of different art expressions (painting – especially abstract painting was considered as the highest form of visual art expression)
- leading role of visual context, art should be expressed by visual means without using the textual (literal, symbolic etc.) context
- forming a wide gap between high art and popular art
- artist's autonomy (being liberated of any influence, p.ex. of writer or editor)

All these reasons were forming the particular status of the book illustration in the context of visual arts, considering it more the part of design industry than part of the high art. In this article we are explaining how the status of illustration in the context of contemporary art has changed in last decades.

By the spreading of postmodernism in the seventies of the 20th century the general attitude towards the relationship between visual and textual has changed. Strong theoretical background influenced also visual arts. Context and concept became more and more important. High art is not necessarily separated from popular art any more. Some of the forms in the contemporary art are strongly connected with the questioning of relationship between textual and visual. Among others these are: conceptual art, livre d'artiste (book of artist),



work in progress, artistic comic books (we are noticing its incredible rise of popularity), cartoons etc.

The field of our main interest is book illustration. Being marginalized and connected with design this particular visual expression formed its own world, a bit separated from other visual languages and more connected with literary worlds. Only in the last years book illustration rises more and more interest among theoreticians, curators and also contemporary artists, because it is most elaborated way of communication between textual and visual which survived all the changes through the history of art.

Now we are witnessing the tendencies of galleries of contemporary art to make exhibitions of illustrations, comics and other forms of visual – textual intersections. The prizes of original drawings are rising and also in theory book-illustration is more and more integrated into other forms of contemporary art.

In Ljubljana in 2007, a group of young artists and curators organized very interesting exhibition titled: *The Biennial of independents – the first promoter of Slovene contemporary illustration, its authors and contexts*. The main idea was that illustration is “any visual commentary of the world around us” and it should not be limited to the book illustration only. It should be understood in the broader sense as contextual commentary with visual means. Such approach is especially important nowadays, because we are surrounded with visual messages (propaganda industry) and people lack visual education to make a selection among them. The slogan of the exhibition was: “Look around with the eyes to/not to/ see.” The role of illustration in contemporary world

should be to teach us (children as well as adults) to see what we really wish to see.<sup>1</sup>

There are many ways how to present these tendencies in contemporary book illustration and in this article only a small part among possibilities will be presented: the relationship between poetry and visual. Poetry and illustration are both very classical forms of art, but they can still teach us a lot about our understanding of the world. Already in antique times the relationship between poetry and painting was noticed and became immortalized with the expression by Horac: “Ut picture poesis”, meaning that these are two most abstract forms of art are forcing viewer to include his or her individual story (knowledge, expectations, experiences) to the higher extend than some other forms of art which are more narrative. Such creative processes are explained in the *reader response theory*.<sup>2</sup>

Especially because of the forceful character of both of these art forms they are particularly interesting to interface. Visual interpretations of poetry can be the most challenging among book illustrations.

One of definitions of illustration in *The Dictionary of Slovene language* is: “something that contributes to better understanding of the context”. Mostly we understand the book illustration as something that was created to interpret and follow the literary text, but there are also interesting examples where illustration became more

1 Tanja Mastnak: Drugi hrvatski bienale ilustracije, Zagreb 2008, pp. 232-237.

2 Maria Nikolayeva: [http://webcut.utu.fi/SCRIPT/nikolayeva2/skripts/student/button\\_bar/nikolayeva2/unit5.htm](http://webcut.utu.fi/SCRIPT/nikolayeva2/skripts/student/button_bar/nikolayeva2/unit5.htm) 24.1.2006



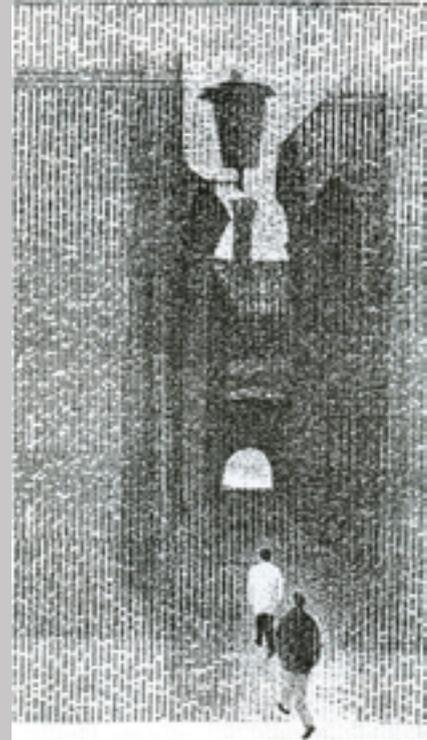
interesting and forceful as text itself. Famous example is “The Vitruvian man” by Leonardo da Vinci. Vinci was drawing his visual commentaries to his reading of the Vitruvius’s writings, but nowadays his drawing is much more famous than the text which it illustrates.

There is an interesting example of such reverse also in Slovene illustration of poetry. Alenka Sottler got an assignment to illustrate the poetry of the famous Slovene poet Niko Grafenauer. After completing her work, the poet did not agree to publish his poetry with her illustrations, because he understood that in some cases the visual commentary of his ideas enlarged his initial idea to the extend that he did not feel comfortable with it any more. So, he suggested that he will write new poems which will illustrate Alenka Sottler’s illustrations. It was most interesting reversal, first illustrator illustrated poetry, and afterwards the poet illustrated illustrations<sup>3</sup>. This case “illustrates” very well the relationship between visual and narrative, because we could also stated in a simplified way that all the literature is actually to the great extend the “illustration” of the visual around us.

### Some visual interpretations of the poetry in the work of contemporary artists

Among many other examples of visual interpretations of poetry I choose work of five illustrators who each from their particular point of view create parallel experience, with deep search into unconsciousness of poem, themselves and of the viewer. The most important pro-

*Andrej Brvar:  
Three poems  
Illustration:  
Alenka Sottler*



cess in illustrating poetry is leaving the white spots for reader and viewer where he or she can form the world of their own. Poetry is the literary form which leaves the reader to expand the imagination and illustration of the poetry must have the same power.

### Pedro Sousa Periera

First time that I was overwhelmed by the power of visual interpretations of poetry was in Bratislava in 2007 when I listened to the contribution of Marie Jose Sottomayor

<sup>3</sup> The event was described by Alenka Sottler in her public interview in Cankarjevdom in Ljubljana during the Biennial of Slovene Illustrations (2007). Above mentioned illustrations were not published yet, A.Sottler printed some of them and sells them as grafic art pieces.

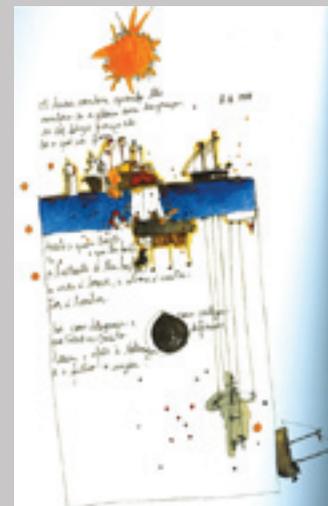


and her presentation of the illustration of poetry by Fernando Pessoa in the work of Pedro Sousa Pereira.<sup>4</sup>

The presented book was *Mensagem* (Messages)<sup>5</sup>, the epic glorification of the Portugal, everything Portuguese and the passionate urge of this nation to explore the new worlds. Those poems are very patriotic and they mostly talk about Portuguese history. I do not speak Portuguese, I do not know much about the history of Portugal and Pessoa was never translated to Slovene, so I first met his poetry through this illustrations. It was very interesting experience, because by seeing the visual interpretation I wanted to know all about that poet and I found his poetry in English and enjoyed very much in reading it.

It is well known fact that this poet was publishing his poetry under four different pseudonyms (or heteronyms), like creating four personalities within single person<sup>6</sup>. This particular characteristic of this unique poet is also visible in illustrations by Pereira. The illustrator used the same visual principle through all the collection of poetry, but his style is composed of diverse levels of understanding and diverse visual techniques. Mostly he is combining the ink drawing and aquarelle painting, penetrating into deeper and deeper levels of understanding. The quality of ink drawing combined with the loose quality of aquarelle painting forms the sense of voyage into the secrets of history and unknown. Perie-

*Fernando Pessoa:  
Mensagem  
Illustration: Pedro  
Sousa Pereira*



ra's illustrations give us impression that they are unfinished works, the path to immensity of our imagination, never ending story of search and longing.

### Alenka Sottler

If we compare the work of Pereira with illustrations of Alenka Sottler, the first obvious difference is in technique. Both authors rely very strongly on the technique of their drawings. The technique itself is very unique and the expression of the final work is the result of the meditating procedure of creating which gives those works the magical component. Alenka Sottler developed innovative way of using several pencils, holding them in a hand and leading them on the paper in the compassionate dance, which can remind us of Pollock's action painting – only the results are very different, because Sottler's image brings out recognizable objects. They seem to be brought out of nothingness with magical unconsciousness procedure of automatism. Other techni-

<sup>4</sup> Maria Jose Sottomayor: Erasing differences, but being different, Biennial of Illustrations, Bratislava 2007, pp-37-40.

<sup>5</sup> Fernando Pessoa: *Mensagem*, Oficina do Livro, Cruz Quebrada, 2006. (Illustrated by Pedro Sousa Pereira)

<sup>6</sup> <http://pintopc.home.cern.ch/pintopc/WWW/FPessoa/Introduction.html>, 12.4.2009



Barbara Gregorič: *Navodila za randi*  
Illustration: Andreja Gregorič

que that she is using is similar – stamping. She uses the stamp and with frenetic stamping all over the empty paper the emptiness and density of stamped sentences form faces and realities in firm stability. Her illustrations seem like from parallel world. We know its existence but it is only rarely that we can connect with it.

It is not strange that she mostly illustrates fairy tales and poetry - the worlds of deeper and secret meanings. She illustrates in black and white and in colors.

Her latest illustrations of poetry are in the book of Andrej Brvar: Three poems. Her way of penetrating into text, deconstructing it and reconstructing it in a completely new quality is really unique. In illustrating those poems she used the stamping technique to expose the

importance of the word, repetition of sentences and rhythm in poetry, the textual background of all the actions by young heroes of the poem – like using a map of the local area where the two boys were moving during the event.

## Andreja Gregorič

Andreja Gregorič approaches illustrations from another angle. She is constructing the new reality of a poem by adding details in emotional collages. She is mostly illustrating poetry of her sister and these particular books are filled with emotional and intimate interplay between two sisters and this forms very interesting visual story of love and dedication. Her knowledge of visual communications and painting is united in her visual language which expresses passion of abstract painting, searching of unconsciousness in the depths of human consciousness, notation, tenderness, intimacy, the knowledge of modernist tradition, the collector's collages of intimate events exposed by seemingly non important details.

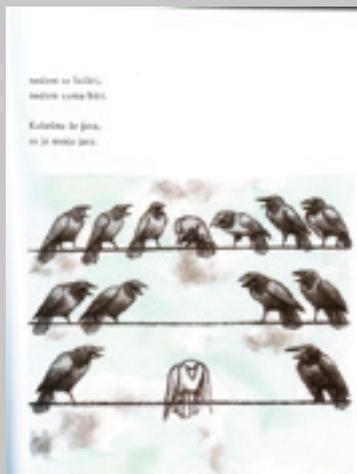
In the world of rushing we hardly notice the small pieces of everyday's life, which are reminding us of the existence of others with their own intimate worlds. The images of Andreja Gregorič are leading us into these words to feel their warmth, uniqueness and meaning. Most of her illustrations, like in the book *Instructions for dating*<sup>7</sup>, are dedicated to teenagers. Their world of particular worries, which are so often not understandable to us and we tend to ignore them, she takes very seriously. With detective accuracy she reveals secrets written at the margin of the paper, particulars from diaries, little drops of every day's life which compose in front

<sup>7</sup> Barbara Gregorič Gorenc: *Navodila za randi*, Viharnik, Ljubljana 2008.

of the viewer the worries and hopes, fear and warmth, longing and anxieties of this particular time, when child becomes adult.

### Matjaž Schmidt

Matjaž Schmidt is the author who has immense opus in illustration working in very diverse fields. He is not typical illustrator of poetry, but his latest work, the illustrations of Ervin Fritz's *Crows*<sup>8</sup> has surprised with the power of its visual expression. The whole poetry collection is dedicated to diverse behaviors and events of crows. These crows reflect human behavior, but illustrator Matjaž Schmidt succeeded to build up all the situations and events with very realistic black and white drawings, in endless variations of communication among crows, trees, wires and other elements of crew



Ervin Fritz: *Vrane*  
Illustration:  
Matjaž Schmidt

<sup>8</sup> Ervin Fritz: *Vrane*, Mladinska knjiga, Ljubljana 2009.

universe. His ability to draw crows in so many positions, compositions and relations leads the reader deep into the world of crows, so similar to ours in its simplicity of basic needs. Here we can remember the words of Franz Kafka in a paraphrased version: "Just observe the detail. If you will observe it long enough the whole universe will be revealed in front of you". That is what happened to the viewer of this incredible crew world. The repetition and detail help the viewer to understand the white spots of his or her own consciousness.

### Kostja Gatnik

Kostja Gatnik is a legend among Slovene artists. He is designer, author of comic books, photographer, painter and great illustrator. His knowledge of practically all forms of contemporary art helps him to develop the way of drawing which reveals incredible accuracy in all forms of visual expressions. His drawings are studies of visual relationships in empty space on one hand and very precise studies of human relationships on the other. His black and white illustrations of the poetry of Saša Vuga are wonderful example of understanding the teenagers. Gatnik's drawings are relaxed, reminding us of comic books because of strong facial expressions, but his solutions are never quick or easy. Each drawing is the study of details where each brick and stone stands on its own particular spot and could not be anywhere else if the composition remains as perfect as it is.

### Conclusion:

Ut pictura poesis, ut poesis pictura (poem is like picture, picture is like poem) – two most ancient forms of artistic expression have always been in firm relationship. Sometimes paintings almost lost the touch with words, and words can function without visual help, but mostly



*Saša Vuga: Those are not poems for children*

*Illustration: Kostja Gatnik*

visual and textual are in active interaction which forms the most creative solutions in arts. Illustrating poetry shows us most directly how abstract ideas can be presented in two ways, with two artistic means. Illustration

usually follows poetry, but nevertheless good illustrations of poetry form the parallel worlds, leading the reader/viewer even deeper into the secrets of immensity of human imagination.



**Michiko Matsukata** (Japan)

### *Alice in Wonderland* through Japanese Illustrators' Eyes



*She studied at the University in Sofia and Jagiellonian University. Currently she is working in Chihiro Art Museum Azumino in Japan.*

It has been 101 years since *Alice in Wonderland* (which hereinafter will be referred to as Alice) was first introduced in Japan. Since then, a new Alice book is published at least once per year. At present, over 30 different Alice books can be seen in Japanese bookstores. Among them, John Tenniel's illustrated version is still very popular and sells well. At the same time, a number of translations of Alice with illustrations by foreign contemporary illustrators are available - Lizbeth Zwerger, Tove Jansson, Jan Švankmajer, Helen Oxenbury, to name a few. Dušan Kállay's Alice was published some years ago but is no longer in print. Robert Sabuda's pop-up version of Alice is also well known. But how about versions by Japanese illustrators?

In this text, I would like to briefly introduce how Japanese illustrators have illustrated Alice over the years.

#### **The First Alice in Japan**

In 1899, about 30 years after the publication of Alice in Great Britain, the first Alice text was introduced in Japan. The title was *The World of Mirrors* (Kagamisekai) and was published in the magazine for youngsters Shounensekai (Boy's World) (Pict. 1) So in Japan, *Through the Looking-Glass and What Alice Found There* was translated before Alice in Wonderland. In the text, Alice's name was changed into the Japanese girl's name "Miyō", bread with butter was changed into a Japanese rice cookie, for Japanese readers were still unfamiliar with Western customs. But the illustrations themselves were seemingly a traced picture of John Tenniel's illustrations. (Pict. 2) The first *Alice in Wonderland* with Japanese illustrations was *Alice Story*, which was published in the children's magazine Shoujo no tomo (Girl's companion) as a series from 1908 to 1909. (Pict. 3)



Pict. 1  
*The World of Mirrors*



Pict. 2  
*The World of Mirrors*



Pict. 3  
*Alice Story*



Pict. 4  
*Aichan's Dream Story*

The illustrator was Ryushi Kawabata, who later became a well-known Japanese-style painter. Although the heroine's name is Alice, her features and hairstyle resemble a Japanese girl of that time. But the other parts of the illustrations are very similar to Tenniel's. The first individual book of Alice was *Aichan's Dream Story* published in 1910. Aside from the cover, the illustrations were those of Tenniel's. (Pict. 4)

### Alice in the 1920's

Printing technology and the circulation of goods saw great improvements in the 1920's in Japan, and children's picture magazines of a greater quality were published by various publishing houses. The new educational movement led many artists to create magazines and books of high artistic value for the children.

*Through the World of Mirrors*, which appeared as a series from 1921 in the picture magazine Kinnofune (Golden boat) was done by a renowned illustrator for



Pict. 5  
*Through the World of Mirrors*



Pict. 6  
*In Underground World*

this magazine, Kiichi Okamoto. He depicts Alice as an active child with an expressive face. (Pict. 5) In that same year, *In Underground World* started its serial in the picture magazine *Akaitori* (Red bird). The illustrator was Yoshio Shimizu, whose works were characterized by a decorative style. (Pict. 6)

*A Garden of Wonder, Mari's Travels Through the Country of Dreams* was published in 1925 with illustrations by Takashi Saida. (Pict. 7) He was also a playwright as well as an illustrator. His illustrations of Alice here are somewhat sophisticated and playful. In 1928, a talented illustrator Shigeru Hatsuyama produced a few illustrations for Alice. However they were not published, because Tenniel's illustrations were used instead. His lines drawn by ink create a humorous and merry atmosphere. (Pict. 8)

Also around this time, the publication industry targeted a mass audience, and produced collected works of chil-

dren's literature in sets that could be purchased by mail order for an affordable price. In these volumes, Alice was often included. The *Alice Story* published in 1927 was also one of the *Collected Works for Elementary School Children*. The illustrator was Bunkichi Hirasawa. (Pict. 9) The thin lines are very graceful.

### *Alice until the Present Day*

Since 1945 until today, Alice has continued to be published in various forms. A 1952 version of Alice, translated by Yukio Mishima, was illustrated by Goro Kumada. 26 His illustrations are characterized by fine lines. Kumada, who died last month at the age of 98, continued to draw true-to-life illustrations of insects and plants for picture books. In this picture, the illustration clearly focuses more on the worm than Alice. (Pict. 10)

In August 1953, Walt Disney's motion picture "*Alice in Wonderland*" premiered in Japan. Since then, Alice has become better known to the general public and many



Pict. 7, *A Garden of Wonder*  
Takashi Saida



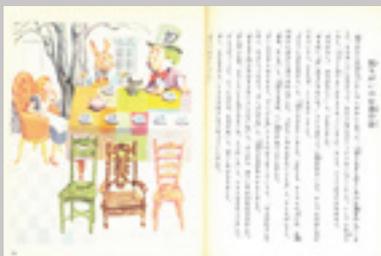
Pict. 8  
Shigeru Hatsuyama



Pict. 9, *The Alice Story*  
Bunkichi Hirasawa



Pict. 10, *Alice*  
Goro Kumada



*Pict. 11, Alice*  
*Daihaci Ota*

Disney Alice picture books were published. In 1955 Daihachi Ota illustrated Alice. (Pict. 11) He is an illustrator known for changing his style in each of his books. Here, his Alice seems to be influenced by Disney's character. Sho Nakao did the illustrations for an Alice published in 1956. 29 He is known for his oil paintings as well as his picture books. The thick outlines give the impression of a somewhat naïve Alice. (Pict. 12) Makoto Wada, an illustrator still active in picture books as well as book design, illustrated his Alice in 1975. (Pict. 13) The illustrations consist of simple lines, and both the animals and humans are very humorous. Kuniyoshi Kaneko's Alice does not look like a child but more of a grown up. Alice appears conscious of the reader's gaze.



*Pict. 12, Alice*  
*Sho Nakao*

I have briefly introduced 11 different Japanese illustrators' Alice. According to survey by T. Sakakibara of 2005, since *Alice in Wonderland* was first introduced in Japan, around 200 different Alice books have been published. For these books, more than 50 Japanese illustrators have drawn their Alices. Anonymous authors and comics are not included in this number. Are there any common characteristics to be found in these "made-in Japan" Alices? Some exceptions exist, but I found it impossible to point out specific Japanese characteristics appearing in these Alice illustrations. Like many other children's literature classics, like H.C. Andersen's stories or Grimm's fables, *Alice in Wonderland* is a medium in which illustrators can enjoy and explore their artistic expression freely, without worrying about author's comments.



*Pict. 13, Alice*  
*Makoto Wada*

### Yoko Yamamoto's Alice in Wonderland

Lastly, I would like to introduce one of the newest and more interesting interpretations of Alice. It was publis-



Pict. 14, *Alice*  
Yoko Yamamoto

hed in 2005 by a minor publishing house and, unfortunately, is no longer in print. Here, Alice is not pretty or cute. Her clothes may be old fashioned, but her mind seems to be that of a contemporary girl. She is someone who has a will of her own and even a strong personality. Is she the artist herself? Maybe, maybe not. On certain pages, different times are shown on just one page. On another page, text is shown with the illustrations. Here, the artist translated the Japanese text into her own words in English and included them in the picture, overwhelming the text of the book. From beginning to end, the book has a playful character like jazz music. The lines done by etching with color give the illustrations a very light atmosphere. The illustrator is Yoko Yamamoto, who mainly works with etching. Her new and more complete Alice was published this year, but in black and white. She has even created a large stained-glass window and a mural in a subway station

with the theme of Alice in Wonderland! Yamamoto says she was fascinated by the little girl Alice and tried to find similar girls in Japanese classic literature. (Pict. 14)

Alice in Wonderland is a story that has been enjoyed by both children and adults for over a century. It will almost certainly continue to be read in the future. Nowadays in Japan, images of Alice can be found not just in picture books, but also in goods, from lunch boxes to cell phone charms, and seem to overwhelm the book itself. This is a photo from an exhibition of *Alice in Wonderland* held in a city in Japan this summer. The venue was filled with visitors. In the exhibition, along with rare editions of Alice from a university's collection, there were life-size models from the book where visitors could freely take pictures with Alice. And here, if you payed extra you could even dress up as Alice and have a photo taken!

The presence of Tenniel's unforgettable illustrations of *Alice in Wonderland*, which still survive after all these years, pose a challenge for many illustrators. It may be the task of us readers, publishers, museum etc. to support the illustrators who will become the next Tenniel.



**Riitta Oittinen** (Finland)

## The Verbal, Visual and Aural in Picture Books



*She works at the University of Tampere and Helsinki where she dedicates herself to literary translation and translation theory. She is writer, translator and illustrator. She wrote several articles and books in translation studies, picturebooks, and the verbal and the visual arts.*

My presentation today is based on my versatile experiences in picture books. From the angle of this biennale, translation of picture books is of great importance as many of the books presented here will be translated into other languages, and often printed as co-prints.

### Change

Writing, illustrating and translating picture books always carries along change. Illustration in a picture book changes the verbal text and the other way around. Translating picture books is re-looking at them and rewriting them for new audiences and new cultures in new languages.

### Children's literature

Picture books are often written and illustrated for children. But what is a picture book and who defines it? The author, illustrator, publisher or the librarian?

Children's literature has its own special features: it is usually illustrated and meant to be read aloud. Children's literature also has a dual audience: the child reading the book and the adult writing, illustrating, translating, choosing, and buying the book for the child. Children's literature is thus influenced by the child images of illustrators, authors, publishers, translators, readers, parents...

Yet all picture books share one thing: they are illustrated. I have here an example of the power of the visual: three visual excerpts from Lewis Carroll's story of Alice from the year 1865.

The verbal text goes like this:

The Mock Turtle sighed deeply, and drew the back of

one flapper across his eyes. He looked at Alice and tried to speak, but, for a minute or two, sobs choked his voice. "Same as if he had a bone in his throat," said the Gryphon; and it set to work shaking him and punching him in the back. At last the Mock Turtle recovered his voice, and, with tears running down his cheeks, he went on again... .. (sad story goes on... then Lobster-Quadrille...) "It must be a very pretty dance," Alice said timidly.

"Would you like to see a little of it?" said the Mock Turtle to the gryphon.

"Very much indeed," said Alice. (...) So they began solemnly dancing round and round Alice, every now and then treading on her toes when they passed too close, and waving their fore-paws when they passed too far, while the Mock Turtle sang this, very slowly and sadly...

The three illustrations presented in the following depict the same verbal text by John Tenniel, Helen Oxenbury and Riitta Oittinen. Tenniel's picture is serious and still depicting nervous Alice with crossed fingers, impatient Gryphon and weeping Mock Turtle. Oxenbury's picture



*John Tenniel*



*Helen Oxenbury*

re is very much alive and Alice is having a good time. She's wearing tennis shoes, which makes Alice a present-day little girl. Both Tenniel's and Oxenbury's pictures place the story on some southern shores of England with fine sand and big boulders of stones. Oittinen's picture depicts Finnish countryside with dark autumn skies and the moon. Alice, Gryphon and the Mock Turtle are certainly standing on a lake with Finnish fir trees at the background. In the Finnish translation Oittinen's picture domesticates the story for Finnish child readers by taking it away from England. On the other hand, with the English original for English-language child readers, Oittinen's illustration gives the story a foreign flavor.

### Picture books

But what is a picture book? There are several definitions paying attention to the basic elements of the verbal, visual, aural, tactile, and olfactory information.

One way or the other, picture books are created for performance, sharing the story to be read aloud and listened to by the child. Picture books are also defined as



*Riitta Oittinen*



iconotexts (icon + word) including pictures and words. Picture books could also be compared with comics and films: they are all based on a series of images. Instead of frames, picture books have the turnings of the pages. In picture books, illustrations show how the characters and their backgrounds (time, place, and culture) look like. In film, the setting, actors, clothes, and make-up do the same thing. Both of the art forms have sound: films have sound-tracks; picture books are read aloud.

Moreover, their purpose is to create an illusion of being plausible, even though the information were impossible. For example, Ingrid Vang Nyman presents parallel perspectives in one picture by showing, e.g., what is on and under the table.

Picture books are often defined as having 32—48 pages, which is based on how the paper is cut. Picture books are usually aimed for children below school-age, and their purpose is to be used in read-aloud situations.

Picture books are often multi-color and narrative entities. They may be story books, fairytale books, ABC books, lift-a-flap books, toy books...

Some scholars, such as Uri Shulevitz, make a clear separation between illustrated stories and real picture books. He writes: "Real picture books tell stories with both the verbal and the visual; if the visual is removed, the text in writing is impossible to be properly understood."

Yet I find a picture book more complicated and more difficult to define. David Lewis discusses postmodern picture books: "Canons and boundaries have faded, and there is „mixing of forms ... parody and pastiche."

He writes about the ecology of picture books, where words and pictures are each others' contexts.

For Barbara Bader: „A picture book is a text, illustrations, total design; an item of manufacture and commercial product; a social, cultural, historical document; and, foremost, an experience for a child.“

My definition would be somewhere in between: picture book is a polyphonic form of art with many different voices to be heard and seen.

### Dialogue

Mikhail Bakhtin has written about a reading experience as being dialogic and consisting of the different voices of writers, readers, and contexts, and the past, present and future. Human words never come out of nothing but are always born in a dialogue.

He speaks about heteroglossia, a situation that is unique every time: "At any given time, in any given place, there will be a set of conditions – social, historical, meteorological, physiological – that will ensure that a word uttered in that place and at that time will have a meaning different than it would have under any other conditions."

If we change the words (like in translation) or the pictures or the readers, the text to be understood becomes different.

### Semiotics

Picture books could also be defined through semiotics. Charles Sanders Peirce has written about three orders of signs: icon, index, and symbol. An icon is a sign of



likeness; like a photograph, it resembles the thing it is referring to. An index is something that is in a causal relationship to its referent, like smoke implying fire. A symbol is an artificial sign: words are symbols referring to things in the real world just by agreement. There is always an indexical relationship between the two: a picture is a reason for the word and the word a reason for the picture. So translating picture books could be called intersemiotic translation.

A word alone is not the same word as a word along with a picture. In my example of the wolf, the bear and the fox, the characters are strongly characterized by the visual, the icons of the words "wolf", "bear" and "fox". In my example, the characters are depicted as being close friends sleeping together under the same blanket. The picture also shows that they have a visitor, a worm.

### Visual grammar

The relationship of the verbal and the visual could also be described through the means of the visual grammar by Günther Kress and Theo van Leeuwen (1996). Their

views are based on M. A. K. Halliday's grammar) and the idea of pictures having same kind of regularities and liabilities as words.

Using the visual grammar, it is possible to analyze images and their relationships to words. Pictures visualize and conceptualize the story: they include activities, which have a certain purpose; they also give information about the relationship of the characters or things appearing in stories.

### Conventions

As John Spink has pointed out, there are also several conventions we need to be aware of when reading pictures, such as "scaling down" (a picture is smaller than the thing in itself), "indicating three dimensional objects in a two dimensional medium", and „indicating color in monochrome“.

Illustrations contain colors and lines, the actual print and headings, symbols, metaphors, composition and picture sequence, as well as layout and typography. And they are all culture-bound...

### Colors and lines

Colors are always culture-bound and individual, creating atmosphere, feelings, and movement in picture books. There are several associations that we do not necessarily always notice, such as natural associations (red like fire); conventions (black for sorrow and funerals, white for purity and weddings, cf. Finland and India); ritual colors (holy colors, church).

Even through lines illustrators create atmospheres, believability, and feelings. Creates chapes, three-dimentional



Anthony Browne  
*Voices in the Park*

ality (light and shadow), and movement. Lines are also used for characterization: for example, firm lines refer to firm characters and uncertain thin lines to uncertain, vague characters. A good example of a fine technique of using lines for characterization is Langston and Gardiner's *Mile-High Apple Pie*.

### Functions of the visual & verbal

There are several ways of how the verbal and visual information relate to each other. Stories may be based more on pictures than on words, or more on words than on pictures. There may be collaboration (congruency) of the verbal and the visual; or deviation, where the verbal and the visual may tell two different stories.

Authors and illustrators may make the reader pay attention to certain incidents in the story. For example, authors may use focal points to underline certain parts of the storytelling. Anthony Browne often uses this technique; for example on the first page-opening of *Voices in the Park* he shows a big house, which, in the end, has no role in the storytelling. With a few words, referring to one small corner of the picture depicting a gorilla lady

with her son and dog, the reader is taken to follow what happens to the three characters.

### Movement

Ulla Rhedin defines a picture book as a road movie, where characters are often moving from one place to another, from safety to danger and back to the safe setting. This also gives movement to the storytelling, where rhythm is created through alternating panoramas and close-ups. There is also concrete movement: while reading, the reader turns the pages.

### Picture book and sound

Picture books are not soundless either, but they are performed, read aloud, which creates togetherness between the child and the adult. There are all sorts of sounds: machine sounds (engines) and natural sounds: wind, cry, laughter). Human speech is a powerful tool: it has tone and intonation, which again have an influence on how the entity is received. Like illustration, sound may either contradict or corroborate the story.

### Domestication and foreignization

The verbal, the visual and the auditive may domesticate or foreignize the storytelling (like in my illustrated version of *Alice*). As Lawrence Venuti has pointed out, foreignization is a method (or strategy) of illustration, translation etc. whereby some significant trace of the original "foreign" text is retained.

On the other hand, domestication assimilates a text to target cultural and linguistic values. Through domestication, illustrations may add to a smooth entity and bring the story closer to the target-language reader. By telling a different story than the words, illustrations



may also foreignize: they bring along intrusion of foreign, something unclear, and something maybe difficult to understand.

When books travel from one culture to another, visual problems may sometimes be impossible to explain due to co-prints. When co-prints are taken, it is usually impossible or undesirable (expensive) to alter anything in the visual.

For example, the change in the reading direction may cause great problems (cf. Japanese mangas). Yet Jehan Zitawi gives a different example about translating Disney into Arabic, where there are no capitalized letters or cursive, which is often replaced by bolding or quotation marks.

The change of the reading direction also makes the pictures reversed, which causes, e.g., changes in the use of left and right hands. In the Ismal religion, the right hand is the holy hand to be used, e.g., for eating, while the left hand is used for more everyday things. All this is shown in the illustration. The illustration also shows unholy animals like pigs and lightly dressed ladies, which are all manipulated in the pictures.

## Censorship

This may very well be called censorship, which was the case with the Finnish picture book creator Kristiina Louhi and her *Aino* series. The cover of the first *Aino* book shows the little girl Aino's little brother is going out and about to get dressed. Yet the child escapes and runs naked outside to the snow wearing only a cap on his head.

This scene may be experienced in many different ways in different cultures. In Italy, Spain and Rumania, this picture has been considered as not quite proper, or even obscene, while in Scandinavia it is found simply funny.

## Co-prints

As mentioned above, picture books often appear as co-prints, where the illustrations cannot be changed. This often makes the translator's task difficult, because the





illustrations cannot be altered. By showing details, the illustrator often makes the translator's task very difficult.

### Intertextuality

Intertextuality too, may make the translator's task very difficult. A picture book is always an entity, where part supports the whole and the other way around. There are often allusions and references to the other parts of the text itself or the world outside it.

Understanding is also always intertextual: while reading picture books, we combine what we have seen, heard, or read before with what there is in the book.

As a whole, picture books are difficult to read and difficult to translate. The translators of picture books need knowledge of different styles and techniques, periods and epochs of time and mental history, typography, styles, lines and colors, shapes and sizes, sound effects, verbal, visual and aural citations and allusions... you name it.

Translating picture books is translating multimedial texts for all the different senses of the target-culture readers. This means that translators need to be able to relate the verbal, visual and aural information within the frame of different cultures as well as to find ways of retelling the stories with respect to the originals in translation as well as the target-audiences living in different parts of the world.

**Dragana Palavestra** (Serbia)

## The Relationship between the Illustrations and the Text in Books Illustrated by Dušan Petričić



*She studied the history of art at Faculty of Philosophy in Belgrade. She has been dedicating to visual arts and design. She works as visual arts Co-ordinator in Secretariat of Culture, City of Belgrade – City Government. She was the curator in the Serbian Association of Applied Arts and Designers and the organiser of many international and domestic exhibitions. She was the Art Director of the national selection for Bratislava Biennial of Illustrations many times.*

Illustration is, by definition, an explanation of one work of art by means of another. Most often, it is a pictorial interpretation of a text to be found in books, magazines, newspapers and other publications. It explains and supplements the text. Sometimes it is solely connected to the text, realistic, declaratively understandable and recognisable; other times it is almost completely separate from the text, thus becoming unrecognisable, self-sufficient and free-form lyrical expression. Illustration is a notion that can hardly be delimited and defined today. In times of great technological achievements, which make it possible to perform tricks almost like those performed by an illusionist, the real becomes intermingled with the unreal in the sphere of fine arts. Even though it is still inseparable from the written and the printed word, illustration has imposed itself as an independent fine arts value, determined by all the inner laws of fine arts.

Dušan Petričić (born in 1946 in Belgrade) is one of the most prolific and prominent illustrators in this country. He graduated from the Department of Graphics of the Academy of Applied Arts in 1969, in the class of Professor Kršić. In 1969, he got employed as a caricaturist with the *Večernje novosti* (Evening News) Belgrade daily. In 1986 he was elected Associate Lecturer at the Faculty of Applied Arts, where he remained until 1991. From 1991 to 1993 he worked as the Art Director with the “Pilar” company from Monte Carlo. Since 1993, he has been living and working in Toronto, Canada. From 1996 to 1997 he worked as a lecturer in illustration and animation at the Sheridan College in Oakville, Canada.

During his stay in Toronto, he published illustrations and caricatures in leading world dailies and magazines: *The New York Times Book Review*, *The Washington*



*Post, The Toronto Star, The Globe and Mail, Saturday Night, Scientific American, Yomiuri Shimbun, Canadian Geographic, Canadian Living, Owl.* His professional experience encompasses several different areas of visual and applied arts: caricature, illustration, book design, cartoons, graphic communications.

The most important area of Dušan Petričić's artistic practice is precisely illustration, specifically, illustration of children's books. He began his very fruitful work in this area while still in the final year of studies at the Academy of Applied Arts, and has continued at it to the present day. He has illustrated around thirty books for children and adults. From the very start, Petričić's illustrations for children have been the result of cooperation between the illustrator and the author of the text. This cooperation was not of an ordinary kind, but originated from great mutual trust, companionship and understanding between the illustrator and the author of the text. That is the nature of his cooperation, while he lived in Serbia, with Duško Radović (the *Poletarac* magazine, *Nikola Tesla – Story of Childhood*) or with Ljubivoje Ršumović (*Dragons – Just What We Need, The Invisible Bird*), and also with the Canadian and American authors whose books Petričić has illustrated since he started living there. Mutual understanding and trust between the writer of the text and the illustrator is the essential element of a successful work. The illustration must follow the text, and it depends on the illustrator's skill to what extent and in what way the text will be visually memorised. Lewis Carroll's Alice is often quoted as asking, "What is the use of a book without pictures or conversation?". Illustrations often speak more convincingly, simply, interestingly and directly than words. Sometimes pictures can even replace words and can

enable communication between various linguistic areas.

Petričić has maintained this well-balanced relationship between the illustrator, his illustration and the author of the text in children's books in the course of his prolific cooperation with a number of foreign writers. He himself searched for ideas and books that he could create and illustrate. One such idea, initiated in Belgrade, was realised in Canada with the help of the writer Camilla Gryski and the Kids Can Press publishing house. As a result of their cooperation the book *Let's Play – Traditional Games of Childhood* was published in Toronto



Camilla Gryski: *Let's Play – Traditional Games of Childhood*  
Illustrations: Dušan Petričić



*Camilla Gryski: Let's Play – Traditional Games of Childhood*

*Illustrations: Dušan Petričić*

in 1995. This is the first in a series of books to have been published in Canada. This theme of international interest was equally successfully dealt with through the text and the illustrations. What was achieved is the ideal integration of pictures and words, characteristic of Petričić's projects. This project came about primarily through the initiative of the illustrator, from whom the idea of the actual text of the book originated, so that the illustrations initiate, follow and describe the text in the best possible way, making an integral whole together. One could not survive without the other. The entire book was thought up as very entertaining and witty literature. Camilla Gryski made the effort to collect as many children's games as possible, games played throughout history from the ancient era to the present day. On the first page of the book, Petričić provided a very imaginative and witty survey of games, drawing boys and girls from the stone age to the present day, variously dressed and of various nationalities. The figures are in motion and the entire composition is in a whirl and hurried, as if in a cartoon. This impression is intensified owing to another invention of Petričić's, namely, that a part of a figure appears on the next page as well, thus producing a feeling of continuity, as if annulling the limitations of book pages. These little figures, restless and full of energy, are characters in themselves and each one of them carries a certain story. One of them stands out: a boy dressed in an old-time sailor's suit, which had already featured in Petričić's illustrations

for children. This character links the earlier, Belgrade phase with the Canadian one.

The book is conceived so that on each page, apart from the text setting out the rules of the game in question, there is at least one illustration visually explaining the text. The illustrations are no mere schematic interpretation of the text but artistic creations building upon the text and introducing us to the unreal imaginary world of children's imagination. Composition is varied, sometimes diffuse and with few characters, other times almost swamped with the multitude of objects, figures and details that the author uses in order to describe the accompanying text in the best possible way. Petričić often introduces details and quite unrelated scenes, which occasionally have no direct connection with the text, for



*Camilla Gryski: Let's Play – Traditional Games of Childhood*  
*Illustrations: Dušan Petričić*



the purpose of better conjuring up the atmosphere and the poetics of the place and the game he is describing. In his compositions, he often resorts to cross-hatching figures or the background, thus achieving interplay of light and shadow. The reader goes through the book easily, for one game follows another in a meaningful manner. In the end, Petričić joins all the games together in a final illustration, wherein all the characters are very busily engaged. The boundaries between the big and the small are erased. Everybody is enchanted by this strange magic that points to fun, companionship, togetherness. What emerges out of the multitude of details, the whirl of motion, the varied colours, is a mer-



Vivienne Shalom  
Illustrations: Dušan Petričić

ry, joyous atmosphere evoking the loveliest memories from childhood. To Petričić, this theme was quite suitable, for it fitted in perfectly with his vision of children's perspicacity. He is a witty, imaginative and exceptional connoisseur of child psychology and behaviour.

Petričić's inventiveness and dedication to every detail can also be perceived in the inside cover of the book, where he depicted two separate figures in motion, a boy pushing a circle and a girl jumping a rope, approaching each other diagonally at great speed, which is again reminiscent of a cartoon. They inevitably collided at one point. Their toys remained there, while the two of them walked away contentedly, holding hands.

Another book, *The Colour of Things*, created in cooperation with Vivienne Shalom and published in New York in 1995 and contains a highly interesting story. One day, in the town of Monroe all colours disappear. General hopelessness and greyness ensue, quite faithfully presented in the illustrations. The miscreants behind all this are two evil, maniacal persons who have drained all things of colour entirely and poured colours into the ocean. The nine-year-old Jill, who lives in this town, realises the seriousness of the situation and decides to bring colours back into the town. She manages to hide in a box bottles containing colours of the rainbow that she gathered and preserved before the rainbow, too, disappeared. She brings colours back into the town and invites all the inhabitants to come out, armed with brushes, and repaint their town. This gives rise to a wild atmosphere where everyone participates in the action. Armed with brushes, the townspeople paint the houses, objects, one another, so that colour slowly returns to the lives and the surroundings of these people. Very

wisely and in a carefully thought-out manner, Petričić makes a perfect gradation from the previously prevalent greyness, gradually introducing colour into the picture. One half of the picture is coloured, faithfully showing things the way they really are, while greyness reigns in the other half, with colour appearing shyly here and there. The bustle, whirl, action and joyousness of the atmosphere spreads, for the most part, to those who strive to infuse the scene with as much colour as possible. Finally, an atmosphere of celebration is created, wherein colour dominates to such an extent that it now overflows, spilling and dripping everywhere. The miscreants get a fitting punishment and Jill sleeps peacefully, content on account of having done a good thing for her town.

The theme of this book is intriguing and interesting enough to allow Petričić to let his talent soar to unprecedented heights. As the story unfolds, the illustrator obeys the text, at the same time building upon it through his own observations. Proceeding from the melancholy, cramped atmosphere emphasised by the monochrome, black-and-white image of the town and the figures in it, the composition is enriched by a gradual introduction of colour, which eventually escalates to an unprecedented degree. Joyousness and zeal emanate from the characters and from every move that they make. In his compositions, Petričić is a master of the quick stroke. His instruments are a diverse collection of characters and expressions, the bustling atmosphere, abrupt movements. In this way, he creates an unusual atmosphere wherein all the characters participate in the same task, and yet each one of them can be viewed separately. Details are of exceptional importance to Petričić, as much as the whole. With colour or without it,

his compositions are meticulously studied and organised, representing real miniature works of art.

The book *Scary Science* by Sylvia Funston, published by Owl Books in Toronto in 1996, is somewhat differently conceived compared to the previous two. The illustrations in the book are varied. Apart from Petričić's original illustrations, the book also incorporates photographs, as well as documentary material. As such, this book is more serious and multi-layered, but Petričić's restless spirit and understanding of child psychology are more manifest on account of this new concept. In a book that attempts to rationalise the supernatural, to reduce it to a more comprehensible and acceptable measure, Petričić's sense of humour is invaluable, giving some terrifying topics a new, milder twist. Very simple illustrations demonstrate this beautifully: for example, one scene features adults and children walking under the light of the moon in its various phases, with one boy "going crazy" under a full moon while other participants watch him with great interest, which is the best proof of Petričić's deep understanding of the situation the hapless boy finds himself in. Thus Petričić achieves his goal; this manner of presentation, irrespective of the seriousness of the topic, entertains children and does not scare them, it makes them laugh and be merry. On the other hand, his postmodernist playing with tradition makes his work contemporary, provocative and topical, thus satisfying even the strictest of critics.

All the books that Petričić has illustrated, including the three mentioned above, are recognisable, manifesting a similar authorial handwriting, but are organised and thought out in various ways. Each book is conceived differently and represents a small masterpiece. Petričić's



*Sylvia Funstone: Scary Science*

*Illustrations: Dušan Petričić*

illustrations for children and about children manifest precisely those characteristics that make illustrations great works of art: dedication to the text, imaginative-ness, harmonious composition, a rich colour range and great mastery. This requires a special kind of talent, which Dušan Petričić has developed through sensory perception of life and nature, children and their growing up, and also owing to his knowledge and application of psychology. And all of the above with a huge dose of imagination and humour.



**Hamid Reza Shahabadi** (Iran)

## A Journey to the Heavens

The story of a journey that Prophet Mohammad took to the Heavens (Mi'raj) *Looking into the Book illustration of Mi'raj - Nâme*



*He is writer and editor. He works as a Director of publication department in the Institute for Intellectual Development of Children and Young Adults.*

According to „Koran“, *Gabriel* appeared to *Mohammed*, the Prophet of Islam in the eleventh year of his prophecy in the year 620, to prepare him for a Night Journey through paradise that came to be known as the Ascension, or „Mi'raj.

Mohammad mounted a divine creature called Boragh and rode from *Masjedolharaam* in Mecca to *Jerusalem*.

In his journey, he first visited *Al-aqsa* Mosque, the birthplace of prophet *Jesus Christ* and also other prophets' birthplaces and in each he said his prayers. He met the angles and divine Prophets, Jesus and Moses and said his prayers with them. After that the God's prophet traveled to the Seventh Heaven where he was brought into the light of God's presence himself. After that he returned to *Al-aqsā* Mosque and then to *Mecca*.

The story of the Prophet's Ascension has been an inspiration to create artistic works for Muslim artists and liberator for many centuries. Many books on Ascension have been written by writers and poets. Many of them have been put into paintings by famous painters. And the Iranian paintings which for a long time had been dedicated to book decoration had this story as the main topic in their works.

Paying attention to the other world has a long history in different nations' literary works.

The book with the name of *Al-ghofran* by *Abolala Moarri* is one of the important works in Arab literature which has been created with the view of looking into the story of the Prophet's Ascension.



*Divine Comedy* by Dante Alighieri shows the special view of Europeans of Renaissance era about the other world. The view may want to overcome the other world. In Iran before Islam, the book *Arda Viraf –nâme* (a Zoroastrian religious text of Sassanid era in Middle Persian language) is an example of works which have been done on the other world. *Arda Viraf –nâme* is a Zoroastrian religious text which tells about the observation of a priest with the name of *Viraf* who after drinking a special wine named „*Hoom*“ and doing some religious performances, travels to the other world and sees the predestined people who went to heaven or to hell.

The other example is in the „*Kardir* (kartir)“ inscription which has been left from the period of *Sassanid's* (222-652) and is the words of a known priest who claims that he has seen the other world.

The *Kardir* inscription was written in the early period of the *Sassanid's* era and the main aim of writing it, was to renew the Iranian Zoroastrians' faith after the fall of *Achaemenids era* by *Alexander* and spreading Hellenism civilization in Iran which had made them forget their ancestral religion and became exposed to disbeliefs. And the book of *Arda Viraf-name* had been written around the end of *Sassanid's* era, in the period which Iranians were losing their faith in Zoroastrian priests due to their bad functions.

Our hard search for finding other older samples of stories about the journey to the other world takes us to the Babylonian myth, „*The Inanna's Journey to Hell*“, and in the modern era in Iran we witness the book „*A Journey to West*“ by *Agha Najafi Ghoochani* in 1933 which tells a story of a man who dies and describes what he

has experienced after he has died based on Islamic Narratives.

Surely, in Iran as well as other nations' literature, there exist many more samples of journey to the other world. But what has distinguished the story of Prophet's Night Journey from other similar stories is its religious and holly nature. Other stories have been written with social or sometimes political aims more than having religious basis. In Muslims' beliefs, the Mi'râj event was a true Journey which happened in the real world and it happened quite logically and it is completely different from dreams or ecstasy. Therefore we should see this book comparing with other religious books like *Apocalyps* in the Bible, in quite different way.

### Mi'râj- Nâme:

The special literary charisma of the story of Prophet's journey to the other world and its religious outstanding points, have attracted many poets and writers during and also after the History of Islam which was the reason for creation of many works, most of them are mentioned as Mi'râj-Nâme. Among these, we can name the poems which are created by poets like *Sanaaee*, *Kha-ghaani*, *Nezaami*, *Vahshi – e – Baafghi* and *Amir Khosro Dehlavi*. Most important parts of these works are based on the creators imaginations, but what is written in Koran about *Mi'raj* is a short description in two sura's, *al-Isra* and *al-Najm*.

### Illustration of Mi'raj – Nâme

Iranian painting in the period after Islam was at service of book making. Because of this, the transition of Iranian paintings should not be found in their paintings remained or not on the walls of the palaces but in their

books. The artistic and literary works were down beautifully by calligraphists and skillful painters whom had painted and decorated them with beautiful margins on the pages of the books.

Some great literary works like *Shahnameh*, *Leili-va-Majnoon*, *Khavaran-nâme*, *Panchatantra* and *Samak Ayar* were painted by different painters many times and even some non-literary books like *Jame-ol-Tavarikh* or some chemistry and medical books were painted by Iranian painters. Only in the sixteenth century and in the Safavid era, because of the relations between the Iranians and the European painters, Iranian paintings were taken out of the books and were used in palaces and glamorous mansions.

At this time, *Mi'râj- Nâme* became pictorial and their pictures because of the painters' creativity was always interesting. Among many books of *Mi'râj-Nâme*, the *Mi'râj-Nâme* by *Mir Haydar*, has outstanding characteristics. Its distinction is so high that made it remain forever.

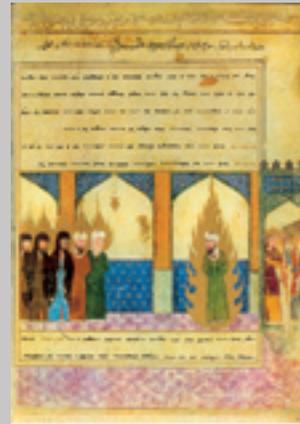
### Mir Haydar's Mi'râj- Nâme:

*Mir Haydar's Mi'râj-Name* which its hand written copy is kept in The International Library in Paris was painted by *Shahrokh*, the son of *Taymour Goorkani* in 1435. The writer of the book is *Mir Haydar* who has translated the main part of its content from Arabic to Turkish and *Malik-e-Bakhshi* has written part of it in Turkish uighur. This book has 265 pages and its size is in 22 X 34 cm. The paintings in the book are not only by one painter but each of the 61 pictures is created by different painters with regard to their differences, has kept the characteristics of the Harat paintings and also its order in using each picture.

### Harat School:

The name of *Amir Taymoar Goorkani* in Iranian and many other countries' history brings back the memory of war, bloodshed and destruction but the truth is, the children didn't follow their father's foot step. They had done many developments and cultivations and have left many historical monuments. *Shahrokh*, *Taymoar's* son, work hard for the development of east of Iran and his wise wife *Goharshad Khatoon* was his encourager in this project. Nowadays, *Goharshad* mosque in *Mashhad* which has been built on her memory is being visited by a huge crowd every day. This painting school was established at the time of *Shahrokh*. He and his son, *Baysonghor Mirza*, brought many artists from different cities like *Shiraz*, *Tabriz* and *Esfahan* to Harat.

By establishing a book design center in Harat, he made a great revelation in arts like calligraphy, illumination



Pict. 1



Pict. 2



and painting. Valuable works have been created in these great centers which are going to remain in the history forever. Works like *Shahnaameh* by *Ferdosi*, *Leili va Majnoon* by *Nezaami* and *Boostan* and *Golestan* by *Saadi* are some of those outstanding masterpieces which because of having the same design characteristics and showing different design of school in Iran are introducing Harat school.

The use of lively, bright colors, drawing of human characters with fine lines and also lively pictures full of actions are the outstanding characteristics of *Harat* school. This is at the time when paintings in other school were dull and lifeless. Also painters of this era with their special skills were paying more attention in drawings to show the depth of various acts. Blue and green were the dominant colors of the back ground of the most *Harat* school paintings. And on this back ground, red, gre-

en, white and purple were used quite often. The usage of golden ink is quite often seen in Harat paintings. In drawings of religious scenes specially in *Mi'râj-Name*, the usage of golden ink is more. The other special characteristic of Harat school is the influence of Chinese paintings in it. With the invasion of *Mongols* and *Turks* to Iran and the settlement of *Mongols'* and *Turks'* leaders, The Asian paintings became quite popular and the Iranian drawings were influenced by Chinese miniatures. In the peak of Harat school era, the Harat artists through their social and political intercourse to *Khanbalegh* (Beijing) transferred Chinese painting motifs to Iran. The influence of the *Harat* school was so deep that after many years of the fall of *Taymour's* sibilin in the beginning of *Safavid's* , it can still be witnessed. In some future eras after that, two other painting schools formed in Iran, i.e. *Tabriz* school and *Esfahan* school which were both on the basis of Harat school's experiences.

### Mi'raj-Nâme by Mir Haydar, One of the Great Work of Harat School:

Among the important works in Harat school, *Shahnaameh Baysonghori* may be is the other drawing book in this school which is more famous and after that, without any doubts, *Mi'râj-Name* is the best.

61 Pictures which are presented in a special order in this book show the Islamic Prophet's holy journey. In these pictures, blue and gold created dazzling effects which emphasize the mystery of *Mi'râj*. The frameworks unlike usual ones are square and are completely separated from the text. The faces of the angels are round and their eyes are small and puffy in a way that one can see the effect of Chinese art.



Pict. 3



Pict. 4

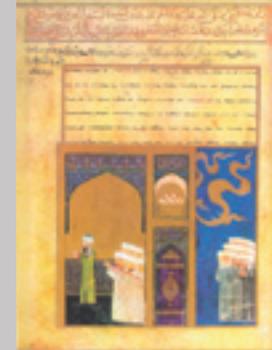
But all the painters while drawing the Prophet's face have tried to draw a long face with medium black beard and Arabic overall and turban to make his face similar to Arabs. *Boragh*, the prophet's heavenly creature has a body similar to a horse and a face like a beautiful woman which wears a crown like an angel on its head. The role of the crown on the *Boragh's* head came from the divine world and belongs to the angel's group. Also where *Boragh* is placed which in many pictures is on the right in a way that half of its body is out of framework, shows *Boragh's* movements and its journey in different stages.

The picture of the light halo around Prophet *Mohammad* and other holly Prophets looks like flames in this book and in a way tells the story of warm holly excitement and charisma of the prophet.

In the beginning of this holly trip, The Prophet riding *Boragh* with *Gabriel* the angle who is close to God with a banner in hand moves towards *Al-aghsa* mosque and sees other Prophets.(Pict. 1) And in the next picture say his prayers with them.(Pict. 2) In the middle of this picture, Prophet sat on his prayer carpet which is decorated with beautiful designs and a halo light around his head. Three Prophets are sitting on his left side and three prophets are sitting on his right.

In the next pictures (Pict. 3,4), respectively the Prophet meets Prophet *Adam* and *Gabriel*, the death angle, leaning to a golden step with a green, blue and golden clothing. The interesting point is that the angle of death doesn't have a frightening face in this picture but the drawing in the comparatively large scale shows the magnificence and the greatness of death.

Pict. 5



In Pict. 5, The Prophet visits with two other Muslim groups. A group which as a symbol of goodness and cleanness have white cloth on and the other group who are the Muslims who are sinful and have the black and white strips clothes on, are seen. The black and white clothe is the symbol which shows the sinful group are not completely bad and along the sins they have good deeds, too. But the Prophet is saying his prayers with the Muslims who have white clothes on.

### The influence of Mi'râj- Nâme:

The pictorial characters used in Mi'râj-Nâme are so interesting and noticeable that nowadays, some of the Iranian painters in drawings in religious children's books get their ideas from. Among them *Parviz Haseeli's* and *Parviz Eghbali's* works can be named. Also the American writer and painter Charlotte Du Marks Hunt (Demi) in drawings in the book of *Mohammad* clearly took models from *Mi'raj-Nâme*.



**Andrej Švec** (Slovakia)

## When a Squirrel “Playcats“



*He is art historian and visual art critic. He dedicates to the visual art of the 20th century and recently to children literature illustrations in particular. He wrote reviews on many exhibitions of illustrations and prepared several individual exhibitions in this field himself. He participated in theoretical preparation works for several BIB symposiums.*

The relation between illustration and text belongs to key aspects of illustration. The more in case of children book illustration as we cannot imagine the majority of children books without illustrations, especially those made for lower age categories. If we highly appreciate such book illustration we immediately include also the heuristic character of the communication between illustration and text in our evaluation, as we expect the illustration not only to be the reflection of what we learn from the text. We also do not expect the illustration to be only a picture parallel of the text. Good illustration means a surprise for the reader and it creates a tension between text and picture that multiplies the effect of the book content both from artistic and communication points of view. It is difficult to describe in words how truly good illustrators surprise and raise astonishment. What is so difficult to define verbally is to be found somewhere in intersection of magnetic lines – a heuristic communication of illustration and text, visual poetry and expression, technical skills and personal style of author's illustration. And last but not least it is humour the illustrator mixed into his illustration, because we want our children to be healthy and cheerful.

The works made by a Slovak illustrator Peter Čisárik (born in 1958) belong to this kind of illustrations. His works were exhibited at BIB for several times. “Peter Čisárik is an illustrator in whose works we can see very clearly his study of stage setting and his theatre-like vision of the picture.”<sup>1</sup> “His illustrations have their own strictly defined composition order and architecture into which gently stylized figures with an odour of human

<sup>1</sup> B. Brathová, In: Slovenská detská kniha, zostavovateľ L. Kepštová, Bratislava 2008, s. 106.



J. Uličiansky  
*Veverička Veronka,*  
Illustration:  
P. Čisárik

humorous touch-tingle are situated. The backgrounds are of deep colours, clean and full, having their own compactness and pictorial character. He “inserts” the scene on the paper; the scene has its depth, mystery and an amiable wit in the characters of the respective figures and in the details which he gives to his figures as theatre props ... His illustration gets characteristic features of theatre-visual expression ...<sup>2</sup> A typical example of such a “stage setting illustration” from early period of Čisárik’s work is a book called *Veronka, the Squirrel* (*Veverička Veronka* by J. Uličiansky, NONA 1996).

This fairy-take is “a story on a squirrel and a boy in a wheel-chair who become close friends. It is a poetic report on a friendship and relationship based on mutual

2 B. Brathová, In: Slovenská detská kniha, zostavovateľ L. Kepštová, Bratislava 2008, s. 106.

J. Uličiansky  
*Máme Emu,*  
Illustration:  
P. Čisárik



confidence and free help in misery and need.”<sup>3</sup> From the point of the topic we follow, this book is an example of a heuristic communication of illustration and text, especially due to reasons I have already mentioned. Čisárik appeared in the Slovak illustration at the beginning of the 90-ties of the 20th century; after the unpublished book *Small Theatre* (*Divadielko*, 1990<sup>4</sup>) and an illustrated book *Islands of Snowmen* (*Snehuliacke ostrovy* by J. Uličiansky, Mladé letá 1990, IBBY Award) he entered the Slovak illustration scene with high speed co-operating on the book *We Have Emma* (*Máme Emu*

3 Z. Stanislavová, In: Slovenská detská kniha, zostavovateľ L. Kepštová, Bratislava 2008, s. 218

4 Kniha nevyšla z dôvodov redukcie knižných titulov vydavateľstva Mladé letá. Zaujímavý text a zaujímavé ilustrácie boli netradičným spôsobom predstavené verejnosti formou „inšcenovanej“ knihy v roku 1992, v Bibiane, medzinárodnom dome detí –. Porov. J. Lenhart: Tri najkrajšie knihy Petra Čisárika, Bibiana, roč. 2, 1994, č. 3, s. 68.

by J. Uličiansky, Buvik 1993) making a significant contribution as an illustrator. He contributed prolifically also to interpretation possibilities and illustration novelties with his extraordinary illustration poetics in relation to the text.<sup>5</sup>

J. Lenhart<sup>6</sup> characterised Čisárik's illustrations as "truly pictorial theatre" already in 1994 and he underlined their moderation, well-thought selection of visual art means and their playfulness. Čisárik fully developed his ideas in his book on a squirrel (1996). One of the illustrations at the beginning of the book refers the reader to part of the text where the squirrel dreams a wonderful dream about "living on the 33<sup>rd</sup> floor of a very high house... it means a tree. And the tree was fully empty from inside, you know, in that air hole there was a lift... But it is not so important. Important is that it was not an ordinary tree, but the tree with a doughnut shop, shop with nuts and fruits-vegetables shop, all under one roof."

As L. Lenhart pointed out, Čisárik's pictures generously "arranged as a stage" (an interesting motif of trees as theatre set-pieces) are able to cope even with a naturalizing typifying detail (the motif of a squirrel). Because the artist wants to call the attention of child's emotions and he is not interested in an emotional fatigue of

5 In the story We Have Emma (Máme Emu, 1993) the children play and fantasy is personified by a teacher called Emma created by children from a kinder-garden by painting her on a pavement with piece of chalk. An imaginary Emma represents a contrast to actual teachers influenced by the routine. She is able to change banal things to magic things and to escape with children from everyday grey reality to the world full of adventure. The story confirms the right of children to play and free fantasy. Compare with: Z. Stanislavová, c.d.

6 J. Lenhart, c.d.



J. Uličiansky: Veverička Veronika  
 Illustration: Peter Čisárik

a child due to stylized grimaces of animals, the other children books are full of (see Disney books).<sup>7</sup> Čisárik's illustration exceptionality how he used the inspirations from his previous job – theatre – in his works, were appreciated also by experts when awarding him Ludovít Fulla Prize in 1997, the most important Slovak prize for children book illustrations, although the number of books illustrated by him was not very high in those days.<sup>8</sup>

How does the story of our squirrel go on? We could ask: "What kind of theatre does she play again?" What does she do?

7 A. Švec: Ilustrácia ako obrazové divadlo – Cena Ludovíta Fullu za rok 1997 Petrovi Čisárikovi (Illustration as a Theatre with Images – Prize of Ludovít Fulla 1997 goes to Peter Čisárik) . In: Bibiana, year 5, 1997, no. 2, p. 60.

8 Ibid.

„SWAP! BUMP! BANG!!! “Oh, my squirrel, what’s happened“, Veronka screamed. She suddenly awoke from her dream, as when we have a feeling we are falling down somewhere in a depth. Veronka was falling, but not from her bed, she was falling down from a fir people were just sawing down“. They recommended the squirrel in a shock to go to spa and to relax there. And so she comes to Nut Spa where she gets accommodation in a white garden pavilion with a small roof and a small tower. The squirrels have a very good time in spa because it seems as if the spa guests have nothing else to do as to feed the squirrels. And spa would not be spa without promenade concerts. “The green-grass around the pavilion was full of fold-out chairs and the spa guests began to come together. And then the conductor came. Applause, the baton up, silence and... Tra-la-laa...”

A boy on a wheel-chair who observed her enters in Veronka’s life in spa. Later they became friends, but it took some time. First our squirrel found a statue at the end of the spa park with name written on the footstall: Earl Alfons von Nut – the founder of world-known spa. This is why the spa is called Nut Spa!

“Each summer has it end and so the spa season as well. Spa guests left and forgot about the squirrels waiting at benches in the park. Suddenly there was nobody to offer them at least one nut!”

The end of the season was very unpleasant for the squirrels. One has to be prepared for the winter and to search for stock.

What about visiting a wooden kiosk and to use it as a

„self-service“? But the menthol candies, one could eat during the winter, became a fatal mistake to Veronka. “I have got you, you red thief!” - a robust voice said. A tin box fell down and the squirrel was in a trap!”

Our squirrel spent the whole winter captured. Fortunately the spring came and new spa guests as well. The owner of the kiosk opened his little shop again and this time the name was REFRESHMENTS BY THE SQUIRREL! He put Veronka in the cage behind the shop-window. What an attraction! Besides the refreshments he sold also plush toy squirrels. Veronka started to cry: “That is my end.” That cannot be the end of the story, you think. No, it is not. Suddenly a boy in his wheel-chair appears in front of the kiosk; he knows our squirrel also by name and he persuades the kiosk-owner to give her freedom for his savings. The boy snatched the cage and full of happiness he opened it immediately and the squirrel – trip – and she has gone!

New guests sitting on benches were feeding the squirrels again and the squirrels took nuts, candies and biscuits directly from their hands with no hesitation. The boy could not look at it.

“That should be all? This cannot be the end of a story from fairy-tale nut! Definitely not... Veronka was happy to be free again and she ran to the statue at the end of the park waiting till her small friend arrived. When they met again, they both stood there full of tension as when they met for the first time. It was not necessary to say what they felt at that moment. And how did the story go on? The cured boy did not need the wheel-chair anymore and he made a bike of it. And Veronka went back to her forest. Well, she did if people did not cut the



Ján Uličiansky: *Veverička Veronika*  
Illustration: Peter Čisárik

whole forest during the time she spent in spa...

Our story, or better to say our search after the heuristic character of the communication between illustration and text, is naturally not at the end. Also describing the theatre or stage-like character of Čisárik's illustrations is not sufficient in our search after what is so heuristic in his works from the point of view of the polarity illustration – text. The artist has been developing and elaborating his illustration strategy, as can be seen in other books illustrated by him: Savings book of fairytales and small poems (Vkladná knižka rozprávok a básničiek, J. Mokoš, Vydavateľstvo Spolku slovenských spisovateľov, 2000), Mr First Class Teacher (Pán Prváčik, J. Uličiansky, Buvik, 2002), Magic Boy), (Čarovný chlapec, J. Uličiansky, Perfekt 2005), Three Puzzles on Puppet Theatre (Tri hádanky o bábkovom divadle, J.

Uličiansky, Perfekt, VŠVU, 2007).

Questions of adequacy or non-adequacy rate of illustration from the point of view of the polarity text – illustration were more indicated as answered by our example. Because according to L. Petransky<sup>9</sup> also a tendency to adequacy (towards the content of the text) and also to autonomous character (as an independent kind of visual art) belong to paradoxes of illustration. In respect to the children book illustration it is worth to mention the ideas of M. Városov<sup>10</sup> that the co-existence of a visual work and literary work in a book is not automatic, unless we do not spend time with the child, unless we do not speak about the illustration with the child. Who knows what do children think about Čisárik's illustrations in relation to the text?

9 L. Petranský: K paradoxom ilustrácie. In: Výtvarný život, year 19, 1974, no. 1, p. 14-16.

10 M. Városov: O súžití výtvarného a literárneho prejavu v detskej knihe. In: Zlatý máj, year 6, 1962, no. 4, pp. 184-188.



## Regina Yolanda (Brazil) Reading Images



*She is a writer and an illustrator. She worked with Brazilian IBBY Section, also in the position of its Vice-President. She was awarded many times for her illustration works. She is a permanent member of the jury "Espace Enfants" in the Biennials of International Young and Children's Literature in Geneva.*

### Introduction

Throughout my career as educator, author, illustrator and image reading specialist, I had the opportunity to work with professionals in literacy, literature and „creative expression.“ However, it has always been through literature that I established a close connection to teachers.

Over the last few decades, there has been an increasing improvement in the quality of editorial production geared toward children and youth in Brazil. Due to ample government support and incentives, books are getting the attention they deserve from authors, illustrators, editors and readers.

Verbal communication, either spoken or written, is the predominant „model“ in most schools. In spite of this, Brazil remains a country with high illiteracy levels. In several parts of the country, a child goes to school to study, but often does not become literate because of a lack of verbal written communication. There is also a lack of daily contact with texts, books and newspapers.

To make matters worse, the vocabulary used in schools differs from that used in the different regions of a country with continental dimensions. This leads to the development of “functional illiterates,” or in other words, they know how to read, but do not understand the meaning and content of the words.

Text books without illustration in our country reach a limited range of readers, or the ones for whom reading is a habit. However, a well illustrated book stimulates perception, helps develop observation and allows the reader to filter the constant flow of visual stimulation.



With its direct language, a book with images permits a certain level of intimacy with the illiterate reader, who can absorb the information at his or her own pace. By promoting personal interpretations, the illustrated book introduces the reader to the written learning process and also speeds up its full comprehension.

Aside from enhancing perception, the illustrated book contributes to the enrichment of ethical and aesthetic senses by developing comprehension and opening a space for multiple points of view. Finally, the illustrated book enhances the individual's imagination, thus fostering the development of creative expression.

Although we continue to see an increasing emphasis on image and sound in our communication system, whe-

re we must absorb so much in so little time, it seems books become more important by allowing readers to absorb information and reflect on it at their own pace.

It was through my experience throughout the years as educator and illustrator, in Brazil and abroad, that I developed extensive research on the importance of „image reading.“

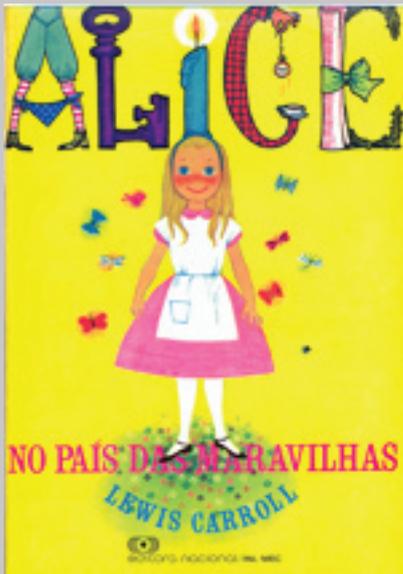
For more than four decades as representative of the Brazilian Section of International Board on Books for Young People (IBBY), and for a period of time as Vice President of IBBY, I had the opportunity to explore the rich universe of works by different authors and illustrators from various countries and cultures.

I am greatly pleased to be here once again at BIB, where I have worked as Member of the Jury specialized in illustration for literature for young people since the 1970s.

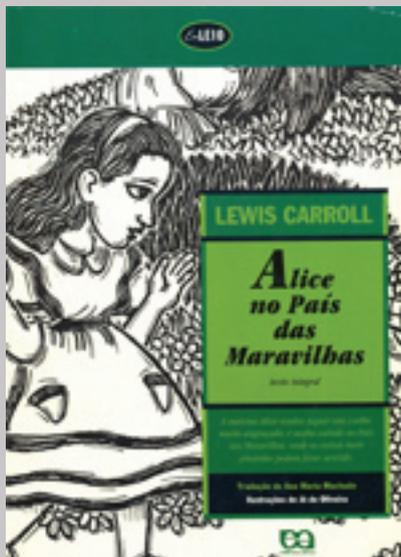
Comparing the strategies of the illustrators from the different editions of Lewis Carroll, I was never able to separate the two works: *Alice in Wonderland* and *Alice Through the Looking Glass*. I worked on these two stories nearly together, or better said, at the same time. It was not hard to picture the “Wonderland” characters in *Through the Looking Glass*. In my work as educator, I noticed that the children themselves were able to see this „back and forth.

### The Relationship between Illustration and Text

It is easier to begin a project on the illustrators of Alice, for which we had several different experiences through our work reading literature, in our case, with children.



Lewis Carroll  
*Alice in Wonderland*  
Illustration:  
Darcy Penteado



*Lewis Carroll*  
*Alice in Wonderland*  
*Illustration:*  
*Jô de Oliveira*

When I serve as the principal at public school with professors and students, I used the best children's and youth stories (universal texts and images).

The Portuguese language in literature and also images of these stories helped many students, and us professors, in all of the schools I worked achieving in our school experience what we called a profound literacy process - one that leads to a comprehension of the text, or in other words, the interpreted reading of text and image. When we use books with foreign languages that we do not know, we work with image reading. Accordingly, we create other texts. It is an individual or collective creation, one that is not published. Not everyone gets there, but it is one of the richest paths in learning to read. And rewarding!

## John Tenniel

John Tenniel was the illustrator of Alice who I have most observed until today and who was always most frequently depicted in our publications in Brazil.

Whenever I had the opportunity to research the publications at the Munich International Library, I found other Alices and I focused more on those studies that I found most pleasing and which enriched my research.

The increased size of Alice's face and the reduced size of her feet, Alice's game of crossing through the looking glass and the dynamically lifelike lines are factors that make Tenniel one of the best illustrators of Lewis Carroll's work.

## Brazilian Illustrators of Alice

There were not many Brazilian illustrators of Alice. At least, few were published.

In this presentation, we will show certain interpreters who, through the characteristics of their work, caught my attention with their Alice illustrations: Darcy Penteado, Helena Alexandrino, Jô de Oliveira and Salmo Dansa.

I focused on the works of these illustrators when I worked with children on separate occasions.

## Darcy Penteado

The first Brazilian illustrator who I decided to mention in this work is Darcy Penteado. I met this professional in the 1970s, already doing the illustrations for *Alice in Wonderland*. Since then, I have followed the success of his work with its colorful and seductive images.



It was interesting to observe that, despite the strength of John Tenniel's illustrations, which are quite distinguished in many countries, Darcy Penteadó's work in Brazil stood out due to the delicateness of his illustrations.

### **Jô de Oliveira**

Later, a young illustrator had the opportunity to study in Hungary. His illustrations are characterized for their strong graphic work. I refer to Jô de Oliveira.

Jô de Oliveira brought the strength of his Northeastern roots to his Alice illustrations. His work resembles the technique of wood engraving, heavily used in the Cordel literature (popular poetry printed in small pamphlets) of Brazil's Northeastern region.

### **Helena Alexandrino**

I selected the illustrations by Helena Alexandrino that I find to be quite playful, brimming with movement and color.

I would even say that, as it fills out the entire illustration field, it almost plays with the movements and touches on the other elements mentioned in the story.

### **Salmo Dansa**

Finally, I have selected perhaps the youngest of the illustrators mentioned: Salmo Dansa. I met this professional through his work, which I found fascinating for its extreme originality. Salmo Dansa has used different techniques for each of his works. Salmo Dansa decided to illustrate *Alice Through the Looking Glass*, since he found richness in the continuation of Lewis Carroll's *Alice*. They are twin works – as I was able to clearly see in my work with the children.

I was impressed with Salmo Dansa's capacity to produce unimaginable solutions through a remarkable collage of elements. Accordingly, we see details such as: the selection of hands, the care with the movement of different elements (including the hair of the characters) and the strength of their eye expressions.

In *Alice*, Salmo Dansa was able to present the characters through his collage technique, which poses a major challenge when it comes to keeping the same features and expressions of characters.

With astonishing ability and impeccable techniques, this illustrator delved into the essence of the very work of Lewis Carroll – an endless “back and forth” of situations and a bold playing of different realities – all of this representing a stunning diversity and complexity in Salmo Dansa's illustrations.



Lewis Carroll: *Alice in Wonderland*  
Illustration:  
Helena Alexandrino



Lewis Carroll: *Alice in Wonderland*  
Illustration:  
Salmo Dansa