

Barbara Brathová (Slovakia)

Introduction

I would like to welcome you on behalf of the BIB Secretariat staff to the International Symposium BIB '99. Before we proceed to your symposium contributions, let me touch on a few introductory concepts.

The International Symposium of Illustrations for Children at the BIB '99 has its specific character and merit. The same, of course, goes for the whole event. This is the last time the Biennial of Illustrations Bratislava, as the event is named, has been organized in this century, or it can be said to be on the verge of a new millennium that naturally expects new motives, forms and character of illustration for children. In this context, „New Millennium in the Illustrated Book for Children“ has been chosen as the main topic that may be generally, but clearly indicates expectation of new approaches and perspectives in this rather specific area of visual arts. It repeatedly brings forward the issue of maintaining the quality of illustration in its future development and of the place, character, merit and form of illustration that it should have in the new millennium.

On this occasion, we have approached experts from various countries of the world about assessing and formulating their opinions about this issue. We are delighted that many of them have shown interest in expressing their views on impulses that are voiced individually and specifically in each country, while integrating different motives, whose common goal is to provide a young reader with a book valuable in terms of its contents and artistic expression. Despite the media and computer attack of modern visual

technical forms accessible to children these days, it is a book that we receive first in our childhood and then, for the rest of our lives, are subconsciously accompanied by our own impression of its artistic and aesthetic concept.

Expert practice, however, draws our attention to the fact that a lot of illustrators around the world „illustrate“ by means of computer that has become their basic, key and common means of expression. It would be useful to discuss also the issue of what artistic value a computer-created illustration, which we are involuntarily forced to by technical development, has. This expects from many of us to abstract, evaluate and objectify our individual relationship with this type of illustration. Despite our impression that a „hand-made“ illustration shows clearer signs of sensitive aspects and irreplaceable touch of humanity, it is worth considering to extend our acceptance also to forms that are going to appear much more accessible and axiomatic to future generations than they do to us now.

I am myself pleased to thank Prof. Klaus Doderer from Germany who has kindly offered the BIB Secretariat co-operation in terms of conducting this symposium, as well as to all of you who have shown interest in confronting and comparing your expert knowledge and experience in this forum.

Let me wish you pleasant and creative working atmosphere, stimulating observations and views that may arise from a possible discussion revolving around the magical world of illustrated fairy-tales for children. And let us admit it, not only for them.

Miroslav Kudrna (the Czech Republic)

BIB - the Event of Worldwide Importance in Children's Book Illustration (The Retrospective View)

The 70s and 80s of the BIB existence represented in the past two decades (if we forget about the external situation) still a real island of creative freedom in the then Czechoslovak Federation. If we consider the general atmosphere of control of the all-mighty consolidation of social conditions in the artistic education and culture, then it is not an exaggeration. Bratislava - Mecca of the world illustration was the destination of groups of fine arts artists that streamed in registering with organizers as well as the jury their latest works in original unique form for assessment and verdict, to be confronted with results of the others from elsewhere, at a public exposition of skillfully arranged installations of collections exclusively featuring individual authors. There were no national expositions /except for accompanying specialized exceptions/, but rather in compliance with the biennial statutes there were expositions featuring the work of individuals, though the deeds of variously profiled publishers in providing for material accomplishment of the illustrative contribution of authors cannot either be forgotten. Thus the survey of the illustration (as well as typographical) state of art under the horizon of a child reader of all over the world became a battle for mutual comparison of ever improving quality in different fine art aesthetic expressions of individuals - first of all though a battle for pushing through the newly born values that appeared somewhat unexpected but with an abundant self-benefit. Today, we are not even, as yet, capable of perceiving all the

aspects of for example the problems that the international jury had to deal with in concurrently willing to remain a truly objective and uncontrolled institution with a vehemence of its own. That very same institution, every two years, also made decisions about - through what and why it had been providing inspiration and courage to the other ones who exerted, somewhere far away in their countries, effort aiming at a modern concept of the book illustration.

In the very end of the 60s the source of these efforts among the dauntless artists was seen in that opening oneself to other than central European cultures - the poetic work of Viera Bombová, Eva Bednářová (Chinese Stories), Yasus Segawa and with him also the Japanese orientation on the drawing. This is why immediately in 1971 the dream vision of real elements of the artistically shaped and inscribed story finds itself in a battlefield that we are adhering to up today.

Let us think of the color poems of Jan Kudláček (Golden Apple), Ondrej Zimka and Dušan Kállay (both Golden Apple) and especially the Orient-spirited *Fiancé of the sea* Andrzej Strumilla from Poland (Grand Prix). Such a direction was afterwards in 1873 extended by the Spaniard Manuel Boix (Golden Apple) and Bulgarian Rumen Skorčev (Golden Plaque) with a major participation of Asian graphic artists among who the greatest attention was drawn by Farshid Mesghali from Iran (Golden Apple).

A certain turn can be noted around the next two biennial events attended by authors who contributed by giving the very emphasis on the simple drawing and its credibility in illustration compositions when in 1975 there dominated the Knight Rolland of Dušan Kállay (Golden Apple). Side by side there appears a collection of naturalistic pictures on a lithographic basis produced by the Russian Nikolaj Popov (Grand Prix) in treating the life of Robinson Crusoe. And then in 1977 there were the pen-and-ink drawings colored by water to the Harlequin of the Swede Lófgren Ulf (Grand Prix) that almost insinuated themselves into the children's graces by their rational curiosity. This was balanced on the other side by the emotive lyricism (though in a form of outstanding colorfulness) of Albín Brunovský ("The Horned Goat and the Hedgehog" - Golden Apple) and the Estonian Vive Toli. At that time the Biennial visitors familiarized themselves with unconventional artistic production of song-books and a spelling-book of Ota Janeček and the participants of the symposium with issues of the experts on how to cope with academics approach. This trend continued also in 1979 when the main Biennial exhibition was illuminated by the drawing bright cheer of the Japanese Mitsumasa Anna (Grand Prix) and Kohto Taniuchi (Golden Apple), the Polish Tereza Wilbik and the virtuosity of Adolf Born (both Golden Apple).

The following Biennial (1981) already started to move in the direction of deviating from the over-illustrative expression of authors and this thanks to the Danish Roald Als (Grand Prix) in his black and white drawings for the book of Kristoffers Rejs, the Russian Boris Diodorov (Golden Apple), the Norwegian Qyen Wench (Golden Apple) and especially the young painter Jutta Mirtschin of Serbia in the collection of texts "Sylny Wotrock" (Golden Plaque).

Only in 1983 all the then known artistic trends met in a natural tolerance side by side with artists like Jindřich Čapek from Switzerland (in pen and ink drawings to the Babylonian Tower), Gennadij Spirin (in his cuttle-fish to the book "O gnomach i sirotke

Maryse"), Dušan Kállay (Grand Prix) and his at that time revolutionary concept of Alice in Wonderland, with women artists who rightfully deserve admiration for materialization of natural mystery by means of watercolors (Kaarina Kaila from Finland, Lidia Postma from the Netherlands). All this beside the graphically conceived books as self-standing objects (Květa Pavovská - Pimpilim pampam - Golden Apple, The World of Fairy Tales of the Grimm brothers). A delightfully cheerful foreplay to the new Biennial was rendered by the exhibition of the work of Adolf Born that was held in Bratislava City Gallery. In this ever growing evident closeness of the common as well as totally contrasting expressions set side by side, the year 1985 moves along. Nevertheless, this colorful medley of the exposition had been attacked by a pressure of unexpected surrealist positions (Frédéric Clément - Grand Prix) imported from France with their painting treatment of double-pages in the book "Bestiaire Fabuleux", from Korea by the spiritual representation of literary text of Keng Voo-Hyun, admirers of fables (folding picture book of Jutta Mirtschin or the picture plates of the Slovenian Marija Lucija Stupic (Golden Apple) together with the biennial discovery personalized in František Blaško and his book "Pašinkovia - the Friends" .

While in 1987 the public got familiarized with a broad scope of book brands at the exhibition of the Slovak and Czech ex libris of the 20th Century in a peaceful atmosphere of cultural movement, in the world people witnessed to the last blinks of the drama of the Iran - Iraq war. At the Bratislava Biennial there appeared side by side works of the poet of letters Mohammad Dadgar (Iran) and the works of the painter - philosopher Nideem Mihsen (Iraq) together with works of other seven authors from each of the countries - coincidentally. These were accompanied by paintings of Yukihito Tajima, Bulgarian naturalist Alexander Aleksov, Jiří Běhounek with his Jewish fairy tales (Golden Apple) incorporating the Hebrew sign system, Lithuanian Giedrė Gučaitė, though not prize-awarded, and the four large water color pictures of Hannu Taina from Finland (Grand Prix).

The year 1989 reflected already the logical culmination of the more or less even confrontations of the drawing (up to the level of the so-called scientific illustration).

There were repercussions to the post-romantic literature designed for children with advance signal of creative efforts presented by the more radical upheaval of experimenting illustrators that until then appeared only sporadically.

Thus this lengthy period of growth of already world-reputed Bratislava Biennial prepared the

grounds for illustration of the last decade of this century. It also provided for its possible perspectives from the mass book printing towards a low-volume and occasionally run editions with participation of new-comers - individuals that should provide for securing the fine-art finish of the book titles. One cannot think of such a finish without having in mind the original illustration that comes into existence upon each of the Biennial as an independent sovereign work of art.

Janine Despinette (France)

Vers une Lecture entre Contemplation et Speculation

L'observation critique et la quotidienneté de lecture professionnelle qui impliquent les travaux de recherches sur l'évolution des livres d'enfants et des livres d'images en particulier, ont amené beaucoup d'entre nous, ces dernières années, à prendre la pleine mesure du rôle de l'illustrateur et de la place de l'illustration dans l'édition spécialisée pour l'enfance et la jeunesse.

Que sera la place de l'image dans les livres du New Millennium? Illustration ou image? lecture ou visualisation ?

L'an 2000 étant demain il est quand même facile de prévoir que les relations entre l'image et le texte continueront à préoccuper les créateurs, les éditeurs et les médiateurs de la lecture auprès des enfants...

Nous sommes maintenant parfaitement conscients que ces relations „texte-image“ sont implicitement liées à un contexte Presse et multimedia audiovisuels qui évolue très différemment d'un Continent à un autre et parfois même sur un Continent donné d'un Pays à un autre... Mais il est intéressant de noter qu'une exposition comme la B.I.B. nous rend en même temps, assurés que l'universalité des aspects artistiques, symboliques et sémiotiques des images des „pictures books“ est devenu un fait intangible.

Frequenter régulièrement de Foire de Bologne, les uns les autres, nous avons tous remarqué que s'étaient mises en place ces dernières années sur les stands de éditeurs, de multiples propositions

multisensorielles de lecture sur les supports les plus divers: papier, carton, tissus, plastiques, écrans pour projections d'images fixes ou mouvantes, disquettes audio etc...

Depuis les expériences de Comenius, l'illustration et les livres d'images à l'intention des jeunes lecteurs, sont conçus par nécessité d'établir un support médiatique d'images de communication devant éclairer de discours le l'adulte concepteur du livre que ce discours soit instructif, éducatif ou distrayant.

Une analyse systématique de la production dans la perspective d'une exploitation par les enfants et les enseignants de l'an 2000 ...nous conduit plus souvent à une perplexité interrogative qu'à des affirmations péremptoires en face des multiples problèmes de communication visuelle que provoquent les inevitables imbrications et télescopages de l'univers multimedia. On peut voir que le cyberspace étant de moins en moins virtuel et les enfants sachant mieux que bien des adultes zapper sur le téléviseur, enregistrer une cassette, cliquer sur un computer et surfer sur le Web, les règles d'une communication icono textuelle s'exerçant sur écran vertical conduisent de toute évidence désormais à une autre manière de faire des livres.

Il est certain que demain plus qu'hier le livre support de connaissances (illustration non fiction) dérivera de plus en plus vers une formule „magazine spécialisé“ illustré abondamment de documents

photos arrivés chez l'éditeur par „bellino“ en constante réactualisation via Pôle Internet, complété par des vidéo cassettes ou des CDROM comme on peut le voir déjà avec les collections créées par Doris Kindersley ou Pierre Marchand...

L'évolution est irréversible, mais soyons attentifs: l'artiste illustrateur, le peintre comme le dessinateur réaliste est au cour même de la création de ce type de livre, cependant puisque la conception de sa maquette en est demandée le plus souvent à des graphistes et parfois même à des artistes initiés à la logistique des nouvelles technologies... qui peuvent alors faire de ces „documentaires“ des objets livres dont la part esthétique ne manque pas d'être prise immédiatement en considération pas les médiateurs comme par la critique. Pensons à „Alphabet“ de Květa Pacovská chez Ravensburger, à l'Atlas des géographes d'Orbae“ de François Place chez Casterman ou à l'ensemble de la collection „Nature“ de Mila Boutan tous lauréats l'an dernier des Prix graphiques de la Foire de Bologne.

Sans nul doute de livre d'images pour enfants est devenu et sera de plus en plus un objet de marketing pour l'industriel éditeur. Mais il demeurera quand même un sujet de création parce que le concept d'une éducation du regard des l'enfance est désormais pris en compte dans tous les milieux de la Communication.

De nouvelles expressions graphiques, de nouvelles tonalités s'imposent cela va de soi parce que le regard sur les choses évolue quelle que soit la société dans laquelle nous vivons.

Les images surgies en complément des métaphores d'un texte dans l'authenticité de la réflexion créative d'un artiste (qu'il en soit l'imagier-auteur ou l'illustrateur créateur de l'ambiance imagée) sont sans doute conçues par lui en image-miroir dans son scénario de dramaturgie visuelle. Il est évident que nous, lecteurs, les recevons toujours comme des images-tremplin de développement de notre propre imaginaire.

Demain plus encore qu'aujourd'hui, c'est certain, le professionnalisme des recherches dans le

domaine des techniques de reproduction mises en oeuvre par les maitres imprimeurs peut même permettre que la prépondérance des images artistiques sur support papier demeure envisageable face à l'édition électronique.

Un livre d'images pur enfants est au premier abord de consommation éphémère il est pourtant essentiel à toute vie d'homme quand il déclenche appropriation affective et réaction intellectuelle de part de l'enfant qui le reçoit. L'ambiguïté d'une illustration de ce type de livre s'exprime dans la complexité des propositions esthétiques et symboliques mises en jeu par l'artiste créateur parfois d'ailleurs auteur-illustrateur, car il le crée avec sa propre syntaxe et des références culturelles originales parce que personnelles.

Nous savons tous que lorsqu'ils sont encouragés par des éditeurs à l'esprit aussi inventif que le leur, les dessinateurs et les peintres contemporains peuvent se révéler non seulement gens d'images mais hommes de livres, bibliophiles au sens large du terme. Leur célébration du pouvoir de l'imagination et de l'imaginaire plastique dans la Presse et dans l'édition ces dernières décennies pourrait nous aider à réfléchir sur les déterminismes de la lecture et sur la notion d'interculturalité pour les temps à venir, aussi. La co-édition à plusieurs partenaires de Pays différents est devenue un fait notable et l'internationalisation de la création dans l'Édition amène à l'interculturalité. Qu'on en soit conscient ou non elle sera de plus en plus développée au XXI-ème siècle.

Les historiens de la littérature prendront peut-être alors en considération que c'est en notre Domaine qu'à l'ère des computers le rêve d'Apollinaire se réalise parce que écrivains, peintres artistes et artisans à rivant à accorder images verbales et figures plastiques ont su, la, „dépasser la contradiction supposée de l'image et du texte et réparer la rupture entre la speculation et la contemplation“...depuis quelque temps déjà....

Blanka Stehlíková (The Czech Republic)

The Czech Children's Book on the Eve of the Millennium

If I am to deal with the future of the children's book in the next millennium, I feel myself like being a Fairy Godmother that is about to design the future life of a newborn. It has not even been for as many as six hundred years since the times of the Gutenberg's invention of typography and the children's book in the present day meaning of the word - produced by a professional writer and artist for the child reader - has been existing in Bohemia just for a sole century. It anyway managed to alternate several concepts for that period and in the area of literature and fine arts it lived through a number of different basic development trends, many a time also contradictory ones.

Also today we experience a turn and with much effort we are tackling with current problems that were brought about in our as well as other so-called post-communist countries by the change of the social system. It seems that we were not really prepared for consequences of these changes.

We thought that upon the elimination of state supervision there would be suddenly a boom in the whole of the cultural area and also that all of the three main streams - in-edition culture, exile culture and the one that from the former official culture did not directly serve the political propaganda - which in respect of children's book was not a minor part, would find their way.

We believed that finally the respective scientific institutions - colleges, institutes and the specialists -

critics would be able to assess objectively the passed development as well as the current situation. Nevertheless, we have arrived again to understand that also in the area of theory and criticism there was not enough readiness to do that and that the more cost demanding and long-term projects suffered from lack of funds.

We expected that the new critical assessment of the children's literature and illustration would be reflected in the work with a book. Also this was an illusion. We have underestimated that the elimination of the state supervision will also make end to the unified concept of the educational system for children that before had roofed also the schooling system, out-of-school facilities as well as edition programs of publishing houses, and that it will open up the doors for the trash literature. So, may be the new millennium from the point of view of some longer perspective will enable accomplishment of at least some of these intentions and plans.

So then, what have the private initiatives of individuals, individual specialized institutions, activity groups and associations managed to do for the children's book in the Czech Republic? Four years ago I spoke here about what we had been undertaking for promotion of the children's book. I mentioned the establishment of the Club of Authors of Books for Children as well as the Club of Illustrators under the roof of the Czech section of IBBY, I spoke about their regular competition for the

Golden Ribbon; about the work on the Golden Fund which involved joint efforts of the Czech IBBY section and the Institute of Literature for Youth of the Masaryk University in Brno; about the project of reprints of the Czech children's books of the 20th century especially significant from the point of view of the children's book development that had been somehow forgotten.

But the destinies of books are no longer being determined by the intentions and wishes of theoreticians, neither publishers or authors. One publishes publications that are expected to be sold quickly and fully. The majority of publishers does not have enough capital that they could use for enterprising and wait until they would get the capital back, if possible in a multiplied amount. Therefore with the Golden Fund there has been established a foundation that buys out a part of the circulation of the recommended books and we also managed to make the ministry of culture issue a grant for the picture children's books, that financially supports the publishers in publishing of interesting, unconventional and artistically cleverly made children's books.

It seems that the domestic market is too narrow especially in respect of costly, abundantly illustrated children's books. Therefore it would be more than necessary to have a co-production with foreign publishers. I do not have in mind only the big publishing houses in Germany or USA, but rather also publishing houses of Poland, Austria, Slovenia and in general in the countries that are close by their cultural orientation. And I think, naturally, of the co-production that would be mutual, that could be beneficial to all the parties involved. To learn and recommend the best seems to be then the role of individual national IBBY sections.

The basic orientation as far as the artistic aspect is concerned has been provided by the Biennial of Illustrations Bratislava, that has been presenting us with a selection of illustrations for more than thirty years as a non-commercial exhibition with its main criterion of quality and emphasis on new trends.

Nevertheless, also here there is the next step one has to consider - to produce additional value to the given initiative and utilize it. It would be worthwhile to revive international editing and to attract and make the publishers generate multilingual editions of books, illustrators of which have been awarded the prizes at the Biennial events.

What will be the role and form of the book sometimes far ahead? The book will most probably play a less important role than today because it has got many serious competitors, mostly the television, computers and in general the world of virtual reality. For the time being it has been influencing the taste of children in a negative sense and their techniques, unfortunately, penetrate into illustration as well. Notwithstanding this, the new developing multimedia form of the book can have also its strengths, first of all in the information transmission, in the area of scientific and technological literature.

Nevertheless, I think that in spite of all the competition the still most easily accessible and sustainable classical printed book will also in the third millennium be able to defend its irreplaceable position just as with the development of film the theater did not vanish, as with the development of gramophone discs the concerts did not stop, as with the development of television those live and unique forms of meetings of an artist with a viewer continue to take place. The world of the book is intimate, it does not seek out mediators in the form of technological miracles. Let us just think of the place where we mostly like to read. We chose our book for our secret moments, we come back to it. We have got accustomed to perceive it as an object of art. It would be a pity if it became a luxury.

The book though - it is also our history, treasure of our language, through its heroes it joins us with similar related community of people, with generations that were here before us, the book renders a testimony about ourselves. In case we did not have it, we would lose, within the united Europe, our own identity.

Alexander Shevtchenko (Russia)

To the Theme of the BIB ' 99

Experience of the Foregoers

The experience of the Soviet publishers is of little use for us - books were published because of ideological reasons then and therefore the price of the book in no way depended on costs for its production.

The experience of the pre-Revolutionary Russian publishers is very interesting and useful (especially the experience of J.D.Sytkin).

This experience proves the following: to become an object of mass consumption, a book must be as cheap as possible and it must comprise maximally 5% of lessons and the rest of 95% of the book contents must be dedicated to what meets (is subject to) the interests of the readers.

At the same time we are categorically against amorality and indecency with the aim of making readers laugh or to entertain them. One has to bear in mind that what was presented in the childhood we remember for all our lives.

Competition of the book with the TV, video, computers, radio etc.

The first thing I would wish to say about this is the following. A child comes to know the world anyway through the book. And this is not that little. We have the possibility to influence the formation of a personality. Will the book become a friend of a person for all his life? We work for children in the age

from 3 to 10 years and we call it "Once upon a time".

Second. As it was given in one of our popular comedy "He who waves to us, shall assist us". Publishers of the children's literature, authors, must more actively participate (even finance it) in production of television and radio programs, cartoons, audio plays, theater performances etc. The experience shows that the more popular the pieces of art and the figures of these pieces are, the greater sales of books are achieved.

Illustrations in the children's books.

In the third millenium, in the era of information, it is the artistic arrangement as well as the illustration that have the future. It is the illustration that has to differentiate the book from all the rest. The mankind can win in case the book arrangement and illustration keep the national peculiarities, hue, cultural characteristics, rather than arriving to averaged concepts on illustration.

Today,

In working with young artists I have noticed two significant moments pertinent to the illustration work. First, I have to fall in love with the book that I intend to illustrate. A relationship of an artist in illustration is based even on the subconscious level. Feelings are much greater than the cool professionalism.

A reader selects his book often (almost always) according to the "pictures" and this selection takes place on the subconscious level - in the area of feelings; I like it - I do not like it. I will give you an example as in the old Russia, those who painted the icons, before starting to work on an icon, they had lived as hermits, for months they had been fasting, trying to understand the truth, to come closer to God and only then started to process the icon.

Second. The pictures in the children's book do not have smaller but rather greater importance than the literature itself. Therefore the pictures must be an independent work, they do not have to be absolutely bound with the text. An artist makes up details complementing the situation, he does not illustrate the text. He is a full-fledged co-author. A child-reader should feel like tearing the picture off the book and to hang it on to the wall at the best visible place.

Series and the serial artistic finish of the books

Today individual children's books are practically not sold in our country. In order to differentiate itself from the "sea" of books on the stands and in the bookstores, it is necessary to publish the whole number of books in serial artistic finish. The development of parallel arts, the computer graphics, design of new forms and volumes, new printing techniques, new materials enable to approach the artistic finish of the book with greater creativity. This is what we are elaborating on.

Advertising of the book, its implementation into life

Book advertising practically always looks the same. It is presented through posters where one can see the book covers, at places - may be, the books are opened at more cleverly done pages, plus the

text information. I feel ridiculous for the book lovers. Is this the way one advertises the food products, stockings or something similar?

Yes, the book advertising must be, but one has to remember the feelings of common experience together with the heroes that the good book has to offer. These can be also the grand-mothers sitting by the fire and reading the book, it can be a little bloke that reads the book with a torch under his blanket while his parents think he has been already sleeping. It is also an astronaut ... etc. It is necessary to switch on the fantasy.

Competitions

Existing competitions in the book production area have been transformed into the aesthetic ones. This is why their results interest the public so little. Sympathies of the basic mass of readers, naturally, deviate from the opinions of experts. Beside these competitions there should be competitions on sales rates, in the number of copies sold. (At the same time we must not forget about the ethics and good morals, which has to be stressed here once again).

Conclusion

When my colleagues got acquainted with the abstract of my paper, they said that it had revealed many commercial secrets, secrets of our success on the book market. So be it the way it is. I am for mutual assistance among the publishers, for sound competition that will promote the work with books onto the new heights and His Majesty Book will live forever!!!

All that has been said here represents my personal opinion and I take for it my full responsibility.

Güner Ener (Turkey)

New Millennium in the Illustrated Book for Children

Two years ago I was sitting here, making a speech terrifying my colleagues. I know that I sounded a little bit like the announcer of the hell.

During the last two years we kept on reading, watching so many unfortunate, dramatic, sometimes crazy and generally frightening criminal cases in which the children were involved, starting at the age of seven up to seventeen. And this kind of events happened in many countries. Some of them were mentioned in press and media around the world, some of them were not worth of mentioning as they took place in developing countries. Even the amount which was written or shown is enough to indicate the danger concerning the children of the world who will be the adults of the new millennium.

In two year's time I have managed to have a file filled with the clippings connected with such cases. Sad, isn't it?

The theme of the Symposium BIB '99 may be taken into consideration in two patterns: what will be and what must be.

Frankly, I am not very optimistic about the new Millennium, as I keep away from daydreaming in serious cases. Just looking around carefully and making a simple analysis about our old, torn-out world, which is trying to reach to the extremes within the very field, will be enough to predict what is going to happen in the future. No need to be a fortune-teller. Over-technology, over mechanism, over-destruction together with over-poverty, over-isolation

and loneliness. That is the résumé of the millenium for me. Most of the visual or printed products will be the new Don Quichottes of the new millenium, full of good-intentions, good feelings.

I know that it is nearly impossible to fight against the political or economic super-powers. But at least we can try to re-establish something which is about to extinguish from our world. It is the concept of beauty. Yes, just beauty.

Sometimes great things start with small, seemingly small things.

When I was a little girl I was very fond of butterflies, and still I am. One morning, while walking in our garden together with my father, I caught a butterfly. My father who couldn't hinder my sudden act scolded me with a cold voice: „Leave it free! You have no right to destroy anything beautiful! You have to respect and protect it!“ I immediately released the butterfly.

From that day on I started to think about the beauty and its importance. What was beauty? According to my description of beauty a long list emerged. Flowers were beautiful. Music was beautiful. Books were beautiful. Friendship, mercy and understanding, birds and trees were beautiful. All nature, all animals were beautiful. My family, many families, my country, all countries were beautiful. Honesty and generosity, paintings and sculptures were beautiful. Oh my God! There were so many beautiful things in this world which I had to

respect, protect and love! So, every principal I stick to all my life began with the concept of beauty. The person who has such an evaluation has also a strict auto-prohibition to hurt or destroy anything beautiful, a forest, a human life or a piece of art, a country, a feeling or just a butterfly.

I want to add one more thing, the words by Souget, that genius architect who lived in the thirteenth century and erected Chartres Cathedral: „God can be sensed only through the beauty“.

Once there have been and still there are murders „in the name of God“, now there are also murders „in the name of being ultra-modern, post-modern, super-modern, etc.“ I am not conservative, but I must confess that I am dead-tired of all those „ultra and supers“.

At the beginning they seemed quite harmless, although they were a little weird. Some people found them interesting or revolutionary, most of the people kept silent for not to be accused of being out-of-date or conservative. By time they had been persuaded that „Ugliness is the beauty“. At the beginning their target was simple: to attract the attention of people, to astonish them, to shock them and to be different. All of this sounds almost innocent. By time it turned to be a kind of teasing, humiliating even insulting the people, also misusing their naive, good-intentions. And the greatest harm which they did was to kill the sense of beauty, to create imbalance in evaluation,

disrespect which ended up in destruction. The rest of the rings of that chain came easily afterwards, helping unconsciously some evil plans about the world.

We are very lucky having a connection to a field which is full of great, respectable artists and even geniuses who are very keen about what they are doing. They are quite modern while keeping the contact with the roots of classical art. They are absolutely contemporary, no need to be ultra-modern. But I am anxious that all these great artists may be the last generation of that kind.

I think the only thing which can be done is to point out these artists as the best examples to be followed by the young generations. At least we, the persons who are dreaming of a less dangerous, less ugly world, must do our best giving a big applaud to them, provoking the admiration even envy of the young ones. And must not give any possibility to the seed of any weed in our field. You know how they seem quite harmless at the beginning, then they can destroy the whole field.

Now I give a heartily, big applaud to the artists creating beautiful things and to the next generation which will have the courage to resist the evil and ugliness, who will try to heal the damage of all those frightening films, comics, video-cassettes and CDs.

God bless them.

Krystyna Lipka-Sztarballo (Poland)

Crisis or Degradation of the Polish Book for Children?

What are we entering the new millenium with? This question raised at an international forum commits us to look for a universal answer.

The situation in post-communist countries, in which not yet all has become a history, presents an impetus for seeking the differences within the premises of phenomena characteristic for our era without underpinning any geographical location.

One of such phenomena is also the crisis of the book, and what is most crucial - of the children's book.

Nevertheless, do we have in mind the same - in the east as well as in the west - when we use this term?

If we are to believe to the statistics published in our press really rarely - reading rate of children in the west declines at the expense of other intellectual activities. In Poland reportedly the reading rate keeps to its standard level, that nevertheless cannot be deemed satisfactory because the statistics do not differentiate between the bought book and the read book, nor its genre. In addition one has to consider also the fact that the genre of books in demand has also changed. Therefore it is more appropriate to speak not about the crisis but rather about the degradation of the standard of book for children and youth.

When did all this process begin?

This issue, interesting especially for those who study culture, remains open. Unfortunately, in the multiplicity of problems of political nature, the culture

was pushed aside. It seems that the whole generation separates us from the times when the state surrendered its role in positively controlling the standard of the children's book on the book market. In the end of the 70s the enhancement of Solidarity as a political alternative, affected within the restrictions also the drastic provisions in the practice of paper allocations.

The cause was new, but methods were old.

Regardless of the volume of paper, until the end of the 80s the quality of the paper and print by far lagged behind the level of the west European standard.

The quality criterion in relation to the Polish children's book is important since it determines in general the possibilities that the illustrator has in technical accomplishment of an illustration.

From this point of view the history of the Polish illustration from 1945 - 89, over and above the ruling styles and fashion, is divided to a period, when the artist, in his professional understanding is in agreement with the shortage of paper and out-dated polygraphic technology, and a period when he absolutely disagrees with anything similar.

Illustrators that derived their working methods from the painting disciplines always ruled themselves out as outsiders. The mysteriousness and magic - the two main attributes of the children's illustrations - in their works were accessible only through the originals.

Misprinted they became a riddle: what is it there on this picture?

Such authors could carry out their work actually only abroad, and passing with time this became a doom of a number of them (Józef Wilkoń, Antoni Boratyński, Janusz Grabiański or later Tomasz Bogacki).

There were also periods when the destructive power of the polygraphy was eased, with the help of artistic means, by the strategy line of the graphical designer.

In the second half of the 60s the results in this respect were so remarkable and autonomous, that they became a phenomenon that was named as "the Polish School".

The term that was more frequently applied in relation to the Polish poster nevertheless equally concerned also the book.

The book of this period is a work of a genial professional who utilized in a creative manner the poor coarse paper, badly absorbing the printing color and bad-quality print, and incorporated these conditions into the final artistic effect of the reproduction. This was possible only thanks to the illustration that was based on a monumental drawing in figuration, deprived of the detail, where the color appeared only rarely, most frequently as a complement to the composition. The drawing was structurally balanced through the text that specified the homogenous artistic sign.

The author had to invent the design for the whole of the book.

Thanks to this, the book was not divided to the text and illustration, to the left and right sides, neither to the official (title) and unofficial (technical) pages.

All this presented a work that was controlled by means of the creative idea of the artist.

A graphic designer cherished the flirt with a younger as well as older reader, resorting to the digest of thought, metaphor and humor. (these the qualities of work of Janusz Stanny, Bohdan Butenek or Andrzej Strumillo).

The 70s brought along broader openness to the west, and thus this period enabled the pop-art

subculture to penetrate into our territory. The enchantment from the form and color in fine arts became a fashionable and all-present phenomenon. More refined activities gradually started to disappear. The quality of paper improved and what was improved even more were the covers and advertising materials. The advertising signaling the possibility of choice (not yet that pushy and all-present as it is today) became a prop of liberty, an evidence of affiliation to the western culture.

The Micky Mouse and the Donald Duck were leniently perceived as older relatives of the Yellow Submarine (Beatles) and the Puh Bear as the main ideologist of all the times.

I think that the generation that concurrently entered the youth age decided later in the role of a parent about the book market of the beginning of the 90s.

The breakdown of the 80s has for long deprived all - of the everyday joys of life. It has been very generally judged that this period did not exert much influence upon the Polish children's illustration.

One can hardly agree with anything similar.

The equivocation of cultural activities did not provide much support to succeeding age groups of University graduates who were entering the life. For sure due to this cause the illustration market surrendered to hibernation. The paper market decline followed. The children's classics started to appear in brochure editions.

The textbooks were falling apart at their first leafing. Unsightliness, grimness and ugliness were all-present.

Such a situation continued in its different intensity for about ten years.

After that there came the year 1989.

After this date, 80% of the publishing houses that currently decide on the children's book market were established !!!

Young publishing houses terminated with all "compromised" forms of co-operation between the graphic designer and editor such as: preliminary design, general book design, author's surveillance, artistic commission, artistic editorial secretary.

Instead, there appeared:

Orders only for illustrations themselves, for a computer in the character of the designer and for expert opinions expressed "a priori" without any efforts for confrontation with the reality.

To this date the publishers develop their publishing activities through re-editions, out-dated on the foreign market, with low royalties. As a consequence the domestic market is over-saturated with cheap products of mass culture to such an extent that it is difficult to find a place for a domestic book. The first position is taken by the "Disney" re-editions that abroad can be found only on the periphery of the books offer.

"The Disney books", having been created for more than 10 years now on the basis of "a single right" business policy became a self-confirming truth about the market.

The customer buys "a Disney book", because there is nothing else in the offer; the publisher will happily push through the trash in increased circulation, because the customer buys "the Disney books".

In this situation it is hard to decide whether this is the very evidence of customer preferential choice, or an evidence of his determination, or possibly also helplessness.

It is hard to judge the situation without a consistent market research. But who should be the one to spend the money for anything like that?

- the publisher who earns his living so well from the Disney books,
- the ministry of education that permanently suffers from shortage of money,
- the ministry of culture that pursues cultural policy as reimbursement,
- federation for protection of rights of a child?

All the more worrying is the fact that many institutions that influenced the public opinion, in the long run, surrendered their presentation activities focused on the children's books (media, foundations, cultural institutions).

As a contrast I wish to add that the literature is stimulated by 200 different literature competitions each year. The best of the most significant ones are being introduced at front pages of newspapers and the awarded books are marked with special signs in the bookstores.

We speak here, naturally, about the literature for adults.

It is much more critical in case of the children's literature. In spite of the fact, that it is the children's book market that has got the chance of resisting the general reading crisis. As an evidence one can possibly mention the Markets of Educational Book held in the Palace of Science and Culture that take up almost as much space as the International Book Fair.

Nobody needs much persuading that the publishers can profit from things like that.

But why at the expense of a child?

Unfortunately, the situation that can be largely seen at the educational markets proves that the child in Poland has been undervalued as a customer as well as a partner. The Accord may be comes from the period when the poster instead of supporting - educated and the literature of the era of positivism informed the 10-year child with public affairs even before it first encountered with the history as a science.

At this point one is surprised by the fact that we ask for a place for an illustration in the period that is generally considered for a picture era.

For an illustrator the pejorative meaning of this definition does not seem natural.

Though may be not all, but the picture interpreter of the word should feel in such times the best.

Why it is not so?

May be the answer to this question should be looked for in the degradation of contacts between the generations in a family as well as in relation of the child and a pedagogue.

I am not sure how much universal character the thesis, formulated in this way, can have. For us it

appears to be a regional phenomenon even more, since it is concurrently not perceived as a problem, though the educational reform accomplished in Poland creates for it an excellent opportunity.

Current system of education supported the non-creative attitudes of a pupil as well as a teacher. A picture that is not an example incites anxiety by inevitability of expression of one's own individual choice.

It is a hard and complicated situation from the point of a teacher as well as a child, because it has not been incorporated into the didactic process. In reality - it does not exist.

Because the picture individualized through the personality of an author is the key to the world that surrounds the youngest that he teaches:

- the tolerance;
- the openness and receptiveness under the change of situation;

- the respect for feelings of one's own as well as others
- as well as the thing that in the future seems to be the basic goal of the teaching at all levels;
- to process the information;
- to establish one's own systems.

The illustrator that is undervalued in a book as well as in a textbook as a partner, his work called "the art for art", is an evidence of inefficiency of education of the forthcoming generations of pedagogues.

Already for six years we have been organizing the exhibition "The Book Art" and in our educational program we remind the slogan of Mr. Józef Wilkoń: "The Book is a Banqueting Table".

Hoping that it will become for all "a banqueting table", we enter the new millenium.

Kirsten Bystrup (Denmark)

The New Millennium and Children's Picture Books in Denmark

What can we expect of Danish picture books in the 21st century? My vision of Danish picture books in the next Century is based on, **first** our recent cultural heritage and **second**, on the promising work of new, young illustrators. The works shown here are relevant to the discussion because five of them are representative of our recent cultural heritage, in Denmark we call them representatives of modern tradition in fact the best of them and therefore, the most influential from our recent past and because the others are representative of work done by our up-and-coming picture books artists who seem to indicate what we might expect in the future.

Firstly the influence of modern tradition on Danish picture books. I would like to mention four of the most outstanding Danish illustrators who exemplify a great variety in their artistic expression and we are representatives of our recent cultural heritage - or to say in another way - our modern Danish tradition:

- the graphic artist, Arne Ungermann with *Paul alone in the world* (1942)
- the painter Egon Mathiesen with *Oswald the Monkey* (1947) - which incidentally is the logo of the Danish Centre for Children's Literature -
- the naturalist and poet Svend Otto S. with *Tim and Trisha* (drawn in 1947, published 1979)
- and Ib Spang Olsen with *The Five Troll Children* (1948).

All these books date from the 1940s.

These illustrators are the most influential illustrators from our recent past, and I will like to draw your attention to one of them, Ib Spang Olsen, who takes a special position within these four. The special thing about him is that he combines the traditional style of poetic naturalism - which is an extension of Svend Otto S. - and the style of the new generation of younger illustrators. He creates what I will call experimental imagery which goes beyond contemporary limits. Though there is a marked contrast between the artistic expression of these different four artists, they all have one thing in common, namely, that they take a child's eye view of the world. They will challenge the child with their unique artistic expression while at the same time respecting that the child in pictorial sense has other perception than that of an adult.

The second influence on picture books comes from the group of new and predominantly young Danish illustrators who have come to the forefront of Danish picture books over the past few years. It is probably important at this point to mention that there is a formal art illustration education and qualification in my country /The School of Design in Kolding/. This coupled with the fact that national publishers have been quick to exploit the talents of this new generation means that there have been exciting developments and a veritable boom in the picturebook genre in recent years. Many new artists

with a great variety of scope and artistic expression have been given the opportunity to show their skills as a result of this. Characteristic of the new, young artists is that they have created a new picturebook style all of their own. That is unique! Their expression is unaffected by the pressures of the current commercial market while at the same time remaining loyal to traditional styles. They possess an impressive creative ability and energy, which gives us all high expectations for the future.

In 1999 sixteen Danish illustrators are exhibiting at the Biennial, and from these I would like to present seven, five of who are representative of this new generation of illustrators (Picture No. 1).

Picture No. 2 shows **Halvdans ABC**, written by one of our most beloved and outstanding poets in Denmark, Halfdan Rasmussen, and illustrated by the Grand Man of the Danish illustration, *Ib Spang Olsen* (born 1921). You have just seen the cover of one of his first books in the overview, *Five small troll children*. Here at the Biennial he exhibits his new work from the 1990s with the illustrations from Nordic mythology and from *Hans Christian Andersen's Fairytales*.

Ib Spang Olsen's career has spanned 50 years during which he has written and drawn for children. It is characteristic of Ib Spang Olsen that throughout his career as an artist he has experimented with artistic expression and developed new graphic methods. His ideas have alternated between graphic work for adults and books for children.

I have chosen to show you an illustration from midway through his career. It is an ABC book, which in Denmark enjoys the status of being a modern classic. This particular picture is an example of how Ib Spang Olsen combines tradition and more modern illustration. The picture illustrates the rhyme to the letter „e“ which I will read to you, firstly in Danish and secondly in English. In Danish it sounds as follows:

Else elsker pelse / Else elsker polse / Polse ad hun dagen lang / Elses pels blev alt for trang / Pelsen holdt, men Else sprak / Else pelse pelsesnak and in English

Elsie sat, encased in furs, / eating many fankfur-turs. / Elsie ate from morn till night / till her coat was much too tight. / The buttons popped but what was worse: / Ever-eating Elsie burst..

This picture shows how the artistic expression follows the melody of the text, thus crossing the boundary between fantasy and reality.

Picture No. 3 shows an illustration made by one of the very young Danish illustrators, *Mette Kirstine Bak* (born 1968). It is from the book **Mother**.

The influence of Ib Spang Olsen's illustration can be seen in this picture which was drawn 30 years later. Here too reality is stretched in the expression. Mette Kirstine Bak catches the storytelling tone of baroque humor in her drawing of the fat mother who gorges herself on sausages while her son turns away in shame (in the left hand corner). She is so fat and eats too much. Mette Kirstine Bak sets the scene with a simple situation from the short story, a short story which is complete in its own right, while at the same time creating a self-contained image. The expression in the painting reminds us of the painting of Egon Mathiesen and *Oswald the Monkey*.

Picture No. 4 shows a scene from the book **Elmer & Elvira** and the picture is made by another of the new young illustrators, *Hanne Kvist* (born 1961). Just like in the previous slide, paintings can be found in the picture of the museum with the stuffed bear and the stuffed fish. This is an illustration of unique value in terms of its composition and artistic expression. The picture takes the story further than the simple, accompanying text and brings the bear to life. If it was not for the eyes we would be frightened that the bear might eat us. At the same time the illustrator keeps the audience in mind - the child - in the self-contained story of the cat, which is simply presented in the first spread. A reference is made to the German illustrator, Wolf Erlbruch, an important inspiration for many of the young Danish illustrators, in the figure drawing.

Picture No. 5 leads us to an illustrator who represents a generation in between Ib Spang Olsen and the young illustrators, namely *Dorthe Karrebaek*

(born 1946). She is one of the most important illustrators in Denmark, who within the last 10 years has been very productive in both writing and illustrating books for children. I have chosen a picture from her recent book, **The Master Hunter**, with both text and pictures by herself.

Here we can see another way to present picture drawing, namely, the picture used as language or the picture used in direct interplay with the text. The text tells the story in a fairytale-like way, simple and plain. It is the story about a hunter who having just become a father marches off the forest with his new born son in order to teach him how to hunt. The picture continues to narrate in its own language: We see the son is new-born and the mother is standing in the doorway revealing a trail of blood stretching back to her bed. Here, on the bed, we see the scissors which have been used to cut the umbilical cord. The birth has obviously just taken place. This is clearly a father who takes charge of the situation - and the son. Dorthe Karrebzck succeeds in creating her own universe where naturalism and realism cease to exist and we find ourselves in a surreal environment.

Picture No. 6 shows a scene from a book, you in English might call **Mr. Jailbreak** or perhaps **Mr. S. Scape Goes Underground** gives a better idea of the book. It is written and drawn by one of the young Danish talents, *Anne Pedersen* (born 1969). It is in fact her first book and I like to mention that she was awarded the illustrator Prize by the Danish Cultural Ministry for this book. Anne Pedersen is one of the more classical illustrators in storytelling and drawing styles who makes her pictures the central focus in her story of Mr. S. Scape's attempt to tunnel out of prison. Here the text is not the most important element. It is a starting point which takes on its own value as a narrative. Anne Pedersen has written the text herself and chooses to illustrate a simple sequence in Mr. S. Scape's meeting with Duke Tannin of Bordeaux. We can clearly see the two men enjoying themselves in an effort to make some good wine. Anne Pedersen directly addresses the child in

her funny, narrative illustration. In her drawing style she is unique in attacking traditional perceptions by breaking the picture up. She achieves this by creating a distinct contrast between the earth Mr. S. Scape is digging through and the different characters and phenomena he meets along the way. In this picture we get a feeling of the earth, at the top of the picture, which plays a central role throughout the story. You can get a full appreciation of this effect in the exhibition.

Picture No. 7 shows a spread from the book called, **A Suitcase in Morocco**, told and drawn by another of the young illustrators, *Helle Vibeke Jensen* (born 1960), who received a BIB '99 plaque for her works.

In contrast to the previous illustrator, Helle Vibeke Jensen employs new technology to make her pictures. She combines drawing, collages and computer graphics and creates pictures with both an illustrative aspect in their interplay with the text and their own distinct, graphic/artistic expression. They are self-contained pictures. This is an imaginative, on-the-spot account of a little girl who travels to Morocco with her doll. The pictures create both a contextual story in a close interplay with the text and a row of self-contained artistic expressions with additional layers to that of the story all waiting to be discovered. In the picture here Arabic symbols are used as calligraphic patterns, which also possesses a meaning along with some of the elements and with the storytellers universe: the monkey, hotel, orange, book, camel and fish.

Picture No. 8 shows a scene from the book called **The Journey**, also made by one of the new, young illustrators, *Hanne Bartholin* (born 1962). **The Journey** takes us back to paintings and books without text. The dog and giraffe go on a journey - a dream journey - in the red airplane. First they fly up to the stars and then back down again into the large city inside the glass building. In this particular picture we see them under the sea. This is a fantastic adventure without words, which simply and naturally enters a childlike fantasy and sees everything as it is.

Hanne Bartholin is at her best in her self-contained pictures and small paintings which possess a natural narrative sequences. She takes a child's eye view throughout in the universe she creates. The nearness she has with the child that she emphasizes in her figure drawing is close to a child's own expression forms.

Now then, what about the future?

What can we expect of the Danish picture books in the beginning of the new millennium? I believe that we will continue to see new and exciting developments in the work of Danish illustrators, just as the examples I have shown you.

We will see a greater freedom of expression, even more than we can see now. The text will no longer be adequate in itself. The illustrations will have value in their own right.

Our new illustrators have succeeded in combining their youthful, artistic energy with a responsible independence of the text. We have not seen this in Denmark in the past. The young artists no longer simply describe the text in their illustrations nor are they bound to drawing realistically. They are uninhibited in their skilled use of colour and form. They expand and stimulate the readers experience to the book in a sensuous manner. The illustrations become art themselves. They are powerful and dynamic. It is as if they are about to rise up off the paper.

The Danish public is coming to realize that the picture book is an art form in itself. In fact, the public is already aware enough of the vitality of this new art, that Danish publishers can encourage these new artists, and can accept and publish their works.

Of course there is a danger that this new picture book might become so self-contained that it neglects the child. But I do not think this will happen. For years Danish authors and illustrators have maintained a child's eye view and this tradition is so strong that it is likely to remain. I believe that the coming generation of illustrators will continue to create picture books as a meeting point between children and adults. Picture books provide a child and an adult with the opportunity for concentrated and convivial conversation, for sharing an experience on equal footing. In fact, children may even open their adults' eyes to the strength of these new illustrations.

I can only recommend you to take notice of the Danish illustrators as they deserve attention abroad as well as in Denmark.

About the author:

Kirsten Bystrup works as a librarian and information officer at the Danish Centre for Children's Literature (from 1998). Between 1990-1998 she was the editor of *The Librarian's Annotations* from the Danish Library Binding Central. Formerly she worked as a children's librarian. Kirsten Bystrup has had articles published in *Børn og Bøger* (*Children and Books*, a periodical), *Politiken*, a newspaper and is the co-author of *De Tegner for Børn* (*They Draw for Children*) with Lise Lotte Larsen (Dansk Biblioteks Center, 1994).

Zohreh Ghaeni (Iran)

A Brief History of Children's Literature in Iran

In considering the early history of illustration of Iranian books, we are of course dealing with manuscript or handwritten books which were published many years before the invention of printing in the middle of the 15th century. Mani, the Iranian religious leader produced his „Arjang“ for his illiterate and literate followers in the early of the third century. Mani illustrated his book not only for ornament but to illuminate the text as well. After that, many copies of the handwritten manuscripts of Ferdosi´s „Shahnameh“ (the book of the king) were illustrated. „Shahnameh“ which was written over a thousand years ago is the greatest Iranian epic poetry work.

The tradition of illustrating the handwritten literary and scientific books was followed by the appearance of printing industry in Iran. After establishing the printing-houses in Iran, the whole experience of illustrating handwritten manuscripts was transferred into the lithography books collection. And, of course, in Ghajar era, some of the illustrators were inspired by European printing and tried to bring a new style by mixing the Miniature - the Persian style with some European style in painting.

Although none of those books were intended for children, some of them were read and looked at by them. The emergence of Iranian children's books illustration in the modern sense refers to the 19th century, the period of evolutions of the changes in

the political scene of Iran after „Maashrootiat“ revolution, and the growth of the middle class. When the books were available to a vast strata of children. These books that were designed for instructing children were accompanied by pictures. During these years many illustrated text books were published for primary school students. In the late 19th century, Meftahol Mamalek´s „Alphabet picture book“ was published for children he also published another book „Tadibol Atfal“ which is a collection of moral legends as an illustrated book. The illustrator by borrowing the miniature styles of Ghajar period, has illustrated the personalities and settings of the stories. In the early 20th century, Tabelov, who was inspired by Jean Jacque Rousseau, produced his illustrated book „ketab Ahmad“ or „Safineh Talebi“ for instructing children and young people.

Increasing the number of literate people and the dissemination of new principles of psychology had tremendous impact on children's literature in Iran. Jabar Baghchehban, who was a teacher and educator, wrote and illustrated a number of books for children. His first book „The Life of the Children“ was produced for nursery and primary schools. His nursery books attained a very important status in Iranian children's literature, because they were not designed for instruction, but for the entertainment and enjoyment of children. In that period, the illustration of children books largely affected and influenced Shahriar Shahpoor who started retelling

and illustrating Iranian historical tales in 1946. In the 1960s Tejaratchi illustrated many Iranian folktales for children. Meanwhile by establishing the specialized and professional foundation, the Institute of the Intellectual Development of Children and Young (IIDYA) many children's book authors and illustrators were encouraged to work in association with this institute and many quality books were published during that time. During that time the illustrations are not isolated appendage of books any longer, but they are integrated with text properly.

Since that period we observe the creation of a visual language for literary works for children. The institute by enjoying the Royal family and especially the Iranian queen's support could allocate a considerable budget for publishing high standard illustrated books and establishing children libraries all over the country as well, therefore making good literature available to children through the public library service. Such situation generated a creative competition among the young and talented illustrators and many skilled and master illustrators as Farshid Mesghali, Bahman Dadkhab, Nouredin Zarinkelk, Aliakbar Sadeghi began illustrating children's books in the institute and establishing new schools in children's book illustration. That period is called the golden age of Iranian children's book illustration. In that era many Iranian picture books began to receive international attention.

Farshid Meshgali the world-renowned illustrator and animator who was born in Isfahan in 1943 and graduated from the school of fine arts of Teheran University. He created some new decorative ways of writing the Persian alphabet. He illustrated award-winning books and made award-winning animation films in those years. His film *The Boy, the Bird and the Musical Instrument* was awarded at the Venice film festival. He illustrated the Behrangi's *Mahi Siah Koochuloo* (The Little Black Fish) in 1969. This book was recognized as the best book of the year by the children's book council of Iran and won the Golden Medal in the Bologna book fair (illustration) and Golden Plaque in Biennial of Illustrations Bratislava.

The story is about a little black fish that sets out in search of new life. During his journey, he has many adventures and sees the beautiful as well the ugly faces of life. The story is accompanied by the striking images. The illustrator has depicted the both aspects of life by employing some simple forms and different colours to convey emotions of the story.

In 1971 Nouredin Zarinkelk won the Golden apple in Biennial of Illustrations Bratislava for illustrating Nader Ebrahi's *Kalaghha* (The Crows). In the same year Bahman Dakhah won the Golden plaque in the Biennial of Illustrations Bratislava and special mention diploma in Bologna book fair for the illustrations to the book *Tookai dar ghafas* (An Ortolan in the Cage). The captivated ortolan wishes to fly to the mountains, the forest. He feels that the pleasure of being free is worth of hunger. In the end, he tries very hard to break the bars of the cage and to get free. The double-page spread illustrations, without any frames and some of them close-up angle, expressive colours and forms make a lot of emotion for the beholder to involve in the story.

In 1974, Farshid Mesghali won the Hans Christian Award of the International Board on Books for Young People (IBBY) for his collection of works. During the recent two decades Iranian illustrators have done their best and they have won many International honour diplomas and awards. In 1986, Mohammad reza Dadgar for the illustrations to the book *Yek harf, do harf* (Letters and Words), in 1989 Karim Nasr for illustrating Mazinani's *Ab yani mahi* (Water Means Fish) won the silver plaque in Bologna book fair. In 1990 Akbar Nikanpoor for illustrating Ghasemnia's *Andazeh Doonia* (The Measurement of the World) won special honour diploma in the Biennial of Illustrations La Niyon - France. In 1993 Nafiseh Riahi won the prize of the „Tehran International of Illustrations“, for the illustrations to the book *Haft Khan Rostam* (The Seven Adventures of Rostam) - a selection of Ferdosi's epic work. The book is one of the adventures of Rostam, the celebrated national hero of Iran, which has been divided into seven parts and in each of them the hero has to overcome many

incredible problems. The illustrator has used the elements, images and characters of ancient Iranian art in order to give the effect of the era when this epic work was created.

The most recent work of Sara Iravani, the young Iranian illustrator, *Afsaneh derakht khorma va bozi* (The Tale of the Date Palm and the Goat) won the first prize at the Tehran International Biennial of Illustrations in 1993. The story was originally told in Pahlavi, the ancient Persian language. Mohammad Mohamadi, one of our most famous writers has now retold it in lyrical prose. The story recounts the conflict between a date palm and a goat over who is the most valuable. It is the goat who wins in the end. By using very old symbols and patterns, the illustrator has created a proper atmosphere for this ancient tale. She has selected the inscription of old Persian for the background and the scheme of colours and the arrangements of shapes are matched with words well. The story is retold in a rhythmic poetic language and the illustrator has tried to create rhythms by repetition of some visual elements.

The mentioned illustrators produced a current of high-quality illustrated books and picture books in the modern sense, although some of them were inspired by western children's book illustration styles, they could create their style and their interpretation which rooted in their country. Then there is no wondering that simple, sincere and impressive images of the Iranian picture books have received the international attention.

Apart from this pure and artistic current, like other parts of the world, there is a strong current of trivial and low-quality illustrated books which are produced in more commercial veins. The pictures are not depicted in a characteristic way, and they bring no new views or information or interpretation for the story. Only by employing vivid colours and sometimes bright and glittering papers and some attractive cliché pictures, the illustrators try to capture the beholder's attention.

At present, Iranian children's book publication confronts a dilemma. The economical problems

especially after the Iran-Iraq war have caused many difficulties for children's book publishers and most of them cannot financially afford to publish picture books. Therefore many of the prominent and master illustrators have inevitably left this field or many commercial pressures push them to produce mediocre works. Although the proportion of foreign children's literature is reduced at a 20 to 80 ratio (before the revolution it was at a 80 to 20).

In recent years publishers prefer publishing the poor-quality foreign books which are more economical to them. Usually the high-quality picture books are not available to young children. Unfortunately some of the publishers do not mind the consequences of publishing such shallow reading materials and cliché pictures for children, and it is a serious danger for children's books.

The style of Disney which influenced an extensive range of western children's book, has imitated and inspired by many young illustrators and this has resulted in a lot of destructive clichés in Iranian picture books. In order to prevent this from happening, more critical analysis is needed. Our critics and viewers hope to struggle against this situation and encourage the skilled Iranian illustrators to return back to this field to seek appeal among children.

Since 1973, The Children's Book Council of Iran have been publishing annual list of children's books. By evaluating all published children's books during a year, the council has guided librarians, teachers and parents. The critics and viewers try to publish their view points through mass media to make aware the public, as well.

An annual children's literature workshop is held by the council, to disseminate the new concepts and ideas of children's literature among the students of universities, teachers and librarians. Many Iranian children's literature scholars are invited for attending the workshops. In addition, since three years ago a special workshop on picture books have been held in parallel, and many scholars from universities and illustrators were organized to take part.

Although in Iran the computer games or video games are not as popular as in western countries, the low-quality children's books have not captured children's interest and the more entertaining cartoons and other television programmes have specialized the children's free time to themselves. The difficult educational system has involved children in an intense schedule and competition for academic credentials. Consequently, the school libraries are not very active for encouraging the children to read valuable books.

According to the children's book council of Iran in 1995, about 500 illustrated children's books were published during that year, which only 60 books evaluated and regarded as „proper quality“ books for children among them. Today our children are starved of high-quality pictures.

Recently I did a research on „The response of 4-6 year-old Iranian children to picture books“. All the selected books for this research are categorized in fantasy genre of picture books, which are: the American illustrator Maurice Sendak's *Where the Wild Things Are*, the Italian illustrator, Leo Lionni's *Little Blue, Little Yellow*, the Austrian illustrator Hanne Trk's *Adventures of Little Mouse* and the Iranian illustrator Naierah Taghavi's *the Story of Three Colours*.

The selected picture books in this study are not employed for recognition of children's responses from psychological view. In this approach the

children are regarded as beholders of picture books, and then their responses to this artistic phenomena are investigated. While there is no exact pattern for all children, this study reveals almost that all children go through a gradual process of development. The pictures in children's books are a powerful medium of expression and an appropriate tool with which young children can talk about their inner world. Then those picture books which reflect inner world of children and relate their problems generated the most children's responses to pictures.

The result of this study revealed that the 4-6-year-old children can make active relation and connection with the fantasy picture books and perceive symbols and allusions properly. They can understand the meaning of images and can follow the stages of the story plot. The findings of this study made clear that for perceiving all literary and artistic aspects of picture books, children have to be trained. Those children who had not frequent experience of listening to stories, their responses were limited to narrow range to comparing of the children who had attended many storytelling sessions at home, nurseries and libraries. The 4-6-year-old children need qualified books, because of their special mental development. This research put emphasis on publishing this genre of picture books in Iran and underscored the crucial and remarkable role of the high-quality fantasy picture books in the children's life experience.

Keiko Honda (Japan)

Kodomo no Kuni (Children's Land) An illustrated Japanese magazine for children in the 1920s

I would like to introduce to you an illustrated Japanese magazine for children which was published from 1922 to 1944. The title of the magazine was *Kodomo no Kuni*, which means *Children's Land*. It was an epoch making publication in Japan at that time. In the beginning of this century, children's magazines in a modern style started one after another, but they did not seem to attach much importance to the artwork. No matter how outstanding a story may be from a literary point of view, it may have no appeal if the illustration is of poor quality.

Kodomo no Kuni was a monthly magazine established in January 1922. The publisher was Tokyo-sha. The artist Takeji Takeo, recalled how it all began:

One day Wada Koko, an editor at Tokyo-sha, came up to me and showed me a large-sized American magazine entitled *The Moon*. He said he wanted very much to publish a magazine like that, and asked for my advice. I urged him to go ahead and try, and said, „If you just keep at it, it is sure to win recognition“.

The Moon was printed entirely on coated paper, and Wada wanted his new magazine to be the same. He instructed their paper manufacturers to make that kind of paper, but mistakenly produced a thick mat-like paper, like drawing paper, without any sheen. They decided to try printing on it anyway and found that it absorbed the ink in a soft and gentle way. Concluding that maybe it was better after all, they

realized that they had achieved a good effect by a fluke.

In those days, it was common practice for each page of such children's magazines to be enclosed by a frame of decorative motifs, with the illustrations set without the frame. *Kodomo no Kuni* did away with these frames, and set the text on a plain white background so that it would be easy to read.

In this way *Kodomo no Kuni* came into being. The editorial staff was made up of leading people in the genre. Until that time competition between magazines had been fierce, so that writers and artists were usually tied to one particular magazine. But this situation changed with *Kodomo no Kuni*, which published many outstanding artists. The largest format of *Kodomo no Kuni* allowed more freedom for each artist's imagination, infusing the magazine with freshness and vitality.

Until that time, most contributors of artwork to picture books and magazines had been Japanese-style painters, but most of the artists for *Kodomo no Kuni* were skilled in the technique of western-style painting. When we turn over pages of this magazine, we notice that the culture and tone of the 1920s and 1930s are vividly illustrated. In fact, trends in the arts, culture, society and customs of the time are so richly reflected in the pages of this magazine that we could say it is an important property of our history.

Urban scenes were often used in the illustrations as a symbolic motif of the art of the 1920s. The illustrations of smart boys and girls in fashionable

western dresses captured the reader's eyes and fulfilled their dream of modern life with a fine graphic sense.

Now i would like to show you some illustrations from the magazine. I will show you all the pages of the first edition issued in January 1922.

About the author:

Keiko Honda , born and lives in Tokyo. Graduated from the Woman' s Art College. Worked for

Fukuinkan Shoten Publishers headed by Tadashi Matsui and edited many picture books in the 1960s and 1970s. These books are still very popular in Japan. Now a freelance editor, continues to edit picture books, arranges various art exhibits and compiles catalogues. The lecturer for some colleges. The director of the Japanese Board on Books for Young People. The chief director of Japan National Committee for BIB '99.

Pirjo Julkunen (Finland)

Information Society and Illustration in Books for Children

I come from Finland and I am the director of the Mikkeli Art Museum. Mikkeli Art Museum is in the town of 32.000 inhabitants. Since 1987 our art museum has organized exhibitions for Finnish illustrators which is called *The Mikkeli Illustration Triennial*. One of the main emphasis of the Mikkeli Art Museum is illustration art and that is why our museum has made several exhibitions of Finnish illustrators and assembled a collection of illustration art. From the exhibitions that have been made I could mention the exhibition of Hannu Taina who won the Grand Prix at the Bratislava Biennial in 1987, the exhibition of Kaarina Kaila and Maija Karma, who both have also been awarded in BIB and Björn Landström, etc. Last year BIBIANA made for us an exhibition of Slovak children's book illustrations which was shown in Mikkeli at the end of 1998. In the summer of 1999 we exhibited Mikkeli's 5th Illustration Triennial.

When we started organizing the Triennial the main goal was to have a large exhibition of Finnish illustration art that would become gradually international. As an event that recurs every third year Mikkeli's Triennial is a good tool to observe the development of the trade. The jury chooses professionally good quality illustrations to the exhibition. The illustrations have to be exemplary in content, style and form if they are to be awarded in the Triennial. One goal of the awarding is to draw the attention of the media and the public to different parts of illustration.

I think we have succeeded in drawing the attention to illustration in Finland because in the 1980s very few art museums made illustration exhibitions. Illustration was not considered as art. But nowadays there are some illustration exhibitions per year in different art museums. No other museum in Finland or Scandinavia organizes as wide-range exhibition as the Mikkeli Art Museum. One goal that was set to our exhibition was to get more international. This has come true from the beginning. Besides the Finnish illustrators we have invited one international top illustrator to participate in exhibition with 20-30 of his own illustrations. These top illustrators have been Svend Srensen from Denmark, Brad Holland from the USA, Dušan Kállay from Slovakia, Stasys Eidrigėvičius from Poland and in the 5th Triennial Paul Davis from the USA. Davis's illustrations have spread all over the world in millions of copies in different magazines. Our exhibition became more international in 1996 when Scandinavian illustrators participated in the 4th Triennial.

Next I am going to view the condition of Finnish children's book illustrations through the Illustration Triennial in 1999. Our exhibition from which all my slide examples are, is not meant only for illustrators who illustrate books for children. Our exhibition presents illustration widely, we have exhibited illustrations made for all kinds of purposes. In 1999 Illustration Triennial 68 illustrators were accepted

from whom 10 illustrators participated with illustrations meant for children. They were mainly Finnish. There was almost the same amount of children's book illustrations in every five triennial though in the beginning we did not have as many participants in the exhibitions as we do today.

In Mikkeli's 5th Illustration Triennial two young graphic artists, Aino Havukainen and Sami Toivonen were awarded with the first prize for their children's book *Vauhtisst Max ja Olivia*. Aino Havukainen and Sami Toivonen took part in BIB 1999 but with another book. The book that was awarded in Mikkeli has been considered to be illustrated quite exceptionally. Humour is the basis of the book and it is a little bit cartoon-like, sort of old-fashioned, thoroughly and laboriously drawn and painted. When they illustrate the text made by other persons, they do not follow it slavishly but catch a small detail and exaggerate it. Because they are also graphic designers they can use layout as a part of the illustration. In their pictures the content is important and there is a lot of details that the children like.

Taruliisa Warsta got the third prize in Mikkeli with her book *Nuppu, Waldemar ja peitto* which originates to the story of Romeo and Juliet. Her illustration is very different from Havukainen and Toivonen. The technique that is used is very labourious. Warsta has used serigraphy and she may have printed one picture as many as 11 times with different colours. The details are scattered to the pictures, the colouring is refined and the completeness is splendid. Besides them in the 5th Triennial there participated Kaarina Kaila, who I have already mentioned earlier, with a fable where she uses skilful water colour technique that is typical for her, Kristiina Louhi with her skillfully drawn and very charming animal illustrations and Leena Lumme with pictures from the past decades that are nostalgic and full of feeling. These are just few examples of Finnish children's book illustrations of today.

By looking at the Illustration Triennial of the year 1999 I could state that Finnish children's book illustration is of very high quality and rather

traditional. Traditionally it is one of the features of children's book art. There have not been any big trends of development during the past 15 years that Mikkeli's Triennial has been organized. Books depict a lot of nature and the stories are told through the eyes of animals. The motives of the illustrations are really middle class. The illustrations are mainly made with traditional methods. The computer is mainly used by the younger graphic artist generation.

The subject of this symposium is defined „The New Millennium in the Picture Book for Children. The place, character, sense and form of illustration in the new millennium“.

Because change is connected to the change of the environment it is important to try to guess what kind of changes possibly affect picture book for children. The digitalization and the transition to the so-called information society is the most significant change in this decade.

The technical development does not have very big effect on illustration because a computer is only a tool that artist uses instead of colours and pens. As Paul Davis said in his lecture in Mikkeli: the most important tool for an illustrator still are his hands. Famous Finnish graphic artist Kari Piippo says that man's brains and creativity decide the outcome of the work. In the long run the computer can have an effect on illustration because the outcome is standardized by the technology.

According to the United Nation's development organization UNDP Finland is one of the top countries in the technological development. Finland has the most Internet connections in the world: 108 to every thousand citizen. Children in Finland use more and more computers in studying and free time.

In the world of data and nets the functions and genres of reading get more versatile. In addition to basic reading skills people need to know how to use the technology and facilities for navigating and choice making in the Internet. The reading of electronic factual texts, documents and literature is a part of people's everyday life. When people read

electronic messages the proportion of fast, glancing and selective reading becomes emphasized. It is typical for electronic messages that facts are said shortly and simply.

Reading children's books is not information-picking but making observations and conclusions that are based on the characters and their doings and purposes. On this level thinking is built on what is happening. This is innate even before the actual reading takes place, when a child is listening to a story.

In this flood of electronic information literal texts have to compete for children's attention. That is why I think illustration plays a very big role in waking the children's reading motivation. I think this is the biggest challenge of the information society for illustration.

Finland has declared to be an information society which the state also takes care of. According to the programme of the Finnish government the emphasis in development of the information society is moving towards developing and producing of applications of contents and services. Furthermore the government programme states that producing contents is going

to be more important internationally. And that is why great attention is drawn to content production. In my mind there wakes a question: "how illustration art can be a part of the content of these global nets?" I am sure it can, but the development is rather slow due to the present artists. Making art in the net is easier to the new generation that has been used to use computers since childhood. The making of digital programmes multiplies and also the programmes meant for children multiply. The possibilities for illustration get better when the emphasis moves from building the infrastructure to the producing of contents.

Based on Mikkeli's Illustration Triennial and my own experience I think that there is not going to be any fast large change in the first decade of the new millennium. Illustration and children's books are going to keep their position. But as the new generation marches on, and the focus stays on producing of contents, the change could get faster. Particularly because the meaning of the cultural industry - and children's books are as a part of it - is getting more important.

Andrej Švec (Slovakia)

Pictures of Imagination

(To the topic of the situation in the illustrations of books for children on the eve of the third millennium.)

We are expecting the arrival of the new millennium. The fact that the forthcoming year of Bratislava Biennial shall take place not earlier than in 2001, creates a special situation. It is an appeal to summarize the past and prompts one to outline a vision of the possible future. As far as the exhibition is concerned, its organizers already traditionally opened a physical as well as mental space of the Biennial for all and for everything. Already for the seventeenth time since 1967 the Biennial has been opened for presentation as well as confrontation of illustration works for children from all over the world for the purpose of assessment and propagation of this type of creative work. The selection of illustrators is secured mostly by national committees of IBBY.

While the question of the concept of the event - selection of authors and works - does not stand in the forefront of the organizers' interests, the prize awarding separates those from the enormous number of exhibited illustrators, whose works from the point of view of the international jury approve of the positive trends in the development of the current book illustrations for children in the world. It is up to the experts then to sort out the current values that are brought along by the presented illustration and to try to specify the different trends. Therefore I also wish to share with you some of my personal observations. Some of those observations that helped me to find orientation in the midst of the whirl

of events and changes in the area of fine arts for children, that was named by the organizers of one of the most prestigious international shows of the illustration works in Italy, organized since 1983 in Siena, very truthfully as the Pictures of Fantasy.

Fears for the Forthcoming Development of Illustration

In case in connection with the development of illustration for children we have some apprehensions, as it was expressed vigorously by several speakers at the BIB '97 Symposium, then these apprehensions have not been as yet warded off. They are being transposed also into the new millennium. One of the gravest fears is that the uneven battle of artistically full-fledged and creative illustration with the mass of commercial picture book projects that only repeat and multiply already said will continue: in a cartoon film, in the trash images of animals and different-looking figures of heroes of the children's literature. The trash picture stereotypes are still successful since they find support in the verified values of the mass taste.

We are not afraid of the very existence of the picture trash or chocolate-box art. It takes all sorts to make a world, as one says. I am sorry rather for that the voice of the original illustration work, also work from other countries, that represents illustration as a creative artistic deed is being overwhelmed by the

novelty of the book picture culture that before 1989 had no or limited influx in respect of our readers. Illustrations for children are created by adults. And also this is the reason why it is not designed only for children, but also for the grown-ups. How the illustration should look like I intend to indirectly indicate by means of thoughts dedicated to fairy tales by J. R.R. Tolkien.

"If a fairy tale as such is worthwhile reading, then it deserves to be written for the adults and to be read by the adults."

They will naturally import into it and export from it more than children can. Children then will be able to hope, as in any other type of real art, that also they will get fairy tales which they will be able to read understanding them, similarly to situation when there are suitable introductions into poetry, history or natural sciences. Though it is, may be, better for them (and in case of fairy tales especially so) when they read things that surpass their abilities than reading things that are below their capacities.

Books - like dresses - must enable children to grow, and in addition, they must promote the growing in them.

I would require, in my view, the same also from a good illustration. Many a time through the BIB screen we even managed to come across such illustrations. If an illustrator offers a child an illustration that goes beyond her/his current mental capabilities, it will enable him to intensify his artistic input and to incorporate the images created on the basis of the text into the context of fine arts more closely. There is no "small" or "big" illustration, but rather an illustration only, or an illustration in illustration, an illustration in the fine arts.

Illustration for Children and Fine Arts

In the coming years, I think, there will be growing tendency in illustration, that more or less does not differentiate between the artistic work for children and the artistic work for adults. The very thing that the theory of literature calls "a children's aspect", in

illustration there should be present not in its naive-making artistic form that one-sidedly favors the child's perception, but rather in a more demanding artistic treatment that creatively promotes the current trends in the free fine arts. Here, I think, one has to trust the artists themselves. When they address the illustration to children, then their piece of art will inevitably encompass also the "children's aspect", though the outer appearance may not immediately signal it.

The other side of the coin is, though, the fact, that illustration intentionally created for children does not necessarily have to be positively appreciated by the majority. (Out of the Slovak illustrators presenting themselves at BIB, an example of a demanding illustration is Robert Brun, 1948). There is still very little solid research studies available that could show us how children actually accept the illustration. In respect of BIB, a certain vivification since 1995 has been brought about by the work of the children's jury that selects the winner by itself. I think, that it all concerns not only creating artistically demanding and valuable illustrations, but also the fact that adults would assist children in finding their way to the art, to tolerate other opinions, though they might not agree with it. I absolutely disagree though with coercing a child to adopt my "adult taste". One can though, for example, try to look for parallels between the text and an image through an acceptable form of games.

The "open illustration" shall enter the new millennium as a creative act that is under constant development and does not offer a "definitive form", but rather it opens up philosophically, by time as well as aesthetically for the future, from the world of a child to an adult. From the point of view of the BIB, illustrations that so creatively, lively and artistically openly affected me were the ones of the French artist Martin Jarrie (1953). He had such an impact not only because he was awarded the highest recognition in 1997. As one can read in one of the latest Bologna catalogues, the works of this artist did not get into the children's book directly, but rather as a free creative art "applied" to the book.

A surprise, invention of forms, shapes, color harmonies, symbolic forms, presence of humor, these are the features that can be the basis in case of the illustration for children also in the forthcoming period. The fact that it is significant to have a good illustration has been confirmed by statements of selected illustrators of this year's catalogue of the international exhibition "Pictures of Imagination" in the Italian Siena. I shall limit myself only to two illustrators from the close neighborhood at this point. "A picture book is the first gallery that a child visits", said the Czech illustrator Květa Pacovská (1928), one of the greatest innovators and pioneers of new artistic and symbolic forms in the children's book in the world of the recent years. "An illustrator practices in his work the things that we call education through art. It is the most demanding and most valuable part of the artistic work", said currently the Slovak illustrator, a world-famous figure in this area, Dušan Kállay (1948). The art of Květa Pacovská is so non-illusory, so different from reality, that it even overlaps with the abstracting children's drawing without concurrently imitating it. Her image-abundant fantasy expresses something from the very essence of our imagination, that "does not care" for having to resemble the artistically visualized reality. Illustrations of Dušan Kállay on the other hand are sober, spiritually deep, his figural artistic images are "grown up", ripe, demanding, at the same time they are delicately mocking as well as contemplating. Almost as if not intended for children at all. Nevertheless... Illustrations in his artistic exposition confirm that art is only one, no matter whether for children or adults.

Between the Reality and Fantasy

Another feature that is passing over to the next period and that promises further development is an illustration that reflects interplay between the reality and imagination. Illustration photographically, precisely described in detail and at the same time unrealistic and virtual. For example as is the case of the Swiss illustrator Jorg Müller (1942). "In general

one can say that his style has been inspired by photographic realism, but in reality Müller's work is much richer and subtler than simple painting of the reality", a statement written by Josiane Veltin in the documentary study on the author for the Swiss IBBY section. "In fine arts perception of his works everything is depicted precisely, a feature that gives his illustrations definite (and defining) clarity ...Everything can be scrutinized, recognized, nonetheless the viewer knows that he finds himself in a totally imaginative space".

To be frank though: I do not really have any special relationship to this type of illustration, as far as the formal expressive side of the creative work is concerned. What has struck me, though, also thanks to the paper of Klaus Doderer at the BIB '97 Symposium, is the issue of text interpretation and ideas, that would comprise the topic of the present world. That means the notional and visual overlaps of illustration that comes close to the tone of ancient texts as in works of the German illustrator Klaus Ensikat (1937). In other cases, contrarily, the illustration, as in works of already mentioned Jorg Müller, departs from the old texts and arrives closer to attributes and symbols of today. Drawing realism facilitated by virtuosity and expressive accent and the photographic realism facilitated by virtual, expressional visualization of the image. Both the illustration concepts, nevertheless, by far overreach only the visual and descriptive side, illustrative feature of the image vivified by the fantasy. From the point of view of expression and artistic form I incline personally more to the style of Klaus Ensikat.

Computer Graphics and Illustration

In case we suspect new possibilities that open up for illustration for children in the new millennium in that creative contact with the computer drawing and graphics, we are definitely not wrong. It would be unnatural, if this artistic activity would not find an adequate room also in the artistic finish of the children's book. From several computer illustrations

until now presented at exhibitions one can still though feel a cool breeze and impersonal air, with which we have not been able to reconcile as yet. It is difficult though, to make an assessment of the collective aesthetic needs and the taste of the forthcoming decade, or possibly longer time horizon.

Text and Illustration

Illustration cannot be torn apart from the text. It is not only its passive picture continuation, but at the same time the picture is not just added to the text. A book drives at becoming an integrated joint of all its constituents, not excluding the graphic design. Interaction of a word and a picture, the illustration, belongs to the essential creative principles of the book for children especially in the age under 10. The text and the picture in the book for children should form a live symbiosis. Illustration, though, I think, can "compete" with the illustration. Things that we require from the literature for children we can also require from the illustration. Good illustration for children does not limit itself only to the world of children but rather it connects this world with the world of adults.

"The literature for children is able not only to help to keep the world of childhood, but it can also open up this world for us, the grown-up people. Not to become infantile, but for the purpose of securing that we under the deposit of conventions and the grown-up "sophistication" do not forget to long for, at least from time to time, the "lost paradise" of childhood; that we at least from time to time are capable of being equal partners to children in their miraculously pure, sincere relation to life and the world. To secure that we do not become old too early, though we have been grown up already for a long time". (Šmatlák)

Vision of Possible Future

From what I have already said I am slowly arriving to proclaiming that the illustration in the new millenium will at least in the beginning definitely

develop from the creative ideas and artistic forms that were roughly presented to the public at international shows of creative production in the 90s, among which one has to allot special recognition to the Biennial of Illustrations Bratislava. The creative polemics about the direction of development and character of illustration as well as repeated penetration into the imagination of children in respect of this type of art cannot ever cease. In art nothing can be definitely solved, finalized. Illustration as an integral part of fine arts most probably will not develop in jumps, competition of individual avant-garde trends and styles (-isms) as we witnessed in the development of fine arts especially in the first half of the 20th century.

Postmodernism, that competes within a broad space of plurality of signs and subjective creative representations with conservative and lovable artistic trends and images as if on a mental level of a child, definitively /?/ pushed away the possible victories of one or the other style. Just to get also soon to a crisis as a "universal style" that penetrates into all the cultures. The establishment of this "internalized style" with signs of lyrical and poetic figuralism was supported, though not only, by the very international expositions of illustration, BIB not excluding.

It has got also a negative aspect, in case Asian or South American illustrators copy the European or Japanese illustration. Also the big world publishing houses of children's books enabled internalization to certain commercially established illustration poetics. Undoubtedly it many a time also concerns a craftily and artfully cultivated work (as an example we can mention the Slovak illustrator Maja Dusíková, 1946, who lives in Italy), nevertheless at the same time eradicating the boundary lines between the individual styles.

For the future I wish the best to illustration that is shocking, that can draw one's attention in a conspicuous way. Congenially there expressed his view also Albín Brunovský (1936 - 1996), one of the pillars of the modern Slovak illustration for children. In case illustration as a reflection of fantasy should

really attract the attention of children as well as adults, then one circle really does so, to my taste, in specially attractive way. And still finds a broad support also from the point of view of the BIB. It is the expressionist illustration. ("... an artist feels so intensively and imports so much of the feeling into his work, that the work of art becomes then as if contagious and relates what the artist felt to all that come in contact with it". H. Read: "Výchova uměním". Odeon, Praha 1967, p.7)

In visions of the possible future we must not give up to skepticism that to initiate, support and develop artistically demanding and fantasy abundant illustration loses its sense, because, it can anyway only hardly find its way in a broader scope vis a vis the commerce, trash and electronic media. In this sense I was struck by the statement of the jury of the international exhibition of illustration for children in Bologna (1997). In the catalogue the jury appeals to publishers of children's books not to put this

catalogue away, but to keep it all the time on their tables so that they can make use of it as an example of good quality illustrations and as a support in their work to push through and promote the children's picture book. The jury addressed the second appeal to the illustrators themselves. To those that had not been chosen the jury recommended not to lose hope and to try to get among the best ones next time. The jury congratulated the selected illustrators, whose works had been published in the catalogue, and expressed its appreciation for the fact that by their works the authors managed to shift the boundaries of the illustration further not only in respect of creative art but in the craftsmanship as well. The concluding words of the jury go like this: "Never enter the world of a children's book for the money and social status. Let the right reason be your passion for illustrating and full dedication to this activity".

It is indeed encouraging...

Ferit Avci (Turkey)

To the Theme of the BIB '99

I came from Turkey to join this meeting and I am happy to be with you here. I also greet you, on behalf of my friends. I would like to thank Slovakia and all the other countries that helped my country after the earthquake disaster that took place on the 17th of August. This is the first time that I am joining such a meeting and hope to be forgiven if I do anything wrong. I think this meeting will be a good experience for me.

Last year I went to the Rhodos Island with my eight-year-old son and his twelve-year-old friend. While we were walking around, we stopped in front of a children's park. Eight or nine children were playing inside. My son and his friend joined them. They played together for hours without knowing each other's native language. They were speaking „children's language“. And we, as illustrators coming from many different countries, will use the language of drawing, even if we do not speak each other's languages.

There is not much time left to the year 2000. The world started turning faster and we are still being surprised as the technology of knowledge develops faster. The cows have been copied. Today we are using the tools that we could not have imagined a hundred years ago. Our houses are full of devices that make our lives easier. We are working harder to earn more. Once, a friend of mine has told me that he could not find enough time to relax. Most of us suffer from the same problem and cannot find time

to spend with their children, friends or for themselves. I ask myself: What is happening to us? And I also wonder how this affected the children.

As I am curious about the developments that my illustrator friends here experience in their countries, they may have questions about what is happening in Turkey as well. I shall try to answer all these questions.

The books that were published in Turkey a hundred years ago, were generally translations. The tales of Andersen, La Fontaine and Grimms were all translated into Turkish language. These books are still being published today. Previously, the number of copies printed, ranged from five thousand to ten thousand, but today this number ranges from a thousand to two thousand.

In my country, there are thirteen million children aged between 0 - 12. The number of publishing houses that only publish children books is 10 and there are about 50 others who sometimes publish children books besides other genres. The number of new children books that are yearly printed varies from 100 to 200 and most of these books are translations. Moreover, the number of illustrators who only specialize in children books is about fifty.

Another important publication that feeds illustration is the children magazines. Many illustrators have published their first work in these magazines and developed themselves in this way. The most long lasting and the most read magazines

in Turkey have been children's magazines. They have been published for 45 years and 200 - 250 thousand copies have been sold. This situation has totally changed after 1980 and the circulation of these magazines have decreased to 5-10 thousand copies. Consequently, the life span of these magazines has also been shortened to 2 - 3 years. Today, there are about 10 children's magazines with a total circulation of 60 thousand copies. Unfortunately, children buy these magazines thanks to promotions. The warm communication between the children and the magazines and their expectations have been lost. Besides, the use of illustrations in these magazines has been limited. It is wrong to put the blame on children, here. We have to realize our own mistakes. I shall tell you a story that we all know very well

„Two cunning tailors tell their lord that they will sew him a magnificent dress which will only be seen by wise people. A while later, it is announced that the dress is prepared and the lord puts on the dress with a ceremony. The people, present in the ceremony, in order not to be called stupid, talk about the beauty of the dress and how it suits the lord. However, a child who is present in the ceremony shouts out, Don't you see? The lord is naked!“

If books are not appreciated by children, children magazines are not getting satisfactory sales results and the television programmes do not get enough attention, we are responsible for these. Let us not be „naked lords“ anymore.

Children's literature and illustration has experienced a very fast and positive progress in my country for the last ten years. The successful creation of our illustrators have been reflected in the books. The publishing houses have started to make better preferences due to the influence of translated books and the expositions that took place in Frankfurt, Bologna, Bratislava, Japan and other countries.

If we went back in time, we would remember the drawings on the caves whose creators are unknown but started the tradition of art. This drawing

adventure has taken a thousand years and drawing has preserved its place. It has gained more importance than language. It has been reflected in the epitaphs of many different cultures and inevitably become a language of expression. Drawing is the easiest way to express something.

A friend has brought me three children's books from Japan. I did not have to know Japan in order to understand these books. The illustrations showed me the way. My son and I used to make up stories for these illustrations every night and in the end we created twenty stories out of the three books.

One never forgets his childhood memories. Besides the memories he always remembers two more things his toys and his books. We must not forget that we used to sleep with our books and were influenced very much by the illustrations in them. Therefore, we know that our job has got great importance. To be unforgettable in a child's world must be the most beautiful thing in the world. Today, the things we created reach the hands, the rooms, the houses of many children from all over the world. Our illustrations are placed on their walls. Is there a greater happiness than this? I do not think so.

There are many differences between the books we illustrate today and the previous ones. It will be the same in the future, too. Every age had different reigning approach. This is true for all the branches of fine arts. The clothes we put on, the cars we drive, the films we watch and the music we listen to are all affected by these tendencies.

The first recorded children's books came out when fairy tales were illustrated. The subjects were limited, the illustrations were realistic and the focus was on one colour. We can see this Daniel Defoe's *Robinson Crusoe* that was published in New York in 1952. The illustrator, Jay Barnum follows a classical style. The anatomy of the heroes in the book, the relations between the people and the animals, the tools and the guns used are all realistically illustrated. The clothes reflect the period the story takes place in. Therefore, these illustrations give the readers idea of this period. This style is dominant

until the 1960s. There is a fast progress after these years. The illustrators that draw for children books specialise on these books. The expositions and the competitions organised, the influences speed up the change. In my opinion, this change led to three dominant approaches to illustration realistic, interpreted and exaggerated illustrations.

The Magic Pike Fish is a good example of realistic illustrations. The illustrations in the book reflect the geographical features of the Russian artist. The drawings and the colours are in harmony. What is more, every little detail is included in the illustrations. The images are like the scenes of a film. The people, buildings, trees, clothes, tool are very carefully chosen, observed and coloured.

The Hungry Caterpillar of Eric Carla is a good example of interpreted illustrations. The story together with the collages easily attract children aged between 3-5. The pattern and the measures of the pages continuously surprise the children. The book explains how a caterpillar turns into a butterfly and therefore provides a perfect example for interpreted illustrations. *The Paper Bird* is a suitable example for exaggerated imaginary illustrations. The book is written by Arcadio Laboto and illustrated by Emilio Urberuaga. The original colours, relaxed drawings and the sense of humour used within these drawings make this book an example of the third approach.

Of course, there are many other books that belong to these three groups, but is impossible to count them there. The number of the sound and motion books is continuously increasing and children are getting interested in these books. From now on, the illustrators are not limiting themselves as far as the drawings, colours and subjects are concerned. They are as free as a bird to go

anywhere. The number of books being published is increasing and with the presence of new writers and illustrators in the industry, the quality of the books is getting much better.

Doubtlessly, it is impossible to say that everything is all right, even after having mentioned the positive points above. Children are not only attracted to books, but also to TV cartoons, comic books and computer games, some of which render them with violence and hate. Especially, the violence among the students in the USA for the last few years, is the most obvious example.

Separated families, excessive love or lack of love, confidence, too much consumption are bad influences on children. However, this is similar to a balance and I think love and hate, the good and the bad, the ugly and the beautiful will always exist in this sense. The developments in the computer industry led to the use of many new illustration programmes and new applications opportunities. These are widely used in our country. I think this new usage may give birth to various children's books. I feel that there is a tendency towards visual, three dimensional, sound and motion books and I think illustration will not stay behind. These new approaches will probably bring out improvements we cannot even imagine. Turkey generally stays behind these improvements. This is clearly seen in the book fair. Many countries have solved their problems and I always wished that we had a museum for children books and an archive for illustrations and that we would welcome the year 2000 without these problems.

I know that the only thing that will keep us alive is children and our imagination. I would like to thank the friends who organized this meeting and all of you for listening to me. With my best regards.

Vesna Lukićević Pavićević (Yugoslavia)

The Russian Emigrants – Illustrators in Serbia

The establishing of contacts between Russian and Serbian artists in Vojvodina in the 18th century significantly contributed to the process of modernization in Hungary. With the arrival of Russian painters, especially of teachers who brought along Russian books and textbooks, Russian culture was to become an important influence in Serbian education and spiritual life. Between the 1920s and the 1980s, Serbian art in Hungary was under a strong influence of the Russian Baroque technological thought. Serbian painters and engravers were particularly influenced by Russian printed books and graphic prints. The Serbo-Slavic language was suppressed by Russian-Slavic which was to become the official language of the Church and in schools. This mixture of Serbian and Russian was called slavjano-serbski (Slavic-Serbian).

The Russian influence on Serbian culture was also reflected in the emergence of realism in literature in the 1870s. Over the five decades which followed the October Revolution, a substantial number of Russian emigrants arrived in Serbia. Among them were painters, architects, comic strip artists, caricaturists and scenographers. Between the two World Wars, Russian emigrants played an important part in the development of Serbian culture, science and social life, and they made a significant contribution to the creation of a new school of illustration, the so-called Belgrade School of Illustration, Caricature and Comic Strip. Especially prominent among these artists were Vladimir

Žedrinski and Djordje Labatchev, whose high quality artistic work made a lasting impact on the contemporary and future generations of illustrators, scenographers, caricaturists and comic strip artists.

Illustrators Ivan Shenshin, Nikola Tishtchenko, Evgenija Gaganidze Samonova, Konstantin Kuznjecov and Srbije Mironović Golovtchenko illustrated many a page in children's books, newspapers and magazines. They aimed to promote and spread Russian culture in Serbia by founding the following magazines: *Buh* (1930-1936), *Almanah* (The Almanach, 1920-1931) and *Ruski sokol* (The Russian Falcon, founded in 1928).

Upon the outbreak of the Second World War, the continuity of Russian emigrants' artistic work was interrupted. Some of them disappeared without trace from the Serbian cultural scene whereas a small number of them continued their cooperation with Serbian publishers.

It is indisputable that the Russian artists who lived and worked in Serbia between the two Wars influenced the work of the contemporary illustrators and comic strip artists. This influence was primarily felt in the acceptance of the formal elements of illustration. However, there have been attempts to establish spiritual kinship as well. Even today, on the eve of the third millennium, this influence can still be found in the works of some Serbian artists.

VLADIMIR IVANOVITCH ŽEDRINSKI (1899-1974) was born in Moscow. He attended the Academy of Fine Arts and the Faculty of Architecture (Polytechnic

School) in Kiev. He came to Yugoslavia in 1920. He settled in France in 1950. He collaborated with Yugoslav theatres till his death. As an illustrator and caricaturist of the papers *Politika* (from 1926) and *Novo Vreme* (from 1942) Žedrinski made an artistically significant and spiritually powerful contribution to Serbian art - for his numerous illustrations, and spiritually powerful - for its aesthetic and moral values. Between World War I and II, he played, as it were, a crucial role in the cultural life of Belgrade, since his work had a great influence, stylistic and otherwise, on contemporary illustrators, scenographers and costume designers.

Standing out among the numerous caricatures and illustrations that Žedrinski did for *Politika*'s children's page is the comic strip *Ruslan and Lyudmila* based on a poem by A.S. Pushkin (1939). It is a synthesis of his work in various fields such as illustration, caricature, comic strip, scenography and costume design.

His stylized illustrations are characterized, composition-wise, by a fine balance between black and white areas. Žedrinski illustrated, among other things, almost all the books from *Zlatna knjiga edition*, published by Geca Kon from 1930 to 1940 (c. 100 books). Žedrinski's impressive creative output in the sphere of scenography, costume design and illustration is distinguished by a plethora of decorative stylizations and bold colouristic contrasts. His illustrations in particular dwell on mystery of light and shadow. Forceful outbursts of spirit sweep through them, tone ranging from light to dark, and straight lines confronting the curved ones.

A brilliant draftsman, illustrator and caricaturist, Žedrinski, who developed as an artist the influence of early-20th-century Russian Avant-garde, drew on his versatile talents in dealing with the most complex aesthetic problems.

DJORDJE LOBATCHEV (1909-) was born in Skadar-on-Bojana, Russia. Before the World War I, the Lobačev family first moved to Kosovska mitrovica and then to Greece /Salonica/. After the war and the October Revolution, they came to

Yugoslavia, first settling in Dubrovnik, and then in Novi Sad, a city favoured by Russian emigrants. Upon moving to Belgrade, he enrolled at the Faculty of Architecture, but his strained circumstances forced him to leave the faculty and graduate in History of Art. In 1934 he received the certificate of a Parisian correspondence school of drawing.

Lobatchev published his first caricatures in *Brka* Belgrade's satirical magazine, which was banned by the authorities for it had an ecerbic caricature on the front page. His first illustrations were published in 1934 and 1935, in the papers *Panorama* and *Politika* (advertisement for Kušaković toothpaste). A turning point in Lobačev's life came when *Poilitika* brought a comic strip in installments - Raymond's *Detective X-9*, under the influence of which he created *Haiduk Stanko* and published it in *Politika*.

Lobatchev worked in *Politika* for seven years, during which time he published the following comic strips: *Pad grada Pirlitara / The Fall of the City of Pirlitar*, *Dušanova ženitba / Dušan's wedding*, *Baron Munchausen*, *Pepeljuga / Cinderella*, *Čarobnjak iz Oza / The Wizard of Oz*. When *Politikin Zabavnik* was started in 1939, Lobačev illustrated it and did layouts.

Lobatchev also illustrated children's papers such as *Zorica* (1938) and *Čika Andrine novine* (1935) and contributed caricatures to the comic magazine *Ošišani jež / Spineless Hedgehog* (1936-1939). He simultaneously illustrated several books for *Zlatna knjiga*, *Plava ptica* and *Novo kolo* (Luč print, 1940).

After World War II he did comic strips, caricatures and illustrations for several papers and magazines (*Pegaz / Pegazus*, *Politikin Zabavnik* - 7 comic strips, *20. Oktobar / October 20* - caricatures), as well as publishing houses (*Zadružno izdavačko predožeće*, 1946-1948 *Prosveta* 1946 *Dečje novine*, Gornji Milovac - *The Wonderous World of Djordje Lobačev*, Pushkin's *Fairy Tales, Illustrations of Folklore*).

After the Resolution of Informbiro in 1948, Lobatchev was expelled to the USSR. For a year he lived in Romania, then moved to Leningrad i.e. St. Petersburg.

During the period between the two Wars, Lobačev became known as one of the most prolific masters of drawing. While in caricature he particularly favoured „group portrait“, in children's illustrations he cultivated expressiveness and a sense of humour, and in comic strip he blended realism and fantasy.

To children's illustration Lobačev brought drama and expressiveness characteristic of Russian draftsmen who, between the two Wars, cultivated a specific style of illustration, characterized by aggressive confrontation of black and white, i.e. of light and shadow. Such effects can be observed in detective novels (Sir Arthur Conan Doyle: *The Hound of the Baskervilles*, 1938) and fantastic stories (Jack London, *Jerry the Islander*, 1938). In illustrations for *Pinocchio* (1940), he explored the fantastic and imaginative world of fairy tales.

In the postwar period Lobačev illustrated several interesting books. Especially worthy of mention is Pushkin's *Fairy Tales* (1988), where Lobačev, by now an accomplished draftsman, brilliantly renders the atmosphere of the time and the psychology of the characters. Words and pictures are in exquisite harmony, ranking these illustrations among the world's best.

Lobačev's oeuvre can be divided into several stylistically homogeneous sections. He was able to adapt his style to various textual genres, ranking from history and adventure to fairy tales and current socio-political affairs. Thus he manifested his ability to grasp the temporal and spatial realities of life. But more importantly, he enriched Serbian illustration, imbuing its spirit with that of the vast Russian soul.

EVGENIJA GAGANIDZE SAMONOVA ANDRIĆ first she studied at the Kiev Academy of Arts (under Hergor Narbut), and then at the Academy Giurillienne in Paris, the Department for Graphic illustrators. She held a one-person exhibition at the Cvijeta Zuzorić Gallery in Belgrade in 1930, when she showed 34 colour illustrations.

Gleaning from the press some scarce data about her life and work, critics reviewing her exhibition

wrote the following: Evgenija Samonova's illustrations are of very original - there is a sense of *deja vu* about them yet, we must give her credit for extraordinary patience, fine detail and good taste, albeit slightly old-fashioned. What Mrs Andrić seems to do best is illustrations of fairy tales in children's books.

In his analysis of the work of graphic artists, in the book *Primenjena umetnost u Srbiji 1900-1978 / The Applied Arts in Serbia 1900-1978*, Pavle Vasić also included the work of E. Samonova. Cataloguing the publishers for whom she had done illustrations, he remarked that to this art „she has brought a specific, decorative note, similar to that of the art *Mir Iskusstva /The World of Art/*, from which she borrows its lace-like decorativeness and nostalgia for the past“. Samonova illustrated only several books: *Alisa u čarobnoj zemlji /Alice in Wonderland* by Lewis Carroll (translated by Stanislav Vinaver, 1923), *Bura - Tempest* (Shakespeare for Children), 1922, and *Odabrane pripovedke / Stories* by Arjadiuje Averčenko, published by *Osvit*.

NIKOLA TISHTCHENKO (1906-) was born in Novo Georgievsko. He came to Yugoslavia after the Russian Revolution. He finished the State Art School in Belgrade. In 1933 he started doing illustrated advertisements for Bayer Aspirin in *Politika* and in 1938 he did caricatures for the front page. From 1935 to 1941 he worked as caricaturist in *Ošišani Jež / Spineless Hedgehog*. He also did caricatures for the Russian magazine *Buh* that was published in Belgrade. From 1930-1936 he illustrated the book *Brizga žizni* by Č. Fevr. Upon the outbreak of the war, all trace of him was lost.

Nikola Tishtchenko belongs to the group of Russian emigrants who worked in the period between the two wars and were distinguished illustrators and caricaturists. For the publisher Geca Kon's editions of *Plava ptica* and *Zlatna knjiga* he illustrated several books N. Gogol: *Kralj dubova / King of Spirits*, 1939 A.K.Tolstoy, *Ivan Grozny / Ivan the Horrible*, 1939 J.Lari, *Karik i Valja*, 1940 B.Šučević, *O-KE*, 1939. For the publisher M. Mila-

nović he illustrated two textbooks: D. Dragičević, *Hrišćanska nauka pravoslavne vere / The Science of Christian Orthodox Faith*, 1941, and R. Dobrota, *Istorija novog zaveta / History of New Testament*, 1940.

Tishtchenko was a brilliant draftsman. His drawings are characterized by dense, intricate lines, dramatic contrasts of light and shadow, diagonal compositions and nocturnal light. Small size illustrations of Gogol's novel *King of Spirits* are particularly good examples of this style. His expressive lines by which he defines forms and shadows, appear as fine embroidery of this book, Gogol's fantastic scenes welcome real scenes from every-day life.

SERGEJ MIRONOVIĆ GOLOVTCHENKO (1898-1937) studied painting in Odessa. He was an officer in Tzar army. During the Russian Civil War, at the age of twenty two, he became a hussar captain. He first came to Yugoslavia in 1919. In 1924 he went to Zagreb, where he continued his studies of painting. He died in Zagreb, and was buried at Mirogoj.

Sergej Mironović was a caricaturist and illustrator. He published his works in numerous magazines and papers *Ošišani Jež / Spineless Hedgehog*, *Okovani jazavac / Fettered Badger*, *Koprive / Nettles*, *Novosti / News*, including those for children *Veseli Četvrtak*, *Dečje novine*- Zagreb, *Dečje vreme*, *Vreme*. He published two books of caricatures for children: *Maks and Maksić after 1932*.

In his caricatures he cultivated narration, and he used line and intense colour to create a realistic and robust figure. Similar in style to Wilhelm Bush and Josif Danilović, in his illustrations and comic strips for children. Mironović built elements of humour into his narrative compositions. Both his children's illustrations and his strips and caricatures, he often identified the world of the grown-ups with that of children.

The drawings of an equation mark between the world of children and the world of adults was Mironović's ironic response to the current political events. He often equated actions of the grown-ups with children's games. As a caricaturist, he was not a revolutionary hoping to change human

consciousness. His way of dealing with reality was by means of parody and satire, lines and colours. It was through aesthetic means that he, whilst joining together art and life, confronted and changed reality.

IVAN SHENSHIN (1897-1944) was born in Penza in 1897 and was shot in Belgrade in 1944, for collaborating with the enemy. He came to Yugoslavia in 1920. He illustrated books and children's papers *Zorica*, *Veseli četvrtak*, and did comic strips children's magazine *Mika Miš*, 1936-1941.

From 1929 he illustrated numerous books for the publisher *Toma Jovanović i Vujić* in Belgrade, such as *Knez Gradoje od Orlova Grada / Duke Gradoje from Eagle City*, 1929, *Gorska vila / Mountain Fairy*, 1931, *Car Sulejman i iguman Sava / Tzar Suleiman and Father Sava*, 1935, *Indijske narodne pripovetke / Indian Folk Tales*, 1934, *Havajske narodne pripovetke / Hawaiian Folk Tales*, 1934, *Vile Zagorkinje / Zagorje Fairies*, 1934, and *Kraljević Marko / Prince Marko*, 1933, to mention but a few.

For the publisher Geca Kon, Shenshin illustrated the novels *Karadjordje* by S. Zivadinović, 1930, and *Senjanin Tadija*, 1931. For the German publishing house *Jugoistok* (1942-1943 he illustrated *Domaće bajke / Our Fairy Tales*, *Srpske narodne pripovetke / Serbian Folk Tales*, *Mali Mića i petao Kića / Little Mića and Cockerel Kića* by R. Smit, *Tajne okeana / Secrets of the Ocean* by G. Adamov, *Nove danske priče / New Danish Tales* by H. Ch. Andersen, *Blago u srebrnom ostrvu / Treasure in Silver Lake* by Carl May.

Shenshin was an excellent illustrator and comic strip artist. An experienced draughtsman, well acquainted with the technique and effects of dotted shading/hatching, he was able to handle complex compositional problems.

During his most prolific stage he was disputed as an illustrator, for „thanks to Slav hospitality we now have several Shenshins and Kuznjecovs, without whom the publishing of children's papers, books and even textbooks is inconceivable...“.

However, the mastery of some Shenshin's works such as comic strips or illustrations for the book *The Secrets of the Ocean* by G. Adamov is indisputable.

These testify to Šensin's gift of using the effects of light and darkness to create imaginary space.

PAVLE LIBEROVSKI (1929-) was born in Bihać. He finished the primary and grammar school in Belgrade, in 1944. His strained circumstances forced him to take up a job in a toy factory, which he left after two months, to become a part-time illustrator in the magazine *20 oktobar /October 20*. In 1945 he enrolled in the State School of Applied Arts in Belgrade. He also collaborated with the publishing house *Mladi Borac*, and after they folded up, with *Novo pokoljenje*. In 1949 he finished the State School of Applied Arts and enrolled to the Academy of Applied Arts in Belgrade.

It is not possible to identify his illustrations in any of the above-mentioned papers for they are unsigned. For the publishing house *Novo pokoljenje* Liberovski illustrated only few books: *Smrt majke Jugovića / The Death of Mother Jugović*, 1950, *Odabrane priče / Secret Stories* by Chekhov, 1949, and the book-cover of *Ruske narodne bajke / Russian Folk Tales*, 1948 (otherwise illustrated by Kuznjecov.

Liberovski was an excellent draftsman, essentially realistic in style. In his illustrations the emphasis is on a carefully-studied psychological moment, movement and interaction of forms. A good example of this style in illustration is to be found in the folk poem *Smrtmsjke Jugovića /The*

Death of Mother Jugović. These illustration hark back to medieval fresco-painting. They are black-and-white, which increases their dramatic effect. Richly gesticulating figures, bearing emotional facial expressions, bring pathos to these compositions. Liberovski's illustrations of *Russia Fairy Tales* and Chekhov's *Stories* link the spiritual heritage of the past with that of the present.

KONSTANTIN KUZNJECOV (1895-1980) was born in St Petersburg in 1895 in Tzarist Russia. He came to the Kingdom of Serbs, Croats and Slovenians after the beginning of the October Revolution, first settling in Pančevo, and then moving to Belgrade. He did comic strips, caricatures and illustrations. From 1937 he collaborated with the magazine *Mika Miš*. During the occupation of Yugoslavia he drew caricatures for the pro-Nedić magazine *Bodjikavo prase / Porcupine*. He left Serbia towards the end of 1944. Having survived internment in the concentration camps of Austria and Germany, he emigrated to the USA in the early 1950s, where he continued to work as a painter and illustrator. He died in Los Angeles in 1980.

Kuznjecov was a brilliant draftsman. The proof of this lies in his comic-strips and in the, apparently, few books illustrated by him such as a *Priče iz 1001 noći / Arabian Nights* (Narodna Prosveta) and *Mali lord / Little Lord*.