

Barbara Brathová (Slovakia)

Introduction

Dear Ladies and Gentlemen, Dear Guests,
Before we start individual lectures and expert discussion about the illustration creation, let me on behalf of the BIB team and myself welcome you at the International Symposium BIB 2001.

At the same time let me formulate some remarks that I consider at this moment quite important to express.

The genesis of previous symposiums has after last period some more global and generalise character that described, referred, evaluated and developed the collection of topics, ideas, statements and reflections on one hand and on the other hand the collection of imagination of situation and conditions of creation in the individual countries. The bigness of symposiums' topics gave us the space for broader complex of problems, however there was partial risk of separation from the concreteness. Our experience was one of the reasons why we have decided to formulate the topic of this year sublimely specifically; even with some portion of appeal to detailed analysis of *one single particular creation (book)* and by means of this creation to analyse characteristic, philosophy and development tendencies of individual illustrator.

We hope and assume that paradox or even extremely detailed focus of the topic comparing its previous generality will move us forward in our work. So we will be able to identify and name artefacts more precisely and together penetrate to the surface of the problem by this depth probe. I am also convinced that the topic offers us possibility of the presentation of the individual authors and possibility to compare different types of creation from different countries.

So we do not understand this comparison as the

question of the national collections or typical signs of different cultures but as theoretical but evident penetration into the character of style, form, philosophy, human aspects and endeavour of the author.

I have mentioned growing tendency of using the computer in illustration creation at the previous symposium but maybe I have also appealed to some form of acceptance of this medium despite of your (or just mine?) not big sympathies to this kind of creation. This all was confirmed this year by high number of sent illustrations to the competition part of BIB worked in the computer graphics, high number of CD-ROMs, even without the need of authors to send also the book. And though the exposition includes almost 300 of illustrators even despite of this number somehow I miss the paper, hidden structure and aroma of cardboard, smell of not drain out yet colours... I miss that non-recurring, transparent, but present fluid.

Suddenly I lacked the human marks (maybe even human imperfection) that was changed by quite reserved, let me mention sterile, paper (with whatever thought and art expression) that passed machine.

Of course I do not want degrade the significance of this medium and we have to be aware of its still more and more intensive attack in art, also in illustration. Last but not least it is the inevitable part of almost each child in today's world...

In spite of that or maybe just because of that lets try to enter somewhere into the nature of character of *illustrator - individual*, into his incentives, motives, impressions, desires and dreams.

This panic on the computer illustration could seem to you as an untimely and I would be glad if yeas. Of course this reflection arose in the moment when I had

feeling that I have in my hands the INFORMATION but FEELING sneaked out.

This my short reflection does not want to be about the adequacy of the medium for the purpose (the purpose - is it suitable word in this connection?) of the illustration.

Our Topic is more about some search in labyrinth of concreteness, search of detail, line, colour (its nuances, strength and tendencies), style of art creativity in the intentions of illustrators' thoughts, messages, heritages and maybe quite trivial (not in pejorative sense) feelings. Simply said, it is about *the road* to the human being.

Dear Ladies and Gentlemen,

I am glad that at this occasion I can thank Prof. Wolfgang Schneider from Germany for co-leading of

symposium and also for distance to Prof. Klaus Doderer who kindly recommended Mr. Schneider for the co-operation with the BIB team. Last but not least I thank Mr. Andrej Švec, an art theoretician, for his expert preparation of the symposium and of course I thank all of you who did not come only to share the creation of individual illustrators with us but also jointly formulate the opinions, review the ideas at the "surface" of illustration which creative look defines the visual version of the book for children.

Barbara Brathová

Historian of Art, Directress of BIB Secretariat

Andrej Švec (Slovakia)

To the theme of the BIB 2001 Symposium

"The presence of illustration...draws the young person into the broader sphere of artistic problems, step by step it brings him closer to the "genuine" art and can be the first guide in its maze."

Danuta Wróblewska (1973)

Central theme of this year Symposium BIB (2001) „*Illustration Probes. Illustrator and His/Her Illustration*“ is a general outline, which allows to return back to the very illustration of the children's book as work of art from the inspiration of the book. Through the chosen illustrator, whose production looks to his/her performer actual. Why „coming back to the very illustration“?

Have not it been talked and discussed enough about illustration at Symposiums BIB since 1967? Naturally, yes. But as we see in résumé of the topics of the Symposiums BIB since 1967 – 1999, (except very specific theoretical problems) mostly we have been focusing on general questions and we are keeping less attention toward very illustration, to the concrete work of art, which originated from the impulse of the text.

The objective of the Symposium is to present (through the theoretical reflection of the contemporary illustration for children) the artistic ambitions in terms of the verified fact, that it can influence the reader by the same way like other disciplines of the creative art, through its specific means of expression, by its full using, and by the quality conditioned by personality, talent and invention of the illustrator.

General theme of the Symposium wants to create to the future a space for the confirmation or on the contrary for disagreement of hypothesis, which I consider as very important. I mean the fact that the illustration as

a part of the book has its own possibilities of the expression, possibly implicated limitations and tasks.

And further, about the level of the illustration (as it has been confirmed by the best works of arts at the previous Biennial of the Illustrations Bratislava) does not decide its sort of style, or the measure of the narration or freedom. Only artistically demanding illustration, as *illustration-production* has a chance to remain in the mind of reader as a permanent value. (I am paraphrasing here the ideas of E. Šefčáková expressed with the mission of Biennial of Illustrations Bratislava in Collective volume of BIB '67-'69, Bratislava 1972, p. 186).

What kind of illustrations children like – we do not know exactly (in spite of research and from our praxis). Even if we knew it, it would not be useful to illustrators in their creative work. It is because illustrations are not the same product as other products. From this reason it is probably the best, when we do theoretical reflection from finished illustrations and we search in them for actual inspirations.

Another problem which we observe is *a relationship between the picture and the text*, unexhaustible in its possibilities, even if it seems to us, that artistically the illustration is not changing much. I think, inspiring can be the very fact that we have a need of presentation at the wider international forum and to share our own experiences and knowledge from the illustrated book, which has inspired us.

We do not have to be always successful in expressing what and when is at the illustration for children attracting. But inspiring can be the very objective to choose a picture from the book and to show and to reason our activity.

A theoretical reflection of the illustration does not have to mean that we will exhaust the problems comprehend in the illustration. But the discussion about the illustration can bring enjoyment to some people, it can inspire others to be happy from that what made us happy. In the line with the verified idea: we see more, when we know more.

What do we know about illustration? And what would we like to know? We will first of all know it, when we listen to others. In the international surrounding, as the Symposium BIB undoubtedly is, filled by mutual tolerance, honour to the discoveries and values, we have time for the discussion and the crystallisation of the opinions.

Speaking about illustration for children, the Biennial of Illustrations and its theoretical counterpart (The Symposium) inspire us to the greater sensitivity and support in us the wish to change a big part of illustration production to the art.

And from this reason we are here, and beside other reasons, we met at the Symposium BIB 2001. We will try to speak about attractive topic of the illustration for children appealing by author's invention together with the ambition of the scholar demand.

I will return back to the topic of the Symposium „*Illustration probes. Illustrator and her/his illustration*“. In the past there have been comments to the Symposiums BIB about their theoretical focus and the reflection which somehow avoids the exhibition BIB, which is rich with illustrative material from the whole world.

“The forms and manners of presenting reality in illustrations for children and youth were the main topic of our symposium, held on the occasion of the BIB ’75. Still I must admit that I could not find direct connections between the present tendencies proclaimed within the sphere of theory and the nature of this as well as of the proceeding displays of the BIB.” (B. Stehliková: Some

Remarks on the BIB ’75. In: *Miscellany of the BIB ’75*. Tatran, Bratislava 1979, p. 193.)

So from this reason it would be ideal, if already mentioned symposium „*comeback to the very illustration*“ would be not without direct connection between the theory and the presented illustrations.

The same concept of the returning on Symposiums to the very illustration, to its artistic side are expressed by the ideas of Danuta Wróblewska:

„The visual language in the books for children is of much greater significance than it is usually assigned. The presence of illustration is the mediator of several processes taking place parallel: it is an introduction, a stimulus to read. By optical arrangement and structuring of the text, it facilitates its comprehension, incites imagination to independence, and intellect to activity, and finally draws the young person into the broader sphere of artistic problems, step by step it brings him closer to the “genuine” art and can be his first guide in its maze.” (D. Wróblewska: *The Child and the Book of Today*. In: *Miscellany of the BIB ’73*. Obzor, Bratislava 1976, p. 163.)

In spite of mentioned expectations, even on this year Symposium there will be heard also more generally built contributions from specialists from Japan, who present the results of their research through the mediation of the Japan Foundation grants (Y. Bando-Saito, K. Honda, A. Sekizawa), and contributions from Cameroon (M. E. Edmond VII) and Iran (F. Meshgali). However the illustration experts from Denmark (S. Larsen), South Africa (Th. van der Walt, F. Fairer-Wessels), The Czech republic (M. Kudrna), Japan (T. Matsumoto), Slovakia (A. Švec), Yugoslavia (V. Lakičević Pavičević, D. Palavestra), and Greece (F. Vakali-Syrogianopoulou) will present their views directly following the Symposium topic. The moderator of the event is going to be Wolfgang Schneider (Germany).

Wolfgang Schneider (Germany) is going to be the moderator of the event.

Steffen Larsen (Denmark)

When a Bear is Coming Closer and Closer and Closer...

(Or: There is Something New in the State of Denmark)

Introduction

Firstly I want to make a brief statement concerning the illustrated children's book in Denmark.

For the last 4-5 years a lot of gifted artists had put their mark on pictures for Danish children. And their parents too. Those talented illustrators are mostly young and many of them graduated from the Design school in the town of Kolding in Jutland. But not all of them are very young. And many of them did not - in fact - attend this famous school of design and graphics.

It is not a coincidence since many factors have been working in this direction over the past years. We can talk about semi-economical reasons as parents in my country get more and more concerned with their children - and their reading. This is a trend. And people get their children in an older age now. Furthermore the ordinary Dane earns more money and can therefore "afford" to have a greater interest in the cultural life of their children. But money is not all!

We see the language of pictures surviving in the competition with the fast-food pictures like the ones on television or on the computer. A few years ago the many coloured original Danish picture books were doomed by experts. Now they are flourishing. Perhaps this statement says more about the so-called experts than the real development of the society.

There is a need for real pictures. New pictures. The world of the children's book moves slowly and turns like a super-tanker. Now is the time! And so it happened that at the Design school in Kolding there were those talented young people that grasped the message of parents, publishers and - not the least - of a handful of inspiring teachers - among them Lilian Brøgger who should be very well-

known in Slovakia. YBBY of Denmark submits her for Hans Christian Andersen prize next year - for the fourth time.

So in the years of 1996-97 the picture exploded, so to say. And one of the first of this new wave - and she is still one of the leading ones - is a young girl from the countryside in central Jutland - **Mette-Kirstine Bak**. Her debut was before she graduated from the Design school. *Bjørnen kommer. The Bear is Coming*. And it bears the (bear)-mark of everything you could tell about the difference in style, the freshness, energy and movements of the whole wave and very influential generation.

In my paper-version of this paper I will mention some more illustrators from the generation of Mette-Kirstine Bak. So look out for it there.

Bold bear

There are the famous lines from the poem by Keats Ode to a Greek Urn. About a man and a woman struggling to get each other. This thing about: bold, bold lover, never, never shall I st thou - get her.

You could say the same thing about the message given out at the front page of *The Bear is Coming*. You can see clearly the bear moving in. It is too close for comfort. It is a thrill it almost hurts.

And so we are focusing at one main thing in the drawings of Mette-Kirstine Bak and her generation. They stop the film - and "take" the picture - a little later their colleagues used to do.

Not that is dangerous. The artists know the rules. Do not scare a child. But they play their music with a little more respect than within the accepted terms of telling a story in good order.

And now we are at the point it should also be mentioned that many of these new illustrators stress the fact that they do not think of a child when they draw their pictures. They are looking for fun. Also for themselves. This is of course a provocation as you do not illustrate books for children if you cannot draw up your own inner child.

And to close this line of thoughts. Many grown-ups among those who decide what is good for a child - I think of librarians, schoolteachers and parents in general - many of them think - this is not for children - the language is for grown-ups. So let us buy what we already know and love. So they say. The beautiful books of Ib Spang Olsen and Svens Otto S among others. There is something as rare as real discussion on this topic in the broader Danish public about this. And that is a good thing!

This barrier for a new generation is well-known in all segments of cultural life. But perhaps a bit more difficult to overcome in a context where this artificial link - the grown-ups - are put in between the receiver and the sender.

It is difficult to invent new things and cultivate new land. Perhaps it makes you stronger and wilder.

One uncut line

The story of *The Bear is Coming* goes like this: one day the mother tells her four children she has to go and buy some things. She asks the oldest girl to look after her younger brothers and sisters. The girl nods. Knowing what is about to happen. And all children smile at the game that is now going to take place.

As soon as the mother is away the oldest daughter turns into a terrible, dangerous bear. And the hunt can begin.

The story goes that the artist had gone cold in her ideas for the illustrations, she had a deadline and she was leaving on Monday with her school for - Bratislava. So she got half-drunk with her friends and the following day she went up to the Design school - it was a Sunday - and put all the papers in one long string on the table and then she rolled down the line on an old office chair with wheels drawing the main body of the story as one long line going up and down on a scale of mountainous terror - as the following pictures will show. She must have had a kind of hangover!

As you can see the excitement gets more and more and more intense. You can feel it almost physically. So there must be some kind of relevance at least. Either she - the bear - catches (and eats) one of the children - or she herself explodes in ecstatic fantasy.

And she does. The oldest sister gets so caught up by the game that she actually believes in the bear - might it be real one or herself. She believes in her own wild and fearful imagination.

Then the mother returns. She finds her children stuck by horror, sitting on the upper bed in the mountain high four-children bed construction. What is wrong? she asks. Take care of the bear! The children shout.

In the last picture the world is back to normal. With ordinary playing in the children's room. They look very nice and not naughty. But the text tells that they are thinking about when their mother will have to go out shopping. On the shelf the carpet-bear is lying, smiling and waiting for new fun to happen.

So children always have a space for themselves. They do not tell the grown-ups about it. But on this occasion they have told YOU everything. And they can do it light-hearted. For nobody will believe them if they tell an adult about her bear.

In this line of thinking - feeling and drawing - perhaps an artist like Mette-Kirstine Bak is more in harmony with the audience than many of illustrators that have been doing a lot of thinking about approaching children in the right manner.

This book is a kind of discount in its use of colours. There are very few. They are not very important. The movement and the non-dangerous horror is the important message. Mette-Kirstine Bak uses an Italian red and some yellow and few stains of blue.

You cannot judge the new generation of Danish illustrators on colours as many of them are very sophisticated in their pictorial language too.

What then brings these artists together?

What did you learn at school today?

So what did you learn (at the Design school) today? To quote a famous song. I learned the energy of movements and the dancing too. I learned that the whole world can be read and learned from faces and big mouths, screaming and crying and waving hands.

That is the message mainly coming out from the working tables of the present generation of Danish illus-

trators. And judging on what there was to be seen at the BIB last time - and this time again perhaps!? - this is a trend spreading over parts of the world. Danish artists tell me they have spotted it in Holland, Norway and parts of Germany... It will be turned into greater solemnity over the coming years - I do not doubt about that - and then these artists will find time and quiet to grow with the demands of the public and their inner creative aspirations. At that time illustrating start our national icon HCA again like the generations before them. A challenge all Danish illustrators have to meet.

And I cannot leave Mette-Kirstene Bak (and you) without showing you another book by this artist. The title is *Max the Molar* and it is quite a pedagogical text about cleaning your teeth. The artist re-defined it into a waterfall of perspectives and colours and it gave her the ultimate possibility to draw what they like most of all in Kolding - the mouth. This is a unique way of solving a mission. It is said the writer of the text who is a plain and honest dentist was not quite satisfied with the result.

So while *Max the Molar* has been the wildest thing produced during this trend, *The Bear is Coming* to your country too!

Selected books illustrated by Mette-Kirstine Bak

- Lene Fauery: *Bjørnen kommer (The Bear is Coming)* 1997. Copenhagen, Gyldendal
Kim Fupz Aakeson: *Mor (Mum)*, 1998, Copenhagen, Gyldendal
Henry Mortensen: *Kindtanden Knud (Max the Molar)*, 1999, Copenhagen, Gyldendal
Thorstein Thomsen: *Kind tandem (The Mighty Duck)*, 2000, Bagsværd, Carlsen

A selection of books by some new Danish illustrators

Tine Modeweg-Hansen

Christina Hasselholdt: *Drengen og sandslottet (The Boy and the Sand Castle)*, 1998, Copenhagen, Høst

Christina Hasselholdt: *Brandmanden fra før (The Fireman from Before)*, 1999, Copenhagen, Høst

Cato Thau-Jensen

Cato Thau-Jensen: *Gerda Flues forfærdelige køkken (The Terrible Kitchen of Gerda the Fly)*, 2000, Copenhagen, Gyldendal

Dan Schlosser: *Den store a-b-zoo (The Big a-b-zoo)*, 2001, Copenhagen, Forum

Helle Vibeke Jensen

Nanna Gyldenkrone: *Ude og hjemme (Home and Away)*, 2000, Copenhagen, Høst

Helle Vibeke Jensen: *Kik ud (Look Out)*, 2001, Copenhagen, Høst

Hanne Kvist

Hanne Kvist: *Fandens fødselsdag (Little Devils' Birthday)*, 2000, Copenhagen, Gyldendal

Hanne Bartholin

Loius Jensen: *De bortblæste bogstaver (The Awayblown Letters)*, 2001, Copenhagen, Gyldendal

About the lecturer:

Mr. Steffen Larsen is a literary critic and also vice chairman of IBBY Denmark. He is a professional lecturer and has written two books and contributed to many more. His first book *Vilde veje (Wild at Heart)* - 1995, Copenhagen, Høst, is about 21 Danish writers for young people and now a standard textbook. Then came *Næsten (Your Neighbour)* - 1999, Copenhagen, Høst - a lyrical statement for children and their parents about forgiveness, conflict solution and love. He was very much inspired by the Truth Commission in South Africa which Steffen Larsen covered as a journalist for his newspaper *Aktuelt*.

Thomas van der Walt, Felicité Fairer-Wessels (South Africa)

Niky Daly and His Portrayal of the South African Society in “*Not So Fast, Songolo*”

Niky Daly is one of a few South African children's book illustrators that also creates/writes his own story. He has been productive in the world of developing children's books since the 1960s and has played a leading role within the South African context and has gained international recognition.

All the criteria usually set for a good picture book are present in Daly's work and his illustrations are in harmony, well integrated and in balance with the text - they develop the characters, move the plot, sustain the mood of the story, clarify and exemplify the text, and are in keeping with the overall plot and characterisation. His style and media are always sympathetic to the atmosphere and content of his story.

Niky Daly has written and illustrated more than 40 books. For purposes of this paper, his book, “*Not so fast, Songolo*” was chosen as the illustration cover a multiple of subthemes (i.e. grandmother, poverty, solitary child, identity of self, sense of place, contending for love) relevant within a global and local (South African) context. These (sub)themes will be dealt with within the larger contextual theme/framework of the North-South global divide that is also reflected in the South African context, i.e. the economically strained and disadvantaged black people versus the underlying (hidden) affluent white people.

Daly as an illustrator (and storyteller) is very much in touch with the childhood. Having grown up in a working class family in the poorer suburbs of Cape Town he is very aware of the marked differences of the “haves” and the “have-nots” in his society.

In his book “*Not so fast, Songolo*” the economical status of the community of the little black boy (Songolo) is clearly depicted in the first illustration with the boy

kicking an empty can (his toy/plaything), in want of a conventional “toy”, i.e. a ball. The basic survival level of the grandmother also clearly comes to the fore with the simple printed dress and worn out shoes.

In This story Daly also portrays (himself as) the solitary child, having been an only child and often left to his own devices. Although the boy is alone, he is safe and happy with his grandmother who embraces him physically and psychologically with her love.

This story also portrays the emergence of identity and self-worth with the help of an adult and is interlaced with the sense of humour and the sensitive observation of the way people look - the grandmother with her ample soft bosom and set round face. The story is communicated on various levels - on the superficial level a boy who needs a new pair of shoes and on a higher level, the poverty of urban black people.

This story has the universal theme of “grandparents” and thus follows the worldwide demographic trend of the prolonged lives and growing importance of elderly people. The presence of grandparents has become a significant element in the growing-up processes of their grandchildren with many differences created by social and ethnic backgrounds. Although the story of “*Not so fast, Songolo*” appears to offer a simple plot and relationship, it depicts a sensitive mood of mutual intimacy between the grandmother and her grandson which is very meaningful in today's rushed existence. As stated previously the poor economic situation of the characters are clearly communicated and rings true of the majority of black South African urban townships, but, irrespective of the lack of material wealth the story depicts a rich bond between the grandmother and grandson.

In the story contemporary society is characterised by the dominance of the man-made environment. The story is set in an urban environment depicting the hustle and bustle and realities of modern day life and manages to balance the diversities of both African and western cultures and lifestyles.

In his book, Daly has started creating a model excellence against which the other South African illustrators

can measure themselves to obtain the international standard he has achieved.

About the authors:

Mr. Thomas van der Walt and *Ms. Felicité Fairer-Wessels* are from Children's Literature Research Unit, University South Africa

Miroslav Kudrna (Czech Republic)

Jaromír Skřivánek: *Magic Snake's Stone*

(Fairy Tales from the Country below Himalayas)

In Prague and in Bratislava it has been possible to see since 19th Century scholar and literary interest for Indian education and the art which is on a very developed level. That is why we can expect that no new act will escape our attention.

The pictorial book of 27 fairy tales by Jaromír Skřivánek (famous Czech writer) was written just before the end of millennium. It was in the age which was under a burden of "stigma of social encounters" – as he wrote under the influence of the pressure of the sign of Pisces, but also under the expectations and the hope of the growing influence announcing next move of our planet under the influence of the Aquarius. Probably from this reason people want to look for the inspiration of inner truth and not for the external splendour of the economics and its empty goals. There will be an encounter between power of Evil and Goodness in the mythical fight, close to the magic realm Shambala. According to the oldest Buddhism writings it is somewhere in the valley of the Himalayas. It's a land of the Northern India, Nepal and Sikkim. The artist takes his inspiration of the pictures, graphics from that region, he puts there his narratives and its accompanying creative work. He does not forget a holy city Varanasi and a river Ganja. People and animals enter into it during a rituals. He does not only an architectural scenery with temples and monasteries, but he is glorifies a task of the sculptor, who builds these buildings with his own hands.

An author's book *A Magic Snake's Stone* with own reproductive illustrations (10 full page colour – tempera, watercolour and 27 black and white footnotes by a pen and Indian ink illustrations) published by Knizni klub (A Book Club), Prague and it was "baptized" in the Gallery of the bookshop Academia in Prague in January 1999.

The name of the book is according to the one of the fairy tales of this set and it underlines meaning of the author's publishing act by clear and understandable language together with figurative but very poetical pictures.

From the mystery point of view of a incarnation (embodiment) and reincarnation (a new embodiment) which occurs only in the mythological realm, a writer and the painter in one person unwraps a meaning of the contemplative dimension of the perception on the examples of stories with the happy end and nice sound-ed moral finale. As the specialist of Thatahs – legends of the Buddha embodiments into animals in his previous lives, he takes inspiration from spiritual history of old Indian literature including fables, in which animals become a cognizant embodiments of gods, it means bodhisattva, which arise in the most various shapes. This functions with all evolutionary forms in the live nature and from this reason the embodiment concerns man, animals, but also insects, plants and magic stones which speaks understandable language, if they are able in this open system of changes to influence back. And it is decided if they can or cannot return through the new form back according to the their good deeds in the previous life. Jaromír Skřivánek draws his characters in full physical and spiritual strength, in accompanying costumes, and perfectly caught attribution, and he surrounds them with visualized relics.

The world gifted by permanent virtue – or the ability of the majestic one, to show the way to the children ...

Let ask the question how the painter was successful to manage a hard task, what is the way of the artistic creation of the miraculous power of protagonist's god deeds in the fairy tales with the help of reincarnation –

it means a searching what shape they received on themselves and why and his explanation intended for youngest readers. We are convinced, he was successful at making the child believe.

From this reason bodhisattva, who firstly lived in Varrant kingdom, he become after several births a teacher of Buddha he re-incarnations into all alive, he came from heaven's realm as a messenger of gods he was born as a elephant (*Flying white elephant*), who after punishing of rebellious ruler trumpeted victoriously by erected trunk and he flew up to the sky; he was a counsellor of the courage elephant drivers (*About the friendship of elephant and dog*) and as peacock in the forest, he sang his prayer (*A golden peacock*). In the underground empire of Nags it comes in the snake body as a local king Kamajja and it marriages a snake Suman as wife (*About the love between snakes*); he experiences double fate – in the first of them he was excellent in the wisdom, a hundred years later he falls down into shameful task to spread the evilness. He asks Bodhisattva: who can compare himself with gods and asks from man an answer, can with them be equal only sun (to whom princesses – his girlfriends can sing) or the rulers of four world sides on the heavens or simple brave and clean soul loving and defending goodness (*Quarrel about kings crown*).

Remember here similar dilemma concerning question about purpose of moon's servanthood – a symbol of running time: it shows in the night the direction to the poor, or takes care of people, hanged between stars (*Na, Mi and lotus fairy*). Three fairies develop their gentleness (spanilost) thanks to the miraculous power of honey and dressed by magic habit they awake the prince to life, with the help of balsam oil and by witchcraft they lead him to the right answer – that it will be enough, when the moon is just a healing poetry.

A painter – illustrator elevates virtues of the human work – a seriousness of the principle of the comrade coalition (*Little stone and the mouse's treasure*) to whom is bounded also a sense of the right neighbourhood with other creatures (*A parrot and the raven*) but he reminds us that this doesn't have to mean friendship, when the evil should be overcome by common effort, because it is threatening in the jungle on each step – tiger the ripper, or the crocodile the bloodluster (*A crocodile – a king of monkeys*). Everything is performed under a vault of honey trees with golden leaves, under

abundant corolla of wattles or papayas or mango trees full of sweet fruits among stems of bananas. They radiate a stunning fragrances but they are able to feel a sad situation of people and they express their loyalty to them by bowing down their branches. Flowers and buds of blue lake lotus in the quiet water bay supports them and do the same.

It seems that narrative art about love and friendship culminates in the fairy tale called *Magic snake's stone* in the story which happened in one royal residence. In the storytelling full of horrific stories and unexpected changes, which tells about overcoming evil, two close young friends – king's son Sundar and carpenter apprentice Shankara – face together the snake called Nagaya to deliver the kidnapped Padmani from the underground castle with help of emerald – a green stone radiating a magic power – to protect her before marriage with foreign evil king. A carpenter Shankara makes from valuable ebony, sandalwood and mahogany a flying wooden peacock, those who's fame is a mutual love will take off from snake's enchant stream up to the sky and happily come home.

An artist and illustrator, knowing in what kind of hurried and stressed world many children live (being depended on computer games and lot of technical information, running for material possession) – they are many times abandoned by their parents – he proves in his book, that it is possible to give a gift to the flesh and soul, a bit of joy and happiness, by connection of poetry and beautiful pictures.

Jaromír Skřivánek (*1923)

A painter, graphic, translator and poet. He studied at Art-technical school in Prague (1939-1942). In 1947-1950 he took courses of Hindi language in the Oriental institute in Prague in the classes led by professor Vincenc Pořízek. He was interested in Indian philosophy, religion and creative art – before his decision to travel to India. He studied languages, Buddhism and particularly tshinism. In 1955 writes in the opposition to the Marxist ideology his Manifest of psychological sensualism. In 1956 establishes together with Milan Friedl a Society of the India friends.

He become a member Association of creative artists Marold (1951), Society of Czechoslovak Fine Art (1958), Association of Prague painters, Association of free graphics (1990) and the group The roads to the light. He

has established a national section of Theosophical society with the meditation centre in Prague (1997). In 1999 he's been elected as a chairman of the Society of Indian friends.

In 1973 and 1982 he obtained long-term scholarships of Indian government; 1967-1982 he had doing independent expositions in India and at Sri Lanka, in the same time in Sweden, Egypt and in Great Britain. His oil paintings which are inspired by spiritual heritage of India are in Birla International Gallery - Calcutta, in Pandul Art Gallery - Bombay, in West Surrey of Art - New Delhi, in National Gallery - Colombo, in the museum Lahauru, in Theosophical Society in Californian Pasadena and in Jain International Meditation Centre - New York, USA and finally in the collection of Czech galleries. He develops a rich lectures, educational, and publishing activity.

He is an author of books with his own illustrations: Searching the beauties of India (Orbis 1977 and Albatros 1988), The tree of life - meditation and imagination (Lira Pragensis 1992), How to say: I love (Agni 1998) The life as a miracle - the pilgrimage of the soul (Onyx 2001).

He illustrated book publications: Vladimir Miltner - Nala and Damajanti (Lyra Pragensis 1977), Mahabharata (from Vladimir Miltner, translated by Josef Kolmaš -

Aventinum 1992), Rudolf Janíček - Bhagavadgita (Lyra Pragensis 1998) David - Neelova - Mipam, Lama with the fivefold wisdom (Odeon 1990) Nangsy Obum - A mystery of life and the resurrection of beautiful lady Nangsy (Unitaria 1993)

From published translations: Guinness encyclopedia of the Art history (Nove Leta 1992), Aphorisms about Yoga - Sri Patandzali (Unitaria 1993) and Pietro Tarallo - The treasures of Far East (Slovart 1998).

Illustrations for children: a translation of Vladimir Miltner - Mahabharata, committee (Albatros 1988) and author's book of fairy tales *A Magic Snake's Stone* (Knizni klub 1998).

He lives in Prague 9 - Čakovice, Czech republic.

About the lecturer:

Mr. Miroslav Kudrna (*1935), graphic artist and fine arts theoretician, he studied at State Graphic Art School and Faculty of Arts of Charles University in Prague. He devotes himself to fine arts and applied arts, and organizing mutual exhibitions of Czech and Slovak artists. He was a member of BIB Jury from 1979 to 1989. He has been involved in organizing exhibitions of Slovak illustrators awarded at BIB and reviewing in the sphere of children's book illustration and BIB events.

Mbala Elanga Edmond VII (Cameroon)

African Illustrators and How They Work and Live

Introduction

In the African context, any person who is involved in graphics no matter the basic is considered as illustrator. Who talk here of artists involved for instance in decorating and painting buildings and others houses. We can also talk of the drawings in newspapers, because due to change observed in the last decades, have ibreased in number. In fact we number all these different types of illustrators here because the field in which they evoue has an important on that they earn. Even if we should strutinise that all of them or some are engaged in what at any moment makes money.

But our concern is to talk of illustrators specialised in novels although they are not steady. Now, we should like to know if those kind of persons are trained and where. Whether they are paid as they are supposed or not. Whether they stay in Africa or not and which conditions they create their art.

African illustrators

After the independence, illustrators came into play with the consent of publishers to make new post colonial novel. These new novels express local representations. At this period most of African were interest instead in laws studies and other politics sciences. It was difficult to find illustrators of good level's study capable to challenge with those of other continents.

The first illustrators are caricaturists of occasion (caricature is another discipline in fine arts) and their products had to do with their lack of training. From the 1980s, training schools and institutions have been created but could not cover the demand. It was therefore an obliga-

tion to go out for adequate training. So the problem of training remains and it makes ask to know if they really mean to solve it.

Training

This remain the main problem, because we do not know were to get adequate training. In Cameroon, we have an artistic training institution , two training schools and a branch of fine arts and history of art. But it should be noticed that these schools give general training. So from these institutions students should continue their training in the field with the assistance of experts and specialised illustrators as their practicals. These new solutions were taken during organised notably by the Belgian Marie Wabbes in Democratic Congo, Mali, Benin and Cameroon.

This brought about new generation of illustrators and Cameroon showed a good example and created the association Aile-Cameroon in 1994. Now all the country illustrators whose objectives is to be professional are coming together and create more associations. They are of all age groups and have decided to earn their life while doing a satisfactory and professional work. They also fix to challenge with famous artists from abroad.

Remuneration

Naturally, illustrators highly trained cannot be treated like those trained in the field. Nevertheless it depends on every publisher how to pay these authors. For example, in Cameroon, the Akoma Mba Editions pay 8% on the selling price for rights. It is obvious that illustrators cannot do enough with that sum of money. So

they have to propose six or seven books per year while bearing in mind that publishers have their production limit from four to five books per year each from different illustrator. With this, illustrators have to find other ways of production. Unfortunately life's conditions do not improve and the remuneration remains poor. The illustrators trained in the country have to go out and those trained abroad do not come back.

Where do African illustrators live?

In 1999, the French association Les Amis de la Joie par les Livres organised with the support of the French Ministry of Foreign Affairs and Bologna Book Fair an exposition of the best African illustrators of infant literature.

In the picture book going with exposition, we could notice about three hundred African illustrators of high level living in Africa ND SOME FROM Africa staying essentially in West Europe. The hindrances and problems that affect their domain differ from place to place and they all are awarded of that on the working conditions, for instance.

The working conditions

Generally, people are poorly paid in Africa. A Cameroonian illustrator earns about 10,000 FF per year when he is active and productive. With this money, he should pay for his instruments which are very expensive and also pay for feeding, renting and so on. It becomes very difficult for him to cover up the month and the year. These conditions are responsible for the use of instruments of poor quality. Therefore, in picture book going with the Amabhuku's exposition, Marie Wabbes revealed some of the difficulties encountered: a group of illustrators working together have only one peck of colours for five of them! It is not astonishing that their pictures have the same main colours. Should they be penalised for this lack of means? The skills of African illustrators cannot be compared today to the criteria of professional mastering. The originality of the look on their reality is more interesting than the technical mastering to which they reach by practicals.

So practicals and perseverance appear as important elements for African illustrators. But the difficulty to find instruments of good quality remains a serious handicap. Because practising must be supported by the encouragement of invention. Encouragement coming from the

support that publishers bring to the illustrators. This supposes that we should give support right from the illustrator to the publisher.

The context of invention

Certain parameters are considered by the illustrator when going about an invention. First illustration is the overt personality of the artist and the society in which he lives. He expresses his fears and assurance, his joys and worries, his desires and drives. That is why when working in the domain of infant album the illustrator should think about the child he has been or the child he should like to be. The child should recognise himself in what is proposed to him as a picture. That is why anthropological studies are necessary when someone is not from the society he wants to illustrate. Who should know it with its cultural and religious values, moral and ethical standards. Its ways of thinking and its social organization. It is in this way that the illustration can become the mirror of the society.

On the other hand, the illustration is a means of expression. This is true when we consider the power of the television image on the behaviours of individuals. In the African case, mainly where the image is more important than the writing, the place of image in the modern illustration is reinforced.

The Neo-African history is mainly based on illustrations said the Reverend Father Engelbert Mveng. The African illustrator tends to go with the traditional consideration which gave an important role to the picture in communication. The picture presents and comments a fact or a story. It is a text, a poem, a whole of lines and dashes, of texture which aesthetically make an homogeneous entity without going against the mirror of the society. We can say in this case that the illustration is a medium and the illustrator is a reporter. The illustration is the art. The illustrator works therefore to earn money. At this time, his product should be just to make him to make money. He uses the techniques of illustration which in return demands semotional and scientific criteria. The use of illustrator's rules do not put the illustrator out of the society.

He also does with his senses through colours and forms that he uses. The illustrator and the illustration go hand in hand and are dependent one to another. But it is important for the illustrator to know his role in the society. A role of an advantaged witnessed because we

can express all of what he sees for him and for the others. He has the right to be favoured but this is rarely done. In Africa, he is supposed to do much but, he cannot because of the varieties of difficulties he has to overcome materially and on the environment.

About the lecturer:

Mr. Mballa Elanga Edmond VII was born on 1 May 1974 in

Yaounde, Cameroon. After having completed his studies at the University of the Yaounde I, he evolved in book pictures for African infants organized by the French Cultural Centre of Yaounde where he learns the techniques of illustration in book pictures. He is the holder of the master degree in History of Art option African Arts. He has been the Director of the Akoma Mba Editions since 1998.

Farshid Meshgali (Iran)

Illustration and Painting

“What is the relationship between illustration and arts especially painting?” This the question I have been asked repeatedly by the students of graphics in the past few years. Long hours I have spent thinking and searching for the answer. The following passage is the result of my exhaustive view on the question.

In order to come to an answer a few questions have to be answered first.

Can illustration have anything like the essence of painting?

Can a book illustration be regarded as a work of art?

What do painting and illustration have in common and what are their differences?

For me, there is no definition of art that can describe it thoroughly and clarify its essence, but I know that in the present time, for a painter there is no external restrictions that limit the process of creating his work of art, except maybe his materials, meaning that he might limit himself to use certain materials but he is absolutely free to pull out themes and techniques following his own thoughts and feelings and experiences and from his subconscious. In other words, he freely selects his subject and his technique, he will not think about his audience and their liking or disliking or their feelings; he is only concerned in his own feelings; he has to feel free all the way along his creating process. He needs this freedom and any limitation might ruin his work.

The illustrator, on the contrary, starts with an order: A publisher needs an illustration targeting certain group of people or possible buyers which enforce certain limits corresponding to story, art director's suggestions, consumer's tastes or levels, printing process, number of colours allowed, paper and the size of the publication.

In most illustrations, we are able to see different sim-

ple human feelings materialized like sweetness, darkness or any kind of internal or external deformations of the illustrator but the essence of paintings like Rembrandt's or Van Gogh's is totally missing in these illustrations.

Can these applied restrictions on the illustrator really limit their work and affect its perfection? Is this freedom the basic element that makes the work of art perfect? Can this freedom guarantee creativity?

In the works of Gauguin, Rembrandt and Miró, there is something vague, mysterious and inexplicable. It seems to me that this common spirit originates from a unique source. I am filled with the same feeling when I see the fabrics of Ingres's or the piece of meat in Rembrandt's or the broken lines in Picasso's. To me they all seem to open the same window, but I cannot figure out what they are made of, I cannot explain. On the contrary, illustrations are more familiar to me although they might have their own mysteries and secrets rarely I have seen the essence of painting in them; something we may call a masterpiece. Illustrations usually have an expiration date and they can get outdated but paintings can be eternal.

Is it possible for an illustration to have the same spirit and essence as a painting? I may agree that it can.

A good example of this has happened successfully and thoroughly in the Iranian miniature in heart to Safavit era. This type of miniature forms in a period when Mongols ruled Iran. After mongolian conquerors occupied Iran and they ordered Iranian artists to illustrate the royal books. Interesting enough, the Iranian artists of the time had every restriction an illustrator has today:

The miniatures were ordered for a book.
They followed a story.

The artist was limited by the size of the book, composition with calligraphy and so on...

The most important of all perhaps was that because of the Mongol kings the artists had to draw Mongolian or Chinese features following Chinese style in their painting.

All the Iranian miniature masterpieces have been created during several hundreds of years in this way and been created by numerous known and unknown artists all over the country.

What is the secret of this brilliant era?

What happens is that in Persian miniature, human or animal characters and the events and the story can only be something by which the artists probes about something else something different. While it seems that the story and the events are illustrated, it seems that everything is happening in an unearthly atmosphere, no matter if they are love stories or epics, they all happen in an archetypal world, its direct consequence is that nothing can be seen except beauty itself.

Persian artists are not concerned about what really happened but the truth in the nature of all characters, the prototype of a person, plant or animal. These characters only existed in archetypal world like heaven, where no deficiencies exist and all you see is integrity and perfection. In other words, it is beauty that the Iranian artist is after.

This is a world where distances and sizes necessarily carry other meanings. Darkness does not exist. All colours are bright and there are no shadows, everything shines through under the sun and crystal clear in the rays of the true: because it is an archetypal world, therefore the meaning of a cloud equals the meaning of a plant.

In such a world everything is still, even motion itself. A demon can be as beautiful as an eagle. Everything is composed inside the territory of beauty, in transparent balance and mystery that can only exist in the archetypal world, and not in the dark labyrinth of the human psyche. The face of the king is drawn in the same way and the size as the face of a beggar. Of course, in certain stories the king is centred and in other stories are the demons, but no matter what the artist had the same attention and love to every element and details and he will not favour some element over the other.

Although Iranian miniatures is not considered sacred art, it is created by faithful artists who believe in and

heaven and in the archetypal world, and this was a belief in which he had grown and everything in their surroundings were reflecting it. And in fact they were the truth of their times.

In those days, there had not developed individualism as we know today. Me and my desires were paled in the face of the strong tradition and belief, there were no "I" to envisage any perspective from its own viewpoint. Everything was engulfed in the radiance of the truth. Beauty was the embodiment of the truth.

One can say that the success of the Persian artists was mainly due to their efforts to picture the Beauty, not just an ordinary materialistic and relative beauty, but the eternal and perfect beauty that surpasses time and place and never ages. A sort of beauty that is independent of personal tastes and is related to something loftier.

This kind of beauty has been the essence and purpose of Persian miniature, an unworldly-non-materialistic phenomenon. It can overshadow all the characters of the painting, and every part of the picture expresses beauty. We presently live in a world of individualism. Man of our age knows nothing but their individuality. Individual freedom that we know and we seek and we fight for, is a necessity of our time that we are all trying to apply and enforce. We cannot easily tolerate limitations. Our ideal is to fulfil our needs and desires in the maximum possible individual freedom. This freedom is a necessary and basic element required for most creative fields to fully blossom, therefore in most fields of art this freedom is an essential and pre-requisite for the contemporary artist.

In the art world whenever there is a social, cultural, political or religious message involved, the works turn into mere illustrations of the social message, which is far from that of art.

So the question still exists that is it possible for illustrators today first of all believe in beauty? And second of all could be any desire to look for it? And at last, do we feel any necessity for this search?

About the author:

Mr. Farshid Mesghali (*1943) ranks among prominent Iranian illustrators of children's books. He graduated from University (Fine arts Faculty). Several times he took part in BIB exhibitions, where he was awarded the Honour List BIB'69, the Golden Apple '73. He also won *Premie Grafico Bologna* 1969.

Yumiko Bando Saito (Japan)

Illustrated Children's Books in Japan From the 8th Century to Modern Times

Like their peers in other countries, children in Japan enjoy reading a variety of illustrated books. Today I will present a brief history of the art of illustration in Japan, focusing on children's books from the 8th century to the 1920s.

Every country has its own historical and traditional culture and this is reflected in contemporary art and illustrations. Japanese culture was influenced in many ways by contact with China. The Chinese writing system and Buddhism, both of which were major factors in the development of Japanese literature and illustration, were imported from China via the Korean Peninsula in 538. Trade and cultural exchange between China and Japan continued to prosper during the 8th century in what is known as the Nara period (710-794). Japanese illustrated reading material can be traced back to the *E-inga-kyô*, a hand-painted picture scroll produced in the Nara period which depicts the life of Buddha and the Buddhist doctrine of cause and effect. It is said to be the oldest prototype of its kind in Japan. Although not made specifically for children, it was the prototype of later Japanese picture books.

In the 12th century, composing poetry and reading novels were popular pastimes among members of the nobility. Talented painters and calligraphers created superb picture scrolls such as *The Tale of Genji*, *Shinisan Engri Emaki* (A History of Shigisan Temple), and *choju Giga* (animal cartoons drawn by Bishop Toba). Some were literary works produced solely for the pleasure of storytelling or reading while many others concerned Buddhist teachings or shrine history and were used to convey a moral or educational message. Once again, none of them were aimed at children, but the illustra-

tions enhanced the storytelling aspect of the contents and made them accessible to people of all ages.

The Muromachi period (1338-1573) witnessed the flowering of a culture unique to Japan that grew out of early cultural imports. Products of that time include Zen Buddhism, tea ceremony, *ikebana* (flower arranging), garden design, *noh* and *sumi-e* (monochromatic ink painting). While on the one hand the nobility were losing power in both the political and social spheres, merchants and other citizens were beginning to acquire sufficient wealth to enjoy cultural pursuits and share them with their children. Collections of short stories known as *otogizôshi* were published in narrative picture scroll form with hand-painted illustrations. During the early part of the Muromachi period, picture scroll illustrators were in the employ of noble families or temples, but as the fortunes of the nobility declined and the demand for reading material among other sectors of society increased, they became independent artisans.

Otogizôshi included a wide range of popular stories from as far back as the 14th century which had been passed down orally or previously published. These were often about court nobles, military families or religious themes or were animal and they were illustrated in the Nara style, which was originally used for Buddhist picture scrolls. The illustrations were usually simple and unsophisticated with a limited range of hues, but some were finely detailed with gorgeous colours. Such picture scrolls, however, were not necessarily produced for children and it was not until the development of the *Nara-ehon* in the early 17th century the genre of "Children's books" truly began to emerge. *Nara-ehon*, which were illustrated in the Nara style, were produced in codex format and aimed at a much larger audience. The upper

classes such as *samurai* or wealthy merchants could afford to purchase the latter for their children or for family reading. They attracted a steady readership among young women in particular and were included in the trousseau of merchant's daughters when they married. Approximately 500 titles were produced but the majority of their illustrators were anonymous.

During the Edo period, an increasingly broad demand for reading material necessitated more sophisticated means of mass-production. Although a large volume of *Nara-ehon* were produced, they were still written and illustrated entirely by hand. During the 17th century, a technique using black-line block prints filled in by hand with red, yellow and green, developed. Books made in this style were known as *Tanroku-bon* and, although they lasted only a short period, their contents included fairytales, historical novels and religious stories.

It was the success of *Ukiyo-e* wood prints that really caused the Edo publishing industry to flourish. Using *Ukiyo-e* techniques, commercial publishers began issuing printed editions of classic and contemporary Japanese literature, as well as moral and didactic works printed in booklets form for light reading. The general term for these was *Kusazōshi* and as the colour of their covers differed according to the time period in which they were produced, almost all are identified by colour. They include *Akahon* (Red Book), *Kurohon* (Black Book), *Aohon* (Blue Book), *Kibioshi* (Yellow Cover) and *Gokan* (Assembled booklets). These booklets were usually illustrated with monochrome woodblock prints by artists from the Torii school. *Akahon* (The Red Book) in particular contained juvenile literature and such classic children's folktales as *Saru Kani Kassen*, *Karekini Hana Sakaze Jiji* and *Tadatoru-yam no Hototogisu*. The popularity of this kind of illustrated storybook decreased after the Meiji Restoration.

Children during the Edo period also enjoyed *Omocha-e*, literally meaning "toy picture". These consisted of a single multicoloured woodblock print produced with *Ukiyo-e* techniques and they were used both to entertain and to educate children. Some were pictorial

dictionary charts featuring birds, flowers, animals, children's games and even kitchen utensils. Others were games or activities such as *sugoroku* (a Japanese board game), dress-up dolls that could be cut out and played with or picture riddles. Yet others depicted scenes from a classic tale, a theoretical play or a historical tale of warrior or hero.

In the 1870s, Japan emerged from two and a half centuries of isolation and opened trade with other nations. New printing techniques were imported from Western countries and European art began to influence Japanese illustration styles, especially during the 1920s. The 1920s and early 1930s witnessed a second golden age for illustrated children's books in Japan, the first having occurred in the 18th century. A great variety of illustrated monthly magazines were made for young children. Beautifully designed and illustrated hardcover and serial editions of both Japanese children's books and translations of foreign works were also published (Pictures No. 17-23 illustrations for *Konodomono Kuni* by Shigeru Hatsuyama, Takeo Takei, Kiichi Okamoto, Yumeji Takehisa, *Akaitori* by Yoshio Shimizu).

Subsequently, however, the publishing industry was plunged into a severe depression as Japan entered a turbulent period of militarism followed by World War II. It was not until the 1960s that the art of illustrating children's books was revised and entered a new period of development.

About the author:

Ms. Yumiko Bando Saito: Born in 1940 in Seoul, Korea. Graduated from Waseda University (majored in English literature) in 1963. Started a career as children's book foreign rights editor at Fukuikan Shoten Publishers in 1963 and worked to import and export children's book culture for international exchange and mutual understanding through agenting and staff of IBBY Section of Japan. Translated several children's books into Japanese. Now engaging in organizing different exhibitions on children's book art and the BIB Japan Exhibition as a staff of Japan National Committee for BIB as a member of Japan Section of IBBY.

Keiko Honda (Japan)

Japanese Children's Books in the 1990s

Japan entered the 1990s at the height of the bubble economy and spent the rest of the decade dealing with the aftermath of its collapse. The sudden spiral into recession after several decades of continuous growth had a major emotional impact. What types of picture books emerged from this period in Japanese history? Today I will review the predominant trends that occurred during that time.

The bubble economy collapsed in February 1991 and, during the prolonged recession that followed, the Japanese children's publishing industry was faced with a severe crisis. The number of children comprising the national population was already declining, resulting in a corresponding decline in the market for children's books. Although the total number of books published during this period increased, sales of children's books levelled off and the percentage comprising total sales actually decreased. This situation was further compounded by the rapid development and spread of other forms of media which drew children's interest away from books. The market for and popularity of comic books, animation and computers in particular expanded noticeably. In the 1990s we were thus forced to seriously question the role and meaning of picture books as a unique form of expression, to reconsider what they have to tell us, and how they can coexist with new forms of media.

A book presupposes the existence of a reader. Picture books come into being through the reciprocal relationship between the artistic self-expression of the artist and the reader who is its recipient. The 1990s were a period in which we struggled to identify the essence of this medium. Picture books fully utilise individual expression to speak to us of gentleness and strength,

flexibility and wisdom, dreams and imagination, and even suffering and sorrow, the most essential components of human life. This, in itself, is a valuable message for children and for picture book creators in the 21st century.

In the 1990s, we also consciously set aside the assumption that picture books are for children. This change in consciousness has allowed contemporary artists, illustrators and designers to become actively involved in picture book production, broadening their scope. Picture books originated with countless exquisite works of art such as the Christian prayer books produced in Europe during the Middle Ages and Japanese picture scrolls. New forms of visual media are currently being explored in the world of the visual arts and the emergence of new aesthetic values associated with them is of course, meaningful. I believe, however, that those of us involved in picture book production should fix our gaze on that which can be realized only through the medium of the picture book, seeking new approaches to this profound form of expression. I hope that this will be an opportunity for us to think about possibilities and the appeal of picture books.

Representative Japanese Picture Books of the 1990s

1990

Mokera, Mokera (The March of Funny Shapes) **Picture No. 1**

Text by Yōsuke Yamashita

Illustrations by Sadamasa Motonaga (acrylic airbrush on illustration board)

Design by Etsuko Nakatsuji

Published by Fukuinkan Shoten

This work features abstract paintings by a modern artist. The pages change dramatically and each one is full of surprises. The illustrator has used a rich palette of colours and the words create a lyrical rhythm. Motonaga Sadamasa is the husband of Etsuko Nakatsuji, the BIB Grand Prix 1999 winning author.

1992

Tange-kun (Tange-kun, My Dear Cat) **Picture No. 2**
Text and illustrations by Ken Katayama (watercolours on paper)
Published by Fukuikan Shoten

A big, one-eyed, magnificent cat comes to a girl's house and quite naturally sits on her lap. The cat goes somewhere else in the daytime. The excitement of the small girl is illustrated with vivid watercolours.

1993

Jari Ojisan (Monsieur Jarry) **Picture No. 3**
Text and illustrations by Shinrô Ôtake
Published by Kukuinkan Shoten

Once you see Monsieur Jarry wearing a small moustache perched on the top of his nose, you will surely fall in love with his comical appearance. The first picture book of nonsense produced by the most promising painter in Japanese contemporary art.

1993

Dakuchiru, Dakuchiru (Daktil, Daktil - The first Song in the World) **Picture No. 4**
Text by Hiro'o Sakata
Illustrations by Shinta Chô (gouache on paper)
Published by Fukuinkan Shoten

A long, long time ago, before human beings were born, the Iguanodon was very lonely. But then he heard a little sound. "Daktil, Daktil." It was the creaking sound of his first friend the Pterodactyl's teeth. Iguanodon was overjoyed because this was the first song in the world. Based on a poem by Russian archeologist Dr. Berestov, with dynamic and colourful illustrations.

The creative Work of Shinta Chô

There is no time to tell you about each of the many talented Japanese illustrators mentioned here. I will,

however, briefly introduce Shinta Chô because he is one of the most topical picture book illustrators and writers in Japan today. His work has won a strong following among children as well as many ardent adult admirers, yet the basis of his popularity remains impossible to define.

When Chô was in his early twenties, he produced serial cartoons and illustrations for a newspaper company. After leaving that company in 1955, he joined Dokuritsu Mangaha, an independent cartoonists' group comprised of young cartoonists led by Isao Kojima, and began a search for new styles such as the one page comic, emphasizing the importance of illustrations.

His entry into the field of picture books was inspired by his desire to make larger pictures and to use colour. His first work was *Ganbare Saruno Sarankun* (Good luck Sarah the Monkey) published in 1958, followed by *Oshaberi na Tamagoyaki* (The Talkative Omelet) in 1959. The latter won the Bungei Shunjû manga Prize and opened up new possibilities for both comics and picture books.

Subsequently, he continued to expand his activities, producing over two hundred picture books, while drawing comics and illustrations and writing essays and children's stories. His works, which in his pursuit of his own original style of expression transcended such genres as adult or children's literature, create a world of nonsensical humour that is his alone.

Nonsense Picture Books

Chô not only illustrated but also wrote the text for nearly half of his picture books. Of these, his specialty was surely nonsense books. The first scene in *Gomu Atama Pontarô* (Rubber-head Pontarô), for example, is of Pontarô, a boy with a rubber head, flying over a mountain range with a deadly serious expression on his face. Pontarô travels like a bouncing ball, letting his head hit him whenever it will. He has many adventures, bouncing off the horns of a giant or being used as a volleyball by some jungle trees and as a soccer ball by some hedgehogs.

It is impossible for anyone else to come up with the fantastic characters, wild situations and complete chaos that are found in this and others of his works. The true charm of those nonsense books is the way they allow the reader's mind, which is normally shackled to reality, to escape into a world without meaning or purpose in which common sense is no longer valid.

1998

Kitsune Nyôbô (Fox Wife: The invaluable Gift from Mother Nature) **Picture No. 5**

Text by Setsuko Hasegawa

Illustrations by Ken Katayama

One evening a pretty young woman follows a man through the rain hoping to find lodging for the night. The man is merely a poor peasant but the woman begs him to take her as his bride. They become man and wife and a handsome baby is born. But one spring day, the woman while gazing at some gorgeous camellia, accidentally reveals her identity... Beautiful illustrations of seasonal scenery enhance the lively story telling. The illustrator, Ken Katayama, also produced the illustrations for *Tange-kun*, but the technique is completely different.

1999

Negibôzu no Asatarô (Asatarô, the Leek) **Picture No. 6**

Text and illustrations by Kazuyoshi Iino (gouache on paper)

Published by Fukuinkan Shoten

Asatarô is a healthy, field-grown leek with a round, white face. He has left his native home and wanders from place to place, wearing a straw rain cape and large straw hat. A thoroughly entertaining and exciting period adventure that abounds with vegetables.

About the author:

Ms. Keiko Honda: Born in 1939 in Tokyo. Graduated from Women's Art College in Tokyo in 1962 to start her career as an editor of children's picture books at Fukuinkan Shoten Publishers. Now working as a freelance editor while teaching at Art College in Gunma Pref. Also working as a board member of Japan Section of IBBY and organizing the exhibitions on BIB. Participated in the project of Kamishibai publication in Vietnam as an editor.

Akiko Sekizawa (Japan)

Contemporary Japanese “Science Books for Children”

My predecessors spoke about *e-maki mono* (traditional way of Japanese illustrations) as well as about artistic methods of some contemporary Japanese illustrators. I would like to touch another area - illustrations in Japanese science books for children.

First I want to say that it is my pleasure to give a speech on this topic in Bratislava which is not that far from the birthplace of the great pedagogical thinker, Johann Amos Comenius.

As you may know, his *Orbis Pictus* is considered to be the first picture textbook in the world. It has been heavily researched from many different angles in many countries, including Japan. Undoubtedly, “science books for children” have their origin in *Orbis Pictus*.

Now I would like to talk about contemporary Japanese science books for children and illustrations.

Japanese publishers of science books or knowledge books for children started to be active in the 1960s and 1970s. By “science books” I mean books about natural sciences and mathematics.

Publishing of science books in Japan has some specific characteristics. One of them is that these books are periodical publications, predominantly monthly. One copy has around 32 pages. The readers subscribe for these books, so this system is advantageous also to publishing houses since they can expect constant issues.

One representative of these books is *Kagoku no Tomo* (a friend of science) of *Fukuinkan* Publishing House. This series is intended for 4-6-year-old children. Its themes are animals, plants, universe, mathematics, body, food, clothing, shelter and so on, things and objects by which children are surrounded.

The aim of this series is to convey to children the charm of science and excitement of discovery. The first

book of this series was issued in 1969, so this series is more than 30 years old, and in the summer of 2001 it totals 354 titles.

This is one example from them (**Picture No. 1**), “*Nakama hazure*” - “*Out of the group*” (1970) by **Anno Mitumasa** (*1926). Looking for one object which does not belong to the group arouse children’s interest. In the 1970s Anno Mitumasa who has experience as a primary school teacher, worked very intensively and published many science books in this series. They have been collected into 3 volumes, titled “*The first meetings with Mathematics*”. As you know well, Anno Mitumasa works vigorously and got many prizes - the International Andersen’s prize (1984), the Golden Apple at BIB (1977, 1979). This spring his museum was opened in TSUWANO, his birthplace.

Another series by *Fukuinkan* Publishing house is titled “*Many wonders*”. It has been intended for elder children, 9-10 years old. This is also published monthly and its aim is to cultivate children’s sensibility to wonders.

Another characteristics of science books is that they are published in a short time as regular thematic series. Japanese publishing house *Iwanami-Shoten* first adopted this method and after that some other publishing houses followed this style, finding own ways. In 1972 *Iwanami-Shoten* first published “science books series” for junior high school students whose title was “*Iwanami science books*”. This series was successful, so after that they published science books series for higher classes of elementary school, “*Mathematics and science*”, and also for lower classes, “*My mathematics and your science*”. Each of them is highly valued.

I will show you one of them, the series for lower classes of primary school. This series has 36 titles. This

one "Vertical and horizontal" (**Picture No. 2**) is aimed at children, who just started to study mathematics. Through the story of three characters, monkey, cat and pig, it leads children to a conception of "vertical and horizontal". At the same time children start to understand the idea of classification and representation of a location on the plane.

Generally speaking, many science books for children consist of text and illustrations, half and half. Of course, it is natural that the proportion of illustrations (to the text) is bigger for young readers.

This is a book titled "Let's play with magnets" (**Picture No. 3**). It shows phenomena of magnets with orthodox illustrations. The ratio (proportion) is almost half and half. In the 1960s and 1970s, many science books explaining various phenomena (This one is also), were published in Japan. As the result, natural phenomena became familiar to children and those books played a great part in scientific awakening of children.

This is another example which is on the border of science books (**Picture No. 4**). Its title is "Where is Tokochan" (1970). Tokochan is the name of a small boy. The book is for 6-7-year-old children. The famous book "Find Wolly" (1987) has the same theme as this book (to specify one boy), but this book had been issued 17 years ago.

The illustrator of this book, **Kako Satoshi**, is one of the Japanese authors who work on science books for children both as authors and illustrators.

In the 1980s, the interest of children's science books makers gradually changed from the explanation of phenomena to the explanation of causality, in short, from "what" to "why".

The things cannot be defined by ambiguous words, so terminologically more precise explanations started to be requested.

This book has a title "Miraculous knife" (**Picture No. 5**). Here you can see how the illustrator used such a simple thing as knife and a few verbs like "it is bent, twisted, snapped, broken, melted, etc." to express the notion of the changed states of things.

Finally, this book is about universe (**Picture No. 6**). It is a part of the four volume series, titled "The history of universe which my father told me" for pupils of higher classes of primary school. One of the strong points of this book is how accurately the illustrator could capture the physicist's explanation of the Big Bang hypothesis.

Here I would like to point out that unlike the illustrators of fiction, the illustrators of science books have to satisfy very specific author's requirements concerning the most suitable way of expressing their ideas. In this respect, we can say, the co-operation between publisher, author and illustrator is getting quite well in our country.

Nevertheless, in the 1990s we have been faced with too many titles of science books for children, it is like thread and thrum (a mixture of good and bad).

At present, in some sense, we are in the period of reconsideration. But I believe that there is a strong possibility that Japanese science books for children will develop, based on the above-mentioned three-sided co-operation.

About the author:

Ms. Akiko Sekizawa: Born in 1943 in Ashiya, Hyogo Pref. Graduated from Osaka City University (majored Children's Culture) in 1965. Engaged in a career as an editor of art books at Nihon Bunkyo Shuppan Publishing Company in Tokyo from 1965 to 1969 and became a freelance editor. Studied Czech language in Prague, Czech republic from 1984 to 1986 and started to work as a translator and an interpreter of the languages Czech and Slovak since 1990. Since 1998 contributed for the collection of Czech and Slovak children's books for International Children's Library established in 2000, a branch of National Diet Library of Japan in Tokyo. Translated Dušan Kallay's picture book into Japanese and made a lot of lectures on Slovak and Czech Children's Books and Literature.

Takeshi Matsumoto (Japan)

The Influence of Japanese Traditional Illustration on Yasuo Segawa's Work

My name is Takeshi Matsumoto. I am the director of Chihiro Art Museum Azumino in Nagano, Japan.

Chihiro art Museum was established in Tokyo to commemorate Chihiro Iwasaki after her death. Chihiro is one of the most popular picture book illustrators in Japan. This museum is the first art museum of picture books in the world. In 1997, Chihiro Art Museum Azumino was established in Nagano to exhibit our international illustrations for picture books. The museum International collection is one of the biggest collections of picture book illustrations in the world. It now consists of 19,000 pieces created by 144 illustrators from 25 countries all over the world, as well as about 1,000 pieces of historical material, such as manuscripts, printed books, original illustrations for picture books. If you are interested in our museum, please check our website. The URL is printed in the museum brochure.

Today, I would like to speak about the illustrations by **Yasuo Segawa**, who received the first Grand Prix BIB (1967). He is also one of the important Japanese illustrators of our museum collection.

When we study carefully on his work from the 1960s to the present time, we find the influences of traditional Japanese art of various periods.

Please look at the work from *Taro and the Bamboo Shoot* which received the BIB Grand Prix in 1967. In this work, the illustrator caricatures the characters. He also emphasizes the horizontal movement from the left to the right, which gives us the hint of what is going to happen in the next scene. This kind of expression was inspired from Japanese old scrolls with illustrations that became wide spread around the 12th century in Japan. In the scrolls in Japan, the story unfolds from the right to

the left. This movement is similar to what we can see in Segawa's work (SHIGISAN).

Look at the next Picture. This is a piece from *Oni* (kind of Ogres), which is created in 1972, about 10 years after *Taro and the Bamboo Shoot*. It follows the expression of *Tanrokubon*, one of the styles of block-printed books, which was popular in the 17th century. *Tanrokubon* is a style that is composed by block-printed black lines. They are painted in red, yellow and blue-green by hand. In this work, compare to *Taro and the Bamboo Shoot*, the expression of physical horizontal movement is restrained. We rather find an energy that comes out from the objects in the illustration. As well, we can see more decorative lines in his work.

In *Boushi* (A Straw Hat) and *Mushi no Warabeuta* (it means Japanese Nursery Rhymes on Insects), which were created in the 1980s, and in *Choto Kite* (Come beside me) of 1996, he uses his unique style of expression with minute decorative drawing lines. He created this style based on the various traditional drawing and block-printing techniques of Japan. In these three books, we find his challenge to get hold of space and express it in the illustration in his own way.

Segawa spent many years to learn Japanese traditional art and created his own style. It is very important that the illustrator tries to understand his own culture. Through Segawa's works, Japanese children can touch the Japanese tradition and culture. This fact reminds me of the work by some other important illustrators. For example, Maurice Sendak from the United States, or John Burningham from the United Kingdom. In their illustrations, we see drawing lines like "crosshatching", just like what we can see in the etching or the block-printed pictures. In the works by Binette Schroeder from

Germany, or Dušan Kallay from Slovakia, we find the influence of the Northern art in the 15th century and the Northern Renaissance art.

Unfortunately, now in Japan, we do not have so many illustrators like Segawa, who makes an effort to study Japanese traditional culture. Most of Japanese publishers tend to value marketing more than being a part of creators of the culture. They just think about pleasing children, and think little of introducing the culture through picture books. This problem should be considered widely in the world. We have to recognise the picture books not only as art works but also something that introduce the traditional cultures of various countries to children. We researchers and critics should appreciate more the illustrations that respect the traditional cultures, as well as the innovation and originality of the work.

The museum stands on this point of view and collects illustrations for children's books as humanity's precious cultural treasures.

When you have an opportunity to visit Japan, please come and see the collection at Chihiro Art Museum.

About the author:

Mr. Takeshi Matsumoto: Born in 1951 in Tokyo as a son of Ms. Chihiro Iwasaki the illustrator and Mr. Zenmei Matsumoto the statesman. Graduated from Tokyo University of Fine Arts in 1975. Became the Director of Chihiro Art Museum Azumino in 1997. Jury member at different International Illustration Contests in Bratislava in 1985 and 1999, Catalonia, Teheran. Writings: *Chihiro's Palette* (1988), *Chihiro's Hand Mirror* (1990), *Illustrators I have Met* (1995), *My Dearest Mother Chihiro* (1999). Organizing Conferences of Children's Book Art as a member of "Ehon Gakkai" (Society of Researchers of Children's Book Illustrations) regularly to promote editing and producing high quality picture books.

Andrej Švec (Slovakia)

To Illustrate with Hope...

Jana Kiselová-Siteková: *Thumbolina* (2001)

„A being as the half of mouse, or as small thumkin, born out of flower, who is in her sleep carried away from her mother - to huge world of unknown/ filled with traps, misunderstanding, pain, crucial coldness, gentleness, sun and filling of beauty... She is walking through it all with little bare feet, huddled up in crumpled dry leaf - in abandoned, freezing, rigid country... She hovers on a giant bird over almost boundless space - full of flowers and hot sky - to her small happiness. She is imperceptible, defenseless...and very brave. It is an astonishment for the illustrator, as well.“

J. Kiselová-Siteková

Words of the famous illustrator of children's books Jana Kiselová-Siteková (*1942) reflect emotions in nutshell, which her fanciful redrawings of the H. Ch. Andersen fairy tale *Thumbolina* inspired in her (**Picture No. 1**). The book, with the same title, contenting two more fairy tales of H. Ch. Andersen (*The Ugly Duckling* and *Princess on the Peas*) was published by Publishing house Buvik just before the opening of Biennial of Illustrations Bratislava 2001. Creative artist presents herself by illustrations of *Thumbolina* at this worldwide known exhibition. It is a part of Slovak collection together with 15 other creative artists.

Being in line with the conception of Symposium BIB 2001 (*Illustration probes. Illustrator and his/her illustration*). I use this opportunity to bring closer a typical contemporary production of Slovak illustrator Jana Kiselová-Siteková, who has been experiencing in past few years perhaps the top of her creative work (**Picture No. 2**). It has been proved by awards, which she won at BIB: Plaque BIB'91 and Golden Apple BIB'95.

But I have not chosen this illustrator from the reason of awards. Awards are witnessing about the fact that her creative effort is not in vain and it meets a response of the experts at the international forum of illustrations as well. The reason of the presentation Kiselova's very contemporary production is to point out continuous topical relevance of the classical illustration for children, which does not hide (as we see from the expressions of the author) honest enchantment by the fairy tale and the desire to express it by means of fine art, which addresses children directly. By passionate feeling, but also demanding cultivated creative language, which express, on the other hand, the need for active co-operation of the reader.

A contemporary illustration for children in Slovakia and in the world is full of exalted and oversaturated by emotions illustration. But this kind of work from commercial reasons many times sacrifices the art of illustration for cheap pictorial sentiment (according to some surveys, the book is being sold by illustration), and comes to the level of the slush, many times up to tasteless trash.

I think that the creative work of Jana Siteková-Kiselová avoids this obstacle, because she is genuinely creative and professional. She does not want to sacrifice her artistic language, which she has been working on during the period of last 30 years to a pleasant picture which is short cutting to a child.

But her illustrations want to be and remain addressed to children, direct, honest, emotionally passionate. The line of particular pictures which are artistically accompanying a text of *Thumbolina* and which you can possibly anticipate from her verbal „description“ of the fairy tale, here I introduce by the picture (**Picture No. 3**), which she herself from the inspiration of the text comments this way:

„She hovers on the huge bird over almost boundless space – full of flowers and hot sky – to her small happiness.“

This illustration intensifies by a picture not only supplements the final part of the fairy tale, in which her hero *Thumbolina* happily survived all obstacles of the environment where she got unvolunteerily and she flies towards her fate. (Happy end of the fairy tale we so far do not know.) The very *feeling of the new hope* and enchantment form the nature, which we anticipate more fully, when we are free and which is different from above (as on the palm), expresses an illustration of Jana Kiselová-Siteková.

Let us compare the picture with the text as literature inspiration:

“Winter is approaching,” said the swallow, “and I’m flying far, far away to the warm lands. Come with me if you wish. Climb on my back, bind yourself to me tightly with your belt and we’ll fly away from the horrid mole. We’ll fly far beyond the blue sea to where the sun shines brighter, where summer never ends and beautiful flowers bloom all year round. Come with me, dear girl. You are a sweet little thing. You saved my life when I lay freezing to death in that cold dark hole in the ground!”

“Yes! Yes! I’ll go with you,” Thumbolina agreed. She climbed on the swallow’s back and tied herself with her belt to one of its feathers. The swallow shot up like an arrow and flew over the dark forests, the blue seas and high snow-capped mountains. It was very cold so high up. Thumbolina snuggled into the swallow’s warm feathers and looked down upon the beautiful places they flew over.” (p. 22 – 23)

The picture, which urgently evokes the quoted text (we indeed read the master’s of fairy tales books - Hans Christian Andersen!) is seen possibly by everybody (by own way) “in front of eyes”. And we would not even need an illustrator...

However, Kiselova’s illustration does not offer just kind of pictorial parallel to the text, but rather just herself, through own creative, illustrative art.

From her point of view it is a similar relationship to the illustration as quoted Swiss painter and graphic artist Paul Klee (1879-1940) has: *„I never illustrated a literary motif, but I rather creatively formulated it and after all I enjoyed when by accident identified the poetical and pictorially build idea.“* (M. Lamač: Painters about Themselves and Their Work, Bratislava 1964, p. 216.)

I do not want to force Kiselova’s work with the opinion of internationally known artist whose pictorial language is completely different. But her understanding is similar. As accurately expressed M. Veselý, *“the ultimate goal of the illustrator is to enrich the book by creative art and secondly in the functional context by literary content.”* (*The art for children*. Profiles of Authors and Interpreters. Buvik, Bratislava 1999, non-paged).

Considering the creative art language - its fantasy and realistic style, which does not deny outside reality, but in the same time it does not copy it. We have in front of us the picture between a dream and reality. More of it enhanced by personal style of painting, which expression intensifies a canvas, on which the picture is painted. We feel it (and it is a clearly visible at the pictorial reproduction, too), its fragile material substance and a gentle structure, which make a particular pictorial motif more abstract, more dreamy – through the sight of author’s fantasy. (Kiselová has started by painting and drawing on textiles in the illustrations of the A. S. Puškin’s book *Black scarf. Ballads and songs*. Mladé letá, Bratislava 1983.)

It is not drawn, painted reality, inspired by literary picture, but the reality of creative art work inspired by the text. A modern illustration often refers to this thesis. But Kiselova’s illustration reminds us also other sign of the modern illustration – it is not important what is pictured but how it is pictured.

In spite of Kiselova’s own unchangeable style, her illustrative art (in past few years giving porominence for colouring) expreses kind of creative links to Albin Brunovsky illustrative school (details of drawings, phantastically-realistic spaciousness etc.)

Although she has graduated from The Academy of Fine Arts, Bratislava in 1969 at the department of fore-runner Albin Brunovský (1935-1997), professor Vincent Hložník (1919-1997), twenty years ago Kiselova’s illustrative work was identified with *„the poetic line“* of Slovak illustration, which is *„poetic creative art transposition, which enriches literary work with new values, develops the fantasy of a reader and creates adequate atmosphere. Illustrators Viera Gergelová, Ľuba Končeková-Veselá, Alojz Klimo, Ondrej Zimka a Jana Kiselová, who represent this line, give more space for own fantasy and the fantasy of child reader.“* (G. Kordošová in catalogue *Contemporary Slovak illustration. Collection from the Years 1970-1980*. Slovak National Gallery in Bratislava, 1981, non-paged)

Evident artistic parallels we find in Kiselova's illustrations and in the creative art's poesy of oriental, Chinese and Japanese painted roles and colourful woodcuttings. But this does not lower authors' deposit into the Slovak and world illustration for children.

It is interesting to compare illustrative attitude already mentioned Albin Brunovský (**Picture No. 4**) to the fairy tale *Thumbolina* (H. Ch. Andersen: *Little Mermaid*, Bratislava 1984, p. 20-21).

In illustratively ravishingly drawn up scenery we see also half-dead swallow, which Thumbolina saved at last. A swallow gratefully helped Thumbolina to run before unwished bridegroom mole. (Even closer illustrative parallels with Kiselova's illustration we find in Albin Brunovský's illustration of Thumbolina (**Picture No. 5**) from the beginning of the 1960s, in the book by H. Ch. Andersen: *Brave Little Tin Soldier*, Bratislava 1963, p. 21.)

And how episode of the story in the mouse hole illustratively solves Jana Kiselova-Siteková? She was interested by a picture (**Picture No. 6**) evoked by following passage of the text:

„At last the day set the wedding dawned and the mole came for his bride. Thumbolina was now to move to the mole's burrow, to live still deeper under the ground and never see the sun again, for the mole would on no account allow her out of his borrow.“ (p. 21)

Thumbolina changed her red dress for white one... But she is not happy. From the picture is clearly seen a contrast between resigned to the fate but regretful Thumbolina and self-confident and proud mole.

„Part with the sun forever? Thumbolina could hardly bear the thought.“ (p. 21) And a mouse was wondering why Thumbolina is not satisfied with her fortune... Well, the mouse belongs to the other world. She helped Thumbolina before the winter and now she thinks she has prepared a good life for her. We know it from the following passage:

„The summer passed and autumn set in. Thumbolina's trousseau was ready.“

„Only four weeks till your wedding,“ the mouse told her one day.

Thumbolina burst into tears. She did not want to marry the boring old mole, she protested.

„Nonsense!“ exclaimed the old mouse. *„Don't be stubborn or I'll bite you. What's wrong with having the mole as your husband? The queen herself doesn't own as fine a velvet coat as his. And his cellars are stocked full. You ought to thank God for such a husband.“* p. 20-21)

If we compare both illustrations from the stay of Thumbolina with mouse, Albin Brunovský (**Picture No. 4**) reflects more the pleasant and fun side of the story, but Kiselová focused herself on emotionally tensed side of the episode (**Picture No. 6**). When the pleasant part (protection from winter) should be exchanged (for the rest of the life!) for Thumbolina unacceptable lifelong fate... And we could continue by this way on. On the other hand, it is one of the options, how parents could work with their children through the text and illustrations...

But let us come back to the comprehension of Kiselova's illustration for the creative art point of view. The artist is applying pure painter understanding of the illustration, who does not draw by pen but by brush and for her developed creative conception uses a combination of the techniques. Delicate colourfulness and the contrast of larger colour surface with the drawn details is her virtue.

Underlining a context of Kiselova's production, not only rarely creative strain from the stimulation of appropriate text (*„It is astonishment also for the illustrator“*), I remind illustrations (**Picture No. 7**) of the book of Biblical story *Adam and Eve* (author O. Sliacky, published by Mladé letá, Bratislava 1994). At the „opposite pole“ of her effort are e.g. „noncolourful“ illustrations (**Picture No. 8**) to the book by Astrid Lindgren *Robber's Daughter Ronja* (published by Mladé letá, Bratislava 1989).

„Her illustration thanks to the strong poetical charge can stay next to the text of the book but also in the part as creatively cultivated exhibition's showpiece.“ (M. Veselý, *Ibid*).

In conclusion I would like to underline one more fact. Jana Kiselová-Siteková belongs to the modern classical stream in the illustration of last decades, which seeks bigger space for the phantasy of the child's reader.

In contrary to the kind of universalism of older generation she chooses books according to her inner orientation. She belongs to the illustrators who understand illustration as personally formulated creative parallel. Kiselová likes to sink into the aspects of the nature and by typical own way she emphasizes indivisible connection of the man with the nature. (**Picture No. 2 – 3, 7**)

„The story tied to nature... This is just for I need for the illustration, because connection of the man and the nature has been agesles and it is undividedable“, says Jana Kiselová-Siteková on the margin of „noncolourful“ illustrations in the book *Robber's Daughter Ronja* (**Picture No. 8**).

„It has started just in the paradise garden...“ At the other place in the context of creative art interpretation of the Biblical story *Adam and Eve* (**Picture No. 7**) she says: *„The other paradise is unreachable as the stars are. Probably from reason we shall look for the alternatives at least in small terms. To search with hope...“* (L. Kepštová: *To search with hope...* An interview with the painter and illustrator Jana Kiselová-Siteková, the holder of the Golden Apple BIB 1995. In: *Bibiana*, vol. 4, 1996, No. 1, p. 12.)

In creative conception of Kiselová-Siteková it is also the hope for child's illustration itself. It must not hide deep emotional experiencing of values and secrets of the life and the nature mediated by literature, for bringing new pictorial solving in creatively cultivated form. Without many pictorial sentimental cliché, which are today's children's books almost pact with.

At the suggestion of the association Friends of the Children's Book (the Slovak section of IBBY), IBBY granted to Jana Kiselová-Siteková a diploma of the Honoured certificate IBBY 1996. I trust it is not the last success and honour of the illustrator...

About the author:

Mr. Andrej Švec: Born in 1949 in Bratislava. Graduated from Comenius University, Bratislava (History of Fine Arts) in 1974. As an art historian and art critic, in recent years has been involved mostly in the sphere of children's book illustration. Prepared several exhibitions concerning children's book illustration. Took part at the International BIB Symposiums (1991, 1999) as a lecturer. Compiled Miscellany of the Symposium BIB '99.

Filomila Vakali-Sirogiannopoulou (Greece)

Nicholas Andrikopoulos

Illustration of children's books holding nowadays a worthy place in the artistic area, is distinguished for its peculiarity which is attributed only to the receiver's age and ... its own age. Relatively young in the History of Art but with deep roots, it flourishes mainly through the acceptance and dealing with, by the society, of the child as a whole and respected entity.

The child as a participant of goods, enjoys rightfully and solely privileges in its life, especially in the areas of education and arts. While the new socioeconomic circumstances deprive the child of its freedom of movement in space and time, the illustrated literary children's book, a work of art, a means of education and inevitably (many times in the negative sense of the term) a consumer's good, is a challenge for the illustrator, a laborious task with deep speculation. Its right dealing with is an achievement.

A challenge for Nicholas Andrikopoulos too, who believes that the same could apply for many other artists as well.

Nicholas Andrikopoulos, new in the area, studied graphic art and painting at the Centre for Technological Applications, Athens. In his early career he occupied himself with painting and the graphic arts in general, having no contact with the area of book illustration.

Purely by coincidence, he participates in the 2nd Panhellenic Exhibition of Illustration of the Circle of Greek Children's Book (Greek Section of IBBY), exhibiting some books covers he had made as a graphic artist. This participation of his was to be fateful and formed for him the outset for the beginning of a new career for the artist.

Overtutting previous views, illustration nowadays has become a unique and irreplaceable occupation for Nicholas, keeping him busy.

A few months ago, while looking at some of his older paintings, I asked him impulsively: *"Why do you not paint anymore?"* His answer comes disarming: *"I am not interested anymore, my artistic pursuit and restlessness are satisfied by illustration. It fulfils me completely. I have never felt so enchanted by painting as by illustration."* What binds him with illustration is the "going back" to the age of playing and dreaming, the age of truth and fairy tale. It is the revival of a child's dream to change the world. It seems that changing the world is the privilege of children and of the creator.

This is what he enjoys as a creator now. He magically becomes a teacher and arbiter bearing this double the responsibility since he is addressing the most tender of ages, that of child. He believes that he promotes the child's sense of the beauty aesthetic. He entertains the child, gives to the child through his interpretation the potential towards the dream. He also keeps on trying to cover gaps of the age we are living in, to give to the child the space and the time that the contemporary way of life deprives children of. There is still another reason, a practical one. Through books, a work of art, as he says, reaches many hands. This cannot happen with a painting. For Nicholas himself it is a relief not to part with his piece of work.

Nicholas illustrates driven by an inner need neglecting, deliberately we could say, the fact that he makes his living from his job. Basically he is justified. It is his breath. He lives through his work literally and figuratively.

There is a difficult and sensitive point that the professional artist is called to overcome. At each time he has to combine high standards of aesthetics (which a real work of art has to have by its definition) with the creation of an intellectual consumer's good. At this

point, Nicholas Andrikopoulos acts according to his talent and mentality. He does not compromise.

His work is poetic, totally personal, inventive and sometimes suggestive. An expressionist at times, a renaissance or romantic at others or even a surrealist, he moves on in confidence and sensitivity using a mixed technique.

His forms are clear, he works on them with care. They exist because they have a point to make. The form shows off the real essence, the deep, the innermost that the human soul longs for. Maurice Maeterlinck said: *"There is nothing on earth that longs more for beauty and that can become beautiful easier than a soul"*. This is what charms Nicholas Andrikopoulos, all the more so when the human souls concerned are children as readers-spectators.

The text is the step, a necessary presupposition for him to begin. He has no co-operation with the writer. He talks only to his characters. Being multidimensional, he identifies with each one of them. He uses his heroes, as he says, in the same way a director uses the actors. He does not make them look better, he approaches them only with love and understanding and gets in their souls. He feels, hurts and laughs, loves and hates, cheats and is cheated along with them. Orchestrator of a well-organized performance he touches his audience.

The sense of humour is obvious in his work. Sometimes it even reaches sarcasm. Maybe because children love humour, maybe because he himself longs for it. Besides it is a way to go through difficult and tragic situations suffering the less cost, letting the reader-spectator to speculate later on his own. He can present his heroes humorously, but in no way does he ridicule them. They exist whole and content in the space and time each one of them belongs to, exposed to the audience for judgement. An audience who no matter how numerous it is, finds a place in the artistic work. The people take part, live and share the events along with the heroes. They identify with them, laugh, suffer, struggle, get angry and relax. When at the end they applaud, they are still living within the artistic work's air. They do not separate their position, enchanted they enjoy and applaud themselves. When they close the book (figuratively the curtain falls), the audience carry the heroes with them, do not leave them behind. The contentment they felt (if they felt it) will accompany them. Because as Plato mentions: *"We feel the aesthetic conscience with the whole of our soul"*. This is the artist's achievement.

This is what Nicholas Andrikopoulos aims at. As every creator would do, he does not stand indifferent, does not abandon the audience to their fate. He follows them and they, in turn, will give him new spur...

He does not set limits, open to dialogue he moves freely and only when it is necessary he becomes egocentric. He wants and succeeds in it easily, to be understood by all the children on Earth. Art talks straight to the soul, that is why the language of art is universal, any decoding being unnecessary.

In any case there is no problem regarding his style. Greece being on the crossroads between East and West has been influenced in the field of philology with loan-words. The same happened with the art as well. The West based on the Classical Era, created the western civilization, familiar to Nicholas' country and easy to be assimilated; also the Byzantine art being so close to the oriental. What remains is the artist's personal interpretation.

As creator of the world, what he keeps stubbornly is only his originality and his childishness.

Art, even in its most conservative form, is not a representation but a recreation of reality. The illustration of reality though, is the illustration of our own relationship with reality. In his work the author has conveyed and expressed personal feelings, thoughts, views... A series of experiences and beliefs deriving from his ideology which could have deferred from those of the illustrator-creator. There is always the obligation to the text, as a starting point. How is the illustrator to move? What will the new work carry then? Will it make a simple reference or will it identify ideologically with the author's views?

When it comes to a different view, as it happens with some mainly traditional pieces of work, Nicholas Andrikopoulos conveys the atmosphere, the era, the characters, the prejudices and superstitions, paying full respect to tradition. Where there is an ideological conflict with the author's work, regarding the dealing with and interpretation, then he does not take up the illustrations. As I already said, he never compromises. He prefers to remain true and honest towards his mentality and his talent.

Let us refer to some specific illustrations, quite typical of his work:

We would begin with the red colour, he so masterfully uses in his work. A favourite colour for children. A colour which as he says *"Reflects the secrets and mysteries of the children's world. An arbiter of feel-*

ings that excites the receiver". He uses it sometimes in order to emphasize, others as s means to overturn reality.

1. Red on red. Can it stand? How? A challenge for Nicholas. He attempts it, combining quite successfully his attempt with the surrealist rendering of his work. There, where everything even the most paradoxical, overturning the fact-can happen. Observing the paradoxical of this work, we can see the bird in the proper environment, but tied from a line, the fish out of its natural environment, swimming in the air, the chair hanging, the witch the same. The stuffed little human being wearing a green shoe on its left foot, tied with a rope which leads to the window of a block of flats. There where a child, with the moon as a secret adviser, looks into its world and interprets it. The moon is the only thing that seems natural, the only thing that exists in its natural environment.

The moon is present in Nicholas' works. It is never static, changes places according to the occasion. It is the discrete presence of the creator himself, who steps in at the right moment, in the right way. The real person who opens the way to the dream (**Picture No. 1**).

2. The moon represents the bliss, the dream as opposed to the red colour which forebodes the tragic events to come (**Picture No. 2**).

3. Red in extent, so that it can reflect the intensity of the passion that this old man has been carrying with the hope of fulfilment. The addition of blue colour symbolizes the dream that cannot die (**Picture No. 3**).

4. He uses red colour to emphasize the arrogance of those who govern. Green colour acts as a way out (**Picture No. 4**).

5. Here, he borrows the surroundings from a classical piece of work by the Greek artist Lytras. He does not

copy, he does this so that he can convey the atmosphere of the era and in order to bring the young reader-spectator in contact with major works of art, so that the reader can recognize the creator behind it, the era and his technique. Here, he does not use the moon, it stays as it is and in the original from so that it can give light (**Picture No. 5**).

6. The tragic story of an old woman who loses her children and stays alone to raise her grandchildren. Being very poor, she faces her tragic fate with resignation, internal strength and greatness, wonderfully imprinted on her expressive face (**Picture No. 6**).

She makes a living by gleaning. In this way she provides the bread of a year. This image refers us to one of Jean François Millet' painting and it happens for the same reason we mentioned before (**Picture No. 7**). The old woman endures many difficulties until the twin's priest brings good news for her: One of her sons is a live, sends a letter to her and cheque. This picture does not need words. The peaceful, sweet and contemplative way she accepts the good news, the justification ... show all of the greatness of the humble that touches the divine! (**Picture No. 8**)

7. Aesop's Fables. What we could comment here is that the illustration is done in levels. The narrator is also the hero. He is in and out of the story (**Picture No. 9-11**). Here in particular, he becomes the illustrator of the story he is narrating (**Picture No. 12**). An ironic and playful mood is everywhere.

8. The way he deals with the imaginative and the realistic elements of the picture is indicative. The fluid, not moulded, is mixed up with the realistic. The moon of course, stay apart, clearly outlined and clear (**Picture No. 13**).

Vesna Lakićević Pavićević (Yugoslavia)

Dobroslav Bob Zivković: *Cinderella*

The fairy tale about Cinderella has an international significance. Drawing on mythology and folklore, the Grimm brothers intuitively knew that fairy tales are a reflection of spirit, life, wisdom and imagination. Among the fairy tales that Vuk Karadžić recorded from childhood memory was the one about Cinderella. It has survived till the present day in its original form, without being embellished or changed in any way. Therefore, it should be seen as an original folk tale rather than an artistic creation. It comprises elements both familiar and alien such as supernatural forces, magic, miracles, love, good and bad, divine justice, happiness and cheating. Rising from the dead is undoubtedly a motif present in the mythology of many ancient cultures - Indian, Celtic, Chinese, Persian, Greek and Russian. This motif, along with other motifs such as invincibility, enchanted castles, fairies etc, is present, albeit with some variations, among many nations. Thus, our version of Cinderella can be compared with Perault's and Grimm's, the Russian, Havrosecka, the Burmese great Tortoise and the Scottish Rushencoatie. In all these fairy tales the main motif remains the same, but the story itself has been adapted in accordance with each people's morality, social circumstances and taste. In our original version, Cinderella reflects national folklore, which, thanks to the Grimm brothers, became known world-wide in the 19th century. Namely, Jakob learnt the Serbian language and translated several Serbian folk poems into German. The first book of translations of Serbian folk tales was published in Leipzig in 1854. The translations were done by Mina, the daughter of Vuk Karadžić, whilst the introduction was written by Jacob Grimm.

Illustrated fairy tales display certain national, ethical and social characteristics, peculiar to the country of ori-

gin. The third edition of Serbian Folk Tales, recently published by Kreativni centar (Creative Centre) Belgrade, undoubtedly deserves a significant place among illustrated books of this kind. **Dobroslav Bob Zivković**, painter and illustrator, ranks among the most famous and prolific children's illustrators. Of this book he said that it was the book of his life. My personal choice from this book is his illustrated *Cinderella* because it reveals the author's personal affinity with the fairy tale as well as displaying an international spirit.

In the Kreativno vaspitanje (Creative Education) magazine, in reply to the question on the journalist who wished to know where his creative streak came from, Bob Zivković produced an illustration which symbolically represented life, aspects of creativity, his childhood room, failures and victories, circumstances that influence creativity, the problem of self-confidence, his various interests ranging from Walt Disney characters to exploration of space, the need for a brave heart, imagination, happiness, madness and magic. It is bearing all this in mind that we should attempt the interpretation of illustrated fairy tales in general and of *Cinderella* in particular.

Composition-wise, the illustration is divided into two parts. The evil stepmother and her daughter form group on the left-hand side, whereas Cinderella and a cow symbolizing her mother are on the right. Bob renders his own understanding of the fairy tale, which, even though it is about the relationship between mother and daughter, he enriches with another evil female character, thus enhancing the expressiveness of the illustration. The reason why Cinderella's mother turns into a cow is because Cinderella has accidentally dropped her spindle into a pit, thus, according to an old man's prophecy, bringing

ill fate on her mother. So, instead of a good fairy, it is mother-cow, a symbol of life and an archetype of mother in many mythologies, that helps Cinderella satisfy all her stepmother's caprices. Vowing to continue to help her even after her death, she demands from Cinderella that, when she is slaughtered, her bones should be buried under the house and under no condition should her meat be eaten. The ending is well-known - Cinderella marries the Prince. The morbid cannibalistic elements of folk imagination have served to Bob Zivkovic as inspiration. The group of women on the left, with their black clothes and faces resembling those of some horror comic strips or illustrations, no doubt symbolizes evil. In Grimm's version such horrid elements are not to be found as the content of the fairy tale has been changed. The wish to frighten the reader with God's punishment, Hell, reveals a religious influence that can be traced back to Byzantine rule in the Balkans. Thus, the Serbian *Cinderella* is a fantastic story clothed in Byzantine robes.

Bob juxtaposes this group of evil women with a pastoral scene with Cinderella and the cow. The young, gentle girl represents a victim. She seems to be a peasant girl in quasi-national costume, who is being helped by her mother (cow) to fulfil her stepmother's orders, spin yarn and wind it into a spool. Thus, juxtaposed in the illustration are good and evil, justice and injustice, light and

darkness, the monumental and the poetical. Artistically speaking, the illustration is expressive and dramatic. The group of women on the left, resembling some statues, can be interpreted as an allegory of magic and clairvoyance, which have always been present in our folklore and are associative of the familiar theme of suffering. The pastoral scene on the right represents the sacrifice of the human race, with the cow symbolizing the unison of heaven and earth and the cleansing of the soul. At one level, this illustration from *Serbian Folk Tales*, blending reality and phantasm, is one illustrator's perception of a universal theme. At another, it is a metaphor of our cultural heritage.

If we think of fairy tales in terms of virtual shifting of reality and the creation of illusion, we realize that the illustrations in *Serbian Folk Tales*, *Cinderella* with its universal theme included, have a quiet, dormant power as well as an essential significance. Executed by means of computer-technology, they seem like two-dimensional, mirror images - an alternative reality. And is that not what the fairy tales are about? Thus, combining the traditional illustration technique with that facilitated by modern computer technology, Bob Zivkovic is blending the secret power of imagination and illusion with virtual reality.

Translated by Milica Stojanovic Blaziva

Dragana Palavestra (Yugoslavia)

Dusan Pavlič

Generally speaking, illustration is about explaining one work of art by means of another. Most often, it is a visual interpretation of text in books, magazines, newspapers and other publications. According to the definition, an illustration should be differentiated from an illumination, as the former interprets and complements the text, whereas the latter decorates the whole book. This distinction, which used to be quite pronounced, is now disappearing, with book design and book illustration blending to produce a joint artistic expression.

Books, naturally, communicate through text, but pictures are equally important. L. Carroll's Alice wonders: *What is a book without pictures and speech?* Indeed, illustrations often speak more convincingly, simply, interestingly and directly than words. Sometimes, pictures can even replace words and facilitate communication between various language communities.

Since illustration can be regarded as a specific branch of the visual arts, it is, just like other works of art, subject to evaluation and appraisal. Once exclusively serving the purpose of the text, realistic, explicit and understandable, illustration has changed with the times. Along with other branches of the fine and applied arts, it has followed the changes in styles and movements and adapted to suit modern requirements. It has been through various stages and become increasingly diverse, often even abstract. Sometimes it would almost depart from the text and turn into an incomprehensible, self-sufficient and free lyrical expression.

Today, the term illustration is hard to define and thus restrict in meaning. This age has been great technological advance, thanks to which acts of magic have almost become possible. In the visual arts the real has become

indistinguishable from the unreal. This new development calls for the text, it has become an independent entity, subject to its own, inherent laws.

Dusan Pavlič (*1968) ranks among the most prolific and original illustrators in Yugoslavia. He graduated from the Academy of the Applied Arts, Department of Illustration. He does illustration, computer graphics and comic strip. He illustrates magazines (*Politik zabavnik*, *Veliko dvoriste*) and books (*Kreativni centar*, *Cepter*). Recently he has also worked for foreign publishers. He has participated in numerous exhibitions, both in Yugoslavia and abroad. He is at his best and most original when he creates children's illustrations. Using computer technology he has enriched the technique of illustration, without in any way detracting from its original charm and qualities. On the contrary, his illustrations have lost none of their former expressiveness and continue to live a rich life of their own. To him, technology is just a means, something that helps the illustrator speed up the process of creation.

An illustration from the book *Panic among the Witches* by the French author Marleine Jobert shows three bad, wicked witches, who, having successfully worked their evil magic, express their triumph by throwing a wild party in the kitchen. This illustration best exemplifies Pavlič's creative process. It is a fairy tale based on traditional elements, which suits his sensibility. This kind of literature is exceptionally popular in a world where the story is combined with music and expressed through illustration. What is traditional about it is the existence of the witches (here we have three bad old witches just like in *Macbeth* and one young good fairy). The contemporary element of the story consists in the fact the bad witches are in conflict with music. They hate

and feel threatened by music because it causes them to shrink in size and disappear, whilst the young fairy secretly enjoys it. The bad witches can only survive by inflicting harmful and evil things on musicians and music itself. Their evildoing culminates when they seize all the music notes and lock them up in the cellar, together with the good fairy. Pavlic's illustration depicts their subsequent triumph.

According to our folklore, witches are women for whom witchcraft is either a profession or hobby. They possess a great variety of skills: they have telepathic and other parapsychological abilities; they know how to concoct drugs, poisons and potions; and they can defy gravitation and can teleport themselves by means of a birch broomstick and similar contraptions. Given all these characteristics of witches, it is of utmost importance that in illustrating them their personalities and dynamic actions be well depicted. In Pavlic's illustration the whole space is crammed with things (both neces-

sary and superfluous ones) and exploding with vehement gestures and fury of the witches. Dusan Pavlic once said: *"I like to focus on detail and to squeeze many characters, objects and events into one square centimetre. I start at one end of the paper and fill it in at one go. Afterwards I wonder how I managed to do it"*. In spite of this "horror vacui" and the surfeit of everything, what we perceive and retain in our memory is the beauty of every single detail, as well as the expressiveness of characters who are driven by an incredible energy. One admires this fierce energy, this extraordinary, fine colouring and the expressive, caricaturing qualities of the characters. Pavlic has achieved his aim: this kind of representation does not frighten children but it entertains them, brings them joy and makes them laugh. On the other hand, Pavlovic' postmodernist playing with tradition makes his illustration modern, provocative and relevant, which is enough to satisfy the sternest critics.