

Bienále ilustrácií Bratislava

2007

— Biennial of  
**Illustrations**  
— Bratislava

Biennale der Illustrationen Bratislava

Biennale d'illustrations Bratislava

Bienal de Ilustraciones Bratislava



**21.**

**MISCELLANY**

**ZBORNÍK**

(BIB 2007)



A large, bold, white letter 'M' is centered on a light beige background. The letter has a classic, slightly serifed appearance with a wide base and a narrow top. The background is a solid, light beige color with a subtle texture. There are two vertical, light beige rectangular bars on the left and right sides of the page, partially overlapping the main background.

**MISCELLANY BIB 2007**

International Symposium  
**BIB 2007**

**Biennial of Illustrations Bratislava 2007**

*Theme: Globalisation and Being Different in Children's Book Illustration*

<b>BARBARA BRATHOVÁ</b> (Slovak Republik)	
<i>Closer from You</i> .....	<b>6</b>
<b>ANDREJ ŠVEC</b> (Slovak Republik)	
<i>Foretimes Otherwise</i> .....	<b>8</b>
<b>RANKA JAVOR</b> (Croatia)	
<i>Svjetlan Junaković, the Winner of the First Croatian Biennial of Illustration and Candidate for H. Ch. Andersen Award</i> .....	<b>16</b>
<b>MEHRNOOSH MOSHIRI</b> (Iran)	
<i>The Fairy Tale Land of Children and the Age of Plasma Display</i> .....	<b>21</b>
<b>YUMIKO BANDO-SAITO</b> (Japan)	
<i>Globalisation and Difference in Children's Book Illustration: A Look at Prize Winners and Candidates from Japan for the Hans Christian Andersen Awards</i> .....	<b>26</b>
<b>TANJA MASTNAK</b> (Slovenia)	
<i>Local Practises of Slovene Illustrations in Global World of Children's Literature</i> .....	<b>32</b>
<b>MARIA JOSÉ SOTTOMAYOR</b> (Portugal)	
<i>Erasing Differences, but Being Different</i> .....	<b>37</b>





Exterior BIB 2007

**MISCELLANY**  
**of International Symposium BIB 2007**  
**Biennial of Illustrations Bratislava 2007**

*Theme: Globalisation and Being Different in Children's Book Illustration*

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*The theme of the International Symposium, organised as a part of the 21st Biennial of Illustration Bratislava, was "The Globalisation and Being Different in an Illustrated Book for Children". The globalisation as a phenomenon having an influence on each part of our lives has been both rejected and glorified today. It makes mutual understanding, and spiritual and cultural interconnection possible and thanks to internet also an intense and almost unlimited communication among people. This phenomenon can be perceived in illustrations for children as well because when translating books from foreign languages very often also their original illustrations are taken over. In this way the young reader meets different cultures and traditions also from the visual point of view that perhaps helps him to understand them better. The illustration for children is definitely specific just by the group of readers it wants to reach. To a certain extent it has to adjust to the young reader to be understandable, yet it has to be able to call his attention. Current children are more demanding readers due to their almost infinite access to different information. Maybe the different character of illustration for children could be the way to bring children back to reading books.*

*Mgr. Viera Anoškinová*



**Viera Anoškinová**

(born in 1968 in Bratislava). She studied at the Faculty of Philosophy at Comenius University, Department of Science on Visual Arts. Later she made a post graduate study at the Academia Istitropolitana in Bratislava. Since 2001 she is a gallery director that focuses first of all on graphic art and book illustration. She was a curator of exhibitions both in Slovakia and abroad, and an author of several articles. She is a jury member of the Most Beautiful Book in Slovakia and co-ordinator of BIB International Symposium 2007.

BARBARA BRATHOVÁ

## Closer From you



**Barbara Brathová**  
Slovak Republik

(born 1967 in Bratislava). She studied at Faculty of Philosophy at Comenius University, Department of Art History and Aesthetics. During her studies she had already prepared several exhibitions and started to write not only on visual art issues but also on theatre and dance. Since 1994 she has been working with BIBIANA in the position of Head of Biennial of Illustrations Bratislava Secretariat. Since 1995 she has been an organiser of all following BIBs. Except of this she organised number of exhibitions both in Slovakia and abroad. She is a member of various specialised juries and committees: The Most Beautiful Book in Slovakia, Triple Rose. Ľudovít Fulla Prize, BAB Executive Committee, EU Committee for Selection of Works for Children, International Jury at Bologna Book Fair, etc.

At present the term “globalisation” is used everywhere. It is a topic the whole world has been discussing about at all levels. Somewhere the globalisation is adequate and positively applicable but sometimes it is disturbing and getting in the way. At the beginning it is interesting and captivating but after some time being repeated so often, as every topic, one grows tired of it and it gets on our nerves. You know it – a repeated

joke is not a joke anymore. But the globalisation is not a joke.

The globalisation, in its wider meaning, means removing the differences and borders, bringing people, nations, and even ideas and feelings together. Through the globalisation we become closer to each other and it is a paradox that through the globalisation we also become more distant from each other. Globalisation in arts means not only to generalize an artefact to such an extent so that everybody could understand it, but it brings also the risk of the aforementioned removing of differences, it means losing the identity and the unique character. I understand it as something extraordinary dangerous in the arts because it is the uniqueness and originality making the artist interesting, special, individual, and even typical.

In the world of internet and chatting it is very simple to have an everyday contact with family, friends and even with strangers on the other end of the world; it is pleasant and useful. We send an SMS and we know how this or that person is. It seems that we are closer every day but also more distant at the same time because the need to meet personally gradually gets lost. The need of looks, touches, human intimacy and cordial conversations, or even passionate confrontations. The internet globally saves our time and we are more and more short of it.

Until recently it was evident at BIB, nearly in every case, where the originals were coming from. The national collections (and thanks God many of them still do have) an absolutely characteristic expression, atmosphere, mood, signs and a charm of this or that country. The influences, schools, teachers, climate, simply somehow imaginary impress of a nationality and also the live of an individual are readable. Today, in general, the illustrators from different countries have an opportunity to publish their works behind the borders of their own countries. Many times they are even more appreciated abroad than at home, although this is a problem to be discussed some other day. It depends on the publisher as to what extent he is able and willing to accept the identity of an artist. The experiences prove that the illustrators are pressed not only to the taste of the publisher but to the taste of the country where the book should be published. It is because the book should sell well; simply the business must go on.

And so “thanks” to the globalisation books are illustrated to “somebody else’s way” what surely causes an antipathy of illustrators who have to suppress their own originality in the intentions of a better business, of a better offer. And so it happens that an illustrator absolutely profiled in his character (for example an European illustrator) works (for example for the American market) and he literally “adds” colour and brightness to his original illustrations as in America everything and everybody has to be “happy”. And so it shall happen, when I exaggerate a little and I “globalize” the situation (I use this word intentionally), that gradually the artistic work and arts themselves should be of a general character, understood and perceived by everybody in the same way and maybe it should also be “happy”.

Being on the internet you gradually loose the ability to orient yourself as who is who and after some time all the questions and all the answers are the same. And so it is not interesting any more and you do not find communication that important, even the sceptis occurs because of the lack of “being different” and I expect the same influence of the globalisation in arts as well.

I do not consider the globalisation in arts (and also in the illustration) to be an optimistic contribution but an intentional forming and manipulating of what is natural and characteristic to an artist. According to my opinion the globalisation in arts takes the artist and the perceiver as well, his opinion by the generalization. The globalisation in arts “steals the unique character” that is precious and inevitable in an artistic work and that makes the art real art. The globalisation in arts is uniformity, the same step in line. It is nearly anonymous and responsible for loosing the “being different”. We can also be “happy” when “being different”, right when being so. Surely we do not want to wear the same clothes, to have the same ideas, feelings, the same experiences and the same pictures. We can become closer by being different because it makes us going on discovering and to go into more details. The being different encourages us to be aware of one another and to

search after the reasons of his “being different”. I allow myself to conclude with a paraphrase of the statement that “the beauty is in the unique character”. Keeping smiling permanently also does not mean being always “happy”.

*Dear Ladies and Gentlemen, we would like to share your understanding of the topic at our BIB International Symposium. I thank Mgr. Viera Anoškinová for preparing the symposium and I thank you for your inspiring contributions. I believe that in the world of arts and so in the world of illustration as well the “BEING DIFFERENT” shall bring us closer than the GLOBALISATION could. Just through the arts we can be «closer from each other».*



International symposium BIB 2007, from the left:  
Mgr. Barbara Brathová (Head of BIB Secretariat) BIB,  
Mgr. Viera Anoškinová (Coordinator of the International Symposium)

ANDREJ ŠVEC

## Four Times Different



**Andrej Švec**  
Slovak Republik

(born in 1949 in Bratislava) is a historian and visual art critic. He has been dedicating himself to visual art of the 20th century and in recent years to children literature illustration in particular. He reviewed number of illustration exhibition events and prepared several specialized exhibitions in this field, number of them in Bibiana, the International House of Art for Children in Bratislava. He took an active part in BIB International Symposiums 1991 and 1999. He also participated in Professional preparation of BIB 1999 and 2001; worked on preparation of BIB 1999 and 2001 Miscellanies.

### Search for a basis

*Globalisation and Diversity (Being Different) in Children Illustration Book* – the theme of BIB 2007 Symposium caused kind of embarrassment to me! It focuses on *children illustration book*, but till now this theoretical forum used to focus, in accordance with BIB exhibition, to the illustration itself. *Globalisation* refers to anything our present time is represented with. A. Shevchenko (Ševčenko) understands the globalisation catastrophically<sup>1</sup>, while J. Račeková tries to find an ally in the globalisation.<sup>2</sup>

BIB 1995 Symposium was dedicated to the economic aspects of the globalisation (*Illustration as Commodity*). *Diversity* can mean an antipole to the globalisation, its positive alternative, or, inspired by V. Marčok<sup>3</sup>, I understand it only as a different concept instead of *Postmodernism*. So out topic is nothing different, only an offer to go on with our considerations related to the Postmodernism that were started at BIB 2003 Symposium. But the optic of Postmodernism and the focus on illustrated book warn me not to rush after visual art sensations of the illustration itself, as it happens by awarding prizes at BIB exhibitions, that from the outside point of view reminds us of a fair with illustrations. It was already in 1975 when J. Abelovský expressed his objections against one-sided directivity of BIB on illustration for children of lower age groups and on its visual art quality only. According to his opinion “the present time does not require beautiful children books for adult collectors of bibliophilisms but fully functional children books.”<sup>4</sup>

### Solution

In compliance with the above mentioned facts I have decided to present four possible forms of books for children and young people published in Slovakia during last years and to show the diversity of methods typical for Postmodern artefact. Among the authors there is also Daniel Hevier (born in 1955), a well-known Slovak writer and publisher of books for children. In his contribution at BIB 1997 Symposium called *New Problems of Making Books and New Strategies How to Bring Books to Young People* he said he was expecting “stormy changes in books contents visualisation. ...the current artistic illustration shall have to defend ... its status, shall have to search for the balance between easily readable sign and artistic stylisation. ...An illustration imitating kitscher pseudo-realistic world shall be less applicable, but also a no-address mannerism illustration shall have to find the market somewhere else. Book for children and young adults shall have to create a new relationship to its recipients based on mutual respect of author and illustrator’s possibilities and the needs of the addressee.” Judge yourself how Hevier succeeded to fulfil this prognosis in his own books.



### The country called Agord (Krajina Agord)

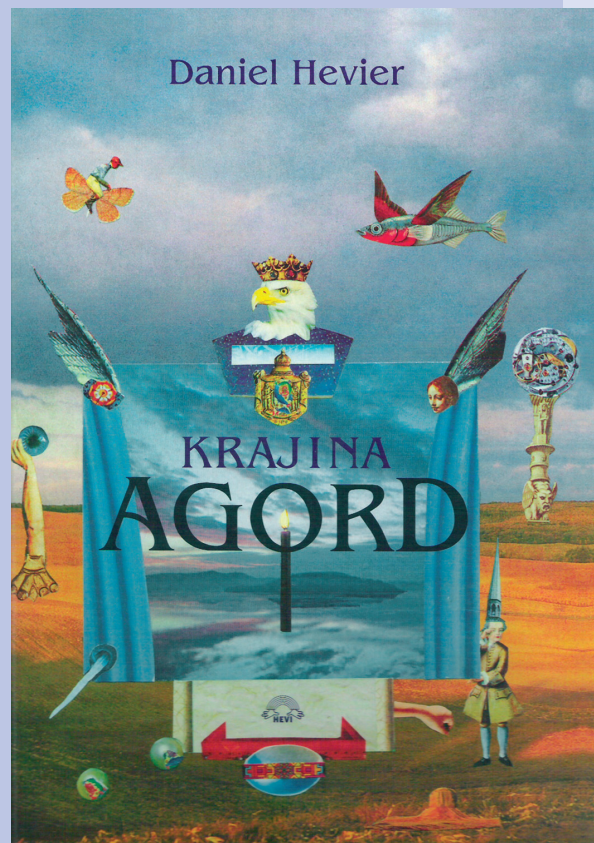
It is a book that was considered to be the best literary deed in 2001 by the literary critics. The Country Called Agord (reading backwards it means "drug/narcotic") is a unique synthesis of aestheticised play and pragmatic aspects ... Period current statement on the phenomenon of addiction is artistically stylised to the genre of fantasticism (Bibiana, 11, no. 2-3, 2003). The story hero called Lucinka Halucinka (Hallucinating Lucy) lost her way and founded her in a country full of sorrows, emptiness, nothingness and death (at the end she was able to get out). She met strange people, animals and things in this country. There is an obvious fixation to L. Carroll's *Alice in Wonderland* (1878). The structures of story episodes, characters and author's collages are influenced by a surrealistic principle of images coming out of the sub-consciousness. The psychological automatism, associativity, play directed with functions together with both formal and semantic dispositions



D. Hevier: *The Country Called Agord*, 2001



of the word, all this is subordinated to the strategic objective to create a parallel grotesque world making the sensual visions and emotions accompanying the state of addiction more concrete in bizarre images. "Hevier's book is not extraordinary due to the topicality of the theme..., but because of high aesthetic level of both literary and visual treatment of the theme (the author illustrated the book himself, he always strictly limited the volume of both illustration part and textual part by one



D. Hevier: Cover of the book *The Country Called Agord*, 2001

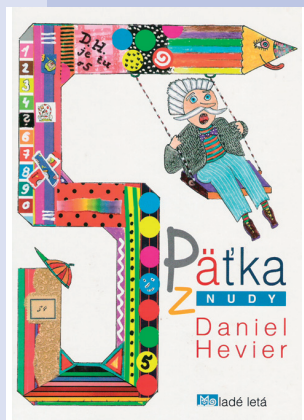
page), clear intention of the author and choice of optimal and innovative author's strategy when making the book."<sup>5</sup>

"The most important is, in principle, to gain and keep the interest of readers. Visual art plays a significant role in the process of creating a children book."<sup>6</sup>

Daniel Hevier is well aware of this and he relies on himself – he illustrated many of his books himself, except of the book *Agord* he illustrated also the book called

### The poorest grade (5) from boredom (päťka z nudy)

(Mladé letá 2005, for readers older than 8 years). And he is not, so to say an educated visual artist. But through his strategy related to creation of children book he strengthens the knowledge that the Postmodern literature is anti-elitist. This book by Hevier is made in form of an anthology of both versed and prose units of different genre provenience and thematically it is composed in accordance with the selected problem.



D. Hevier: Cover of the book *The Poorest Grade (5) from Boredom*, 2005



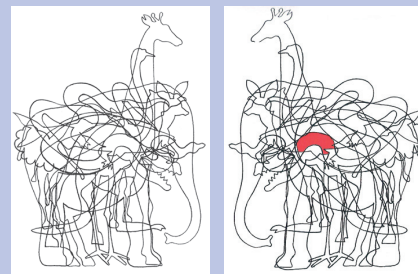
D. Hevier: *The Poorest Grade (5) from Boredom*, 2005

Number/grade five is a unifying leitmotif here. The fairy-tale *Little Clown Baby (Klauniatko)* begins like this: "Somebody could think that a clown has to study at kind of a circus school to become a clown. No way! That man is born to be a clown." And on the opposite page there is an illustration made by the author inspired by an expressive character of a drawing made by a child. Hevier, a speculator, wanted to amuse the children and definitely he had also lot of fun when making this book!

This was also the case of the authors of another book called

### Foot to foot (Noha k nohe)

published in 1996, 2nd edition in 2005 it presents itself on the cover as „one of the first conceptual books for children in Slovakia". It offers fairy-tales, actions, photo-records an interactive plays for children and their parents. It is a tracker's guide about people, animals, things and all what leaves traces. From feet and car wheels through handwriting and trace on paper to aromas and stars, traces in the air. Viliam Klimáček (born in 1958) is the author, a well-known Slovak writer and a theatre-man. *Literárna kritika /Literary Criticism/* (Bibiana,



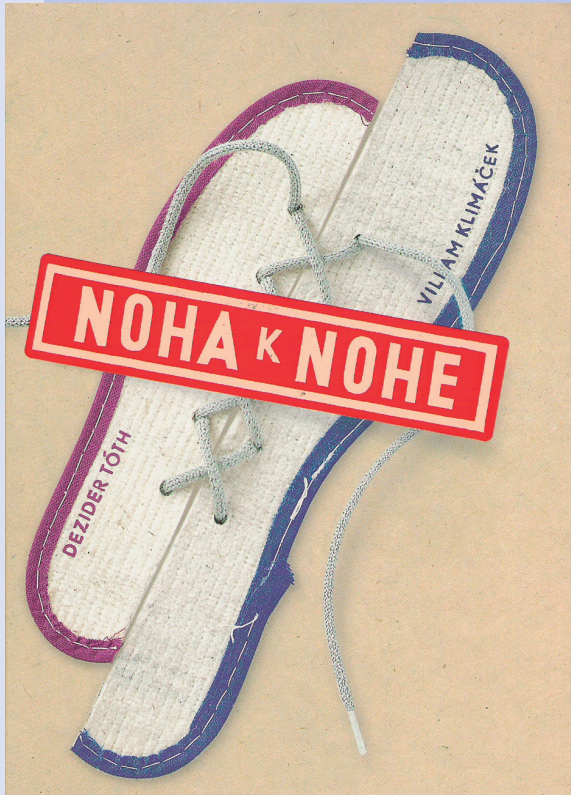
V. Klimáček, D. Tóth: *Foot to Foot*, 2005

y. 10, no. 2-3/2003) included this book among works coming out of a rich tradition of author's fairy-tale from the 70-ties to the 80-ties of the 20<sup>th</sup> century. It is indicated by use of elements of absurdity, nonsense, humour, language play in building the artistic image but also the visual part of the book (it was illus-



trated by Dezider Tóth, born in 1947) as an integral part of that image and as a result of creative communication between the author of the text and the illustrator.

Or in other words: the text in the book would not be possible without cooperation with the graphic artist and the illustrator. The book "is an aesthetic statement only as a symbiosis of the textual, graphic and visual parts that mutually commu-



V. Klimáček, D. Tóth: Cover of the book *Foot to Foot*, 2005

nicate in a way that is close to a collage. That principle is markedly expressed also in the picture part, while its textual part inclines more to a parody of themes and genres and to mystification of the reader. Different verbal variations and variations of forms on the topic of a trace became the leitmotif of the book; the phenomenon of a play is the dominant procedure. At the same time it is a play of fantasies and imagination, of inventive, sometimes crazy, sometimes poetically fragile look at ordinary things from even banally unconventional point of view."<sup>7</sup>

*Hide-and-Seek (Schovávačka)* is an example. Friend Otis likes to go to the ZOO to draw animals. He had only one piece of paper and so he had to draw all of them one on another. *Have a good look, there are nine of them: giraffe, elephant, ostrich, camel, kangaroo, stork, snake, crocodile and I shall not tell you the last one.* What can you do? To trace/redraw the animals one by one and if you succeed the book offers one puzzle more. Friend Otis drew different animals cross-wise in the picture... *Can you find it? What is it what brings them close together?*

"The book *Foot to Foot* is a Postmodern book art for children and youth par excellence, by using collage, the expression means symbiosis of various art forms, suppressing the story for the benefit of deduction, focusing the attention to the magic of the banal, mystification use of photo-documentation facts:"<sup>8</sup>

(*Wall pictures – Pictures of Walls /Múrobrazy – Obrazy múrov*). If *Foot to Foot* is addressed both to children and their parents, then the book

### **Fairy Tales for Disobedient Children and Their Caring Parents (Rozprávky pre neposlušné deti a ich starostlivých rodičov)**

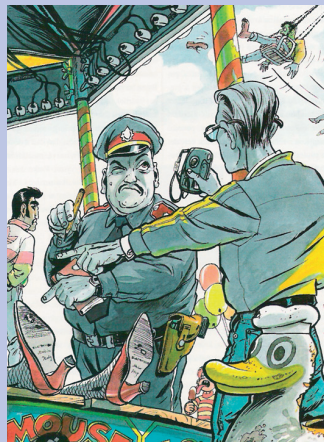
is even more addressed to the parents. Publishing this debut of Dušan Taragel' (born in 1961) is one of the most contradictory events in the 90-ties. This book corresponds with the aesthetics of postmodern with its poetic character and radical ironisation and relativisation of the values (Bibiana 11, no. 3-4, 2004). According to one critic it should better be called *The Horror-stories for Benign Parents and their Uneducated Children*. The resulting effect of the book would be not possible





J. G. Danglár: Illustration from the book of D. Taragel: *Fairy Tales for Disobedient Children and Their Caring Parents*, 1997, *Fairy-tale on Small Ferko Who Made Everithing Contraiwise*

without comics-like stylised illustrations made by Jozef Gertli Danglár (born in 1962). The illustrations visualize the efforts of the writer who lampoons the moralist model of stories for children, their threatening narrating attitude, the moralising point and draconian character of educating methods through black humour aesthetics, hyperbola and persiflage. The moving power of the story-line is an exaggerated children vice (*Fairy-tale on Small Paul and Ice-cream/Rozprávka o Paľkovi a zmrzline*), and the infirmity of the adults to educate their children depicted ad absurdum (*Fairy-tale on Small Ferko Who Made Everything Contrariwise /Rozprávka o Ferkovi, ktorý robí všetko naopak*). The problem escalation is a result of a simple sequences matching representing always a new exemplification of vice intensity and its consequences (*Fairy-tale on Small Catherine Who Got Always Lost /Rozprávka o Katke, ktorá sa všade stratila*). The hyperbola moves the inability to cope with the situation to the position of nonsense with sarcastic shading (*Fairy-tale on Dušan Who Grumbled All the Time / Rozprávka o Dušanovi, ktorý stále frflal a papuľoval*).



J. G. Danglár: Illustration from the book of D. Taragel: *Fairy Tales for Disobedient Children and Their Caring Parents*, 1997, *Fairy-tale on Small Catherine Who Got Always Lost*



J. G. Danglár: Illustration from the book of D. Taragel: *Fairy Tales for Disobedient Children and Their Caring Parents*, 1997, *Fairy-tale on Dušan Who Grumbled All the Time*

## Conclusion

Although there were efforts to interpret the illustration in Slovakia in a new way, which we could paradoxically call post-modern, in time when BIB was established (the 60-ties), the time of postmodern marked children illustrated book only in

the 90-ties. It is not easy to name the signs that characterise the “new understanding of a book” precisely. I made my task more easier using the principle *pars pro toto* – by presenting four possible forms of books for children and young people. The origin of these artefacts was marked by some postmodern methods. The topic required to concentrate on children illustration book (not only on illustration itself) and I tried not to loose the literature from my mind and I used various conclusions of literary critique. “Illustration diversity” is not born isolated from a task of literature understood in a different way and it creates a part of its external cover – the book as an artefact. A fact that the illustrator feels often a need to make the graphic design of the book belongs to the characteristic phenomena in this field in recent years. An author’s book when an artist makes everything himself may be even “more ideal”. It is typical for a poet, prose writer, dramatist, translator, publicist, lyric writer, publisher and illustrator Daniel Hevier. *The Country Called Agord* and *The Poorest Grade (5) from Boredom* free the illustration from its “exclusivity” but the aesthetic demands stay high. *Klímaček’s* and *Tóth’s* book *Foot to Foot* applies the principle of collage; it represents symbiosis of expression means of various art forms, it stimulates the typical playing activity with a child and it awakes child in an adult person. Also *Taragel’s* and *Danglár’s Fairy Tales for Disobedient Children and Their Caring Parents* are significantly influenced by the postmodern aesthetics. The writer and the illustrator parody the moralistic stories for children and complement each other in use of black humour, slapstick, comic paradox, parody and absurdity. *So what does the Postmodern in children illustration book mean? How is it demonstrated?* Referring to the fact that the postmodern defines itself – from book to book, from one case to the other, could be the answer. But the postmodern would deny itself if its own meaning would be seen only in opposition against that what have already been here (Avant-garde, Modern). It is more the inspiration, stimulus, asked question, aesthetic cognition but also excitement and entertainment what we expect from the postmodern.

## Notes:

- <sup>1</sup> *It shall be one of the victories of mankind if we manage to preserve the specifications, local colour and cultural diversity in book design and illustration in not declared fight against globalisation that brings, except of other aspects, the illustration concepts to “an average standard”. (BIB ‘99 Miscellany, p. 17)*
- <sup>2</sup> *The era of globalisation, era of electronic media and information explosion has changed our way of living, its contents and first of the entire tempo. It is natural that also the process of book production and illustration making has been influenced as well and to a large extent in a positive way. It is up to the book creators to search preferably the partners accelerating the way from a creative idea to the young reader in the civilisation attributes of our era and not the opponents devastating the emotional world of children. (BIB ‘97 Miscellany, p. 9)*
- <sup>3</sup> V. Marčok: *Roztrúsené zemetrasenie alebo O prerastaní „exkluzívnej“ literatúry pre deti postmodernou (Dispersed earthquake or On Postmodernism penetrating the „exclusive“ literature for children)*. In: *Bibiana*, 8, no. 2, 2001, pp. 9-15.
- <sup>4</sup> J. Abelovský: *Bienále ilustrácií Bratislava ‘75 (Biennial of Illustrations Bratislava ‘75)*. In: *Výtvarný život*, 20, no. 10, 1975, p. 10.
- <sup>5</sup> Z. Stanislavová: *Od estetizovanej hry k estetickému poznávaniu. Literatúra pre deti a mládež 2001 (From an Aestheticised Play to Aestheticised Knowledge)*. In: *Bibiana*, 9, no. 2, 2002, p. 2.
- <sup>6</sup> M. Veselý: *Hodnota kontinuity. Knižná ilustrácia 2003 (Value of Continuity. Book Illustration 2003)*. In: *Bibiana*, 11, no. 2/2004, p. 38.
- <sup>7</sup> Z. Stanislavová: *recenzia knihy (review of a book)*. In: *Bibiana*, 5, no. 1, 1997, p. 54.
- <sup>8</sup> *Ibidem*, p. 55.



International symposium BIB 2007, from the left: Ing. Peter Tvrdoň, Mgr. Barbara Brathová, Mgr. Viera Anoškinová, PhDr. Andrej Švec





International symposium BIB 2007

RANKA JAVOR

# Svjetlan Junaković, the Winner of the First Croatian Biennial of Illustration and Candidate for H. Ch. Andersen Award



**Ranka Javor**  
Croatia

(born in 1953 in Zagreb, Croatia). She is a library advisor. She studied comparative literature, art history and librarianship, and she has been systematically monitoring publishing activities for children and youth, as well as children books illustrations. As a director of the Croatian Children Book Centre in Zagreb Municipal Library (Croatian IBBY Section) she manages the international co-operation and promotion of Croatian artists (H.Ch. Andersen Prize, IBBY Honour List etc.). Ranka Javor is an author of several texts on reading, literature for children, illustrations and books for children. She works as an editor in publishing houses in Zagreb: Kašmir promet, Mozaik knjiga, Profil International and Katarina Zrinski in Varazdin.

## Svjetlan Junaković's contribution to literature for young people

Svjetlan Junaković today holds first place among Croatian book illustrators. As an artist he grew and developed within the challenging European and world art scene. He trained as a sculptor in Italy at the Accademia di Belle Arti di Brera in Milan but underwent an intensive reorientation to drawing and illustration after several month's stay in a studio in Paris in 1990. Although he lives and works in Croatia he had his first solo exhibitions in Germany and Italy. He has drawn and illustrated ever since his secondary school days but, as an artist of great creative energy, he has tried out all the artistic disciplines and been an intensive draftsman, painter and sculptor, always searching for new forms of expression.

He is exceptionally productive as an illustrator. During the last twenty years he has illustrated more than 300 books and picture books in several languages and for several well-known publishing houses (*Bohem press*, Zürich, *Franco C. Panini*, Modena, *ÓBV*, Vienna, *Langenscheidt – Longman*, Munich, *Edition Helbling*, Innsbruck, *Cambridge University Press*, London, *Galimard*, Paris, *Milan press*, Toulouse, *Il castoro bambini*, Milan, *Mladinska knjiga* and *Slovenska knjiga*, Ljubljana, *Messaggero*, Padua, *OQO*, Povevedra etc.). He also publishes with several publishing houses in Croatia (*AGM*, *Profil*, *Školska knjiga*, *ABC naklada*, *Znanje*, *Algoritam*, *Naklada Fran*, *Alfa*, *Konzor*, *Mozaik knjiga*, *Meridijani*, *Kigen* etc.).

Junaković is an enquiring artistic spirit continually playing and experimenting in his search for his own personal vision and the presentation of human truths, and his books are created equally for both children and adults. His bibliography shows that he was not only an illustrator of literary works and children's picture books but also for adults, school text-books, popular science and teaching works, he also made posters and illustrations for newspapers and periodicals. Junaković is totally dedicated to his work and refuses nothing. In this he is like the old masters whose greatest works were often the result of commissions. As a restless soul in the world of illustration he is never contented with what he has achieved and for him a new book is a challenge for new experiment and exploration.

Among world illustrators he has come to the fore as the author of the well-known *Bohems Tierleben* series of nine original picture



Svjetlan Junaković: Africa

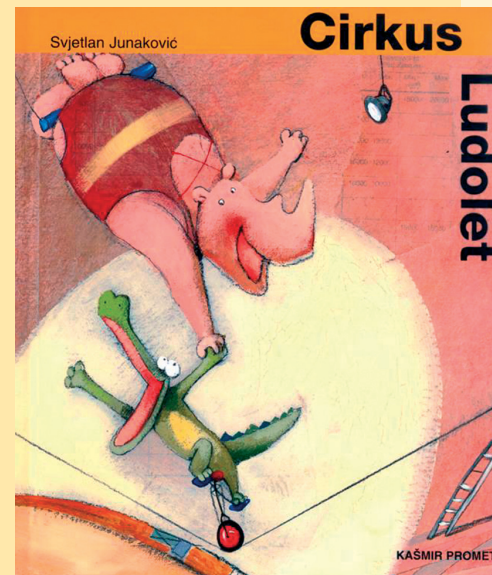
books published by *Bohem Press* in Zurich, which has been published in more than 20 languages. For these he was awarded the BIB Plaque in 2001, the Premio citta di Bari 2003 and the Oita Biennale Prize in Japan 2004. Throughout the edition books are perceived as works of art, which is an expression of Junaković's sculptural feeling for form. Playing by opening and unfolding pages is a game in space in which a surface must be outspread and the picture multiplies and overlaps. These are books of original tales of his own based on visual associations, puzzles and an expression of his witty approach. There is also a play element and humour, so understandable for children (and not only children), which is one of the basic characteristics of Junaković's style. He uses the language of art to express a refined feeling for parody and satire. The way he plays with the solution to riddle pictures amuses us but at the same time sharpens our perception and imagination (as for example in *Wasser, Ski und Sportkanonen*). It is his special and marked way of

using play and humour that allows us to include Svjetlan Junaković among writers for children and young people.

His skilled draftsmanship and his artistic skills come to expression both in the design of his books and in the illustrations, which often suggest multiple meanings. The one in the text may be reinforced or negated by the pictures. To his pictures he often adds writing of his own reflections his own thoughts or a commentary. Such additions are an integral part of the composition and sometimes include cuttings from various newspapers, letters, entrance tickets or other material that came to the artist's hand.

The interaction between word and picture are most forceful when the story he tells is his own (such as in the picture book *Ljubav spašava život /Love Saves Lives/* and the already mentioned edition *Bohems Tierleben*).

These multiple meanings, originality and reader interaction, such basic determinants of contemporary picture books, especially come to expression in Junaković's most recent book *Velika knjiga životinjskih portreta* (Big Book of Animal Portraits). An artist

Svjetlan Junaković:  
*Cirkus Ludolet*



who delights in playing with forms and meaning he is here playing with the great works of portraiture.

The book arose from his feeling of being part of the world family of artists, and his belief that illustration is above all art and that every picture book or illustrated book is a "little travelling gallery". In this book he realised a special form of dialogue with the portraits of the old masters. His search for portraits of animals includes elements of fable, parody and satire. The book expresses both his wonder at the paintings of the past and his confidence in a free rein for the reach and discovery of his own art. The language is that of the fable, but is also a satirical commentary on the nature of people and on contemporary reality. The illustrations offer readers rich possibilities of a wide range of experience. It extends from a sophisticated visual culture and literacy to an understanding of the aesthetics and poetics of various periods and individual artists and is a realisation of Junaković's own artistic skill. In these illustrations he has managed to include all his rich experience in drawing, painting and sculpture.

Junaković through the refined formation of his books has achieved a high position on the contemporary world scene of illustration.

This can be seen by the inclusion of his work in the most prestigious international fairs in Bologna (1995, 1997, 1998, 1999, 2002, 2004 and 2005), Bratislava (1999, 2001, 2003, 2005), Sarmede (from 1998 to today), Barreiro, Tokyo (10 European illustrators) and elsewhere, as well as by the number of the most important Croatian and many international awards for illustration.

He has widened his artistic experience through teaching at the Sarmede School of Illustration, which in 2007 celebrated its 25<sup>th</sup> anniversary, and at the Zagreb Art Academy. As one of the artists selected in the Sarmede exhibition *Le imagini della Fantasia* in 2007 his solo exhibition was shown in many towns in Italy. In the same year in the Klovićevi Dvori Gallery in Zagreb, Svjetlan Junaković was awarded first prize at the First Croatian Biennial of Illustration, which was followed by a solo exhibition at which he was able to present the wonderful richness of his art.



**Svjetlan Junaković**

Was born in Zagreb 23 Jan. 1961. He graduated in sculpture in 1985 at the Accademia di Belle Arti di Brera in Milan and began to take a serious interest in illustration after his stay in Paris in the studio Cite Internationale des Arts where he came to know contemporary French illustration. The first book (of 11) in which he wrote the text and carried out the illustration and design was published by Franco Cosimo Panini in Modena. Since then he has illustrated many books, posters and postcards. He has continued to be active in painting and sculpture, and gained awards at the 3<sup>rd</sup> World Triennial of Small Ceramics in Zagreb 1990, for sculpture at the 22<sup>nd</sup> Salon of Young Artists 1990, and at the Triennial of Croatian Drawing in 2002.

His illustrations can be found at almost all major world exhibitions and picture books of which he is both author and artist have been published in more than 20 countries (USA, Japan, Australia, France, Belgium, Canada, Switzerland, Israel, Taiwan, South Korea, Mexico, Spain, Italy, Finland, Holland, Austria, Germany, Brazil, Argentina, Portugal, Slovenia, Croatia, the Czech Republic, etc.). In 2001 his *Animagicals* published by Hand Print, New York, was classed among the Top 10 of Amazon.com (editor's choice).

He has had solo-exhibitions in Munich, Mantua, Monza, Busto Arsizi, Lissone, Bari, Budapest, Lisbon, Zagreb, Maribor, Ljubljana, Šibenik, Varaždin ... He has received 17 awards,

outstanding among which are those in New Delhi (certificate of Honour IBBY) 1998, Bratislava (plaque) 2001, Bari («citta di Bari» for best foreign illustrator in Italy 2002 and 2003), 2004 in Japan (Oita Biennale), 2005 in Brazil (Gianni Rodari for best book-toy) and the *Zlatna ptica* (Golden Bird) special Grigor Vitez award in Zagreb 2004. In 2006 he received the *grand-prix* at the first Croatian Biennale of Illustration in Zagreb, and the Kiklop Award in Pula for the best children's book. He lectures on illustration at the Sarmede Summer School (Treviso, Italy), and at numerous workshops in Rome (Museo nazionale delle arti e mestieri popolari), Verona (Galleria d'arte moderna), Padua (Artatelier), Monza, Milan, Vicenza etc.

For a year he illustrated the covers for the weekly *Kultura* in the Croatian daily *Jutarnji list*. For a year and a half (3 terms) he lectured on illustration at the Zagreb Academy of Fine Arts. His work has appeared in many children's reviews (*Ciciban* and *Cicido* in Ljubljana, *Tobbogan* and *Toupie* in Toulouse, *Smib* and *Modra lasta* in Croatia). Besides his work in children's books, he has done the illustrations and title pages for a number of books for adults (Josif Brodski, AGM, Zagreb, Walt Whitman, Pесо, E. A. Poe, etc. for Konzor, Zagreb), and many posters and illustrations for women's magazines (*Elle*, *Viva*).

### Svjetlan Junaković – Awards and prizes

1990 3<sup>rd</sup> World Triennial of Small Ceramics, Zagreb, Croatia

1990 22<sup>nd</sup> Salon of Young Artists (sculpture),  
Zagreb, Croatia

1993 Ivana Brlić-Mažuranić Prize for textbook illustration  
*Hopscotch in English*,  
Verica Zorić, Zagreb: Školska knjiga, 1993, Croatia



Svjetlan Junaković:  
*Big Book of Portraits, Hermelin*



- 1997 **Grigor Vitez Prize** for illustrations in *Izabrane basne* (Selected Fables: Aesop, Krylov, La Fontaine), Zagreb: ABC Press, 1997, Croatia
- 1997 **Ivana Brlić-Mažuranić Prize** for illustrations in *Izabrane basne* ( Selected Fables: Aesop, Krylov, La Fontaine). Zagreb: ABC Press, 1997, Croatia  
*Čarolija ljepote, čarolija dobrote* (Magic of Beauty, Magic of Good), Mira Krajačić Beutz, Zagreb: Školska knjiga, 1995, Croatia; New Delhi, India
- 1998 **Grigor Vitez Prize** for *Bajka o ribaru i ribici* (Fable of the Fisherman and the Fish), A. S. Pushkin, Zagreb: ABC Press, 1998, Croatia  
*Izabrane bajke* (Selected Fables: J. and W. Grimm), Zagreb, ABC Press, 1998  
*Otvori prozor proljeću* (Open the Window to Spring), Grigor Vitez, Zagreb: ABC Press 1998, Croatia
- 2001 **Plaque BIB 2001 – XVIII. Biennial of Illustrations** Bratislava:  
*Roter Frosch, grüner Flamingo*. Zürich: Bohem Press, 1999  
*Mit Pauken und Trompeten*. Zürich: Bohem Press, 1999; Bratislava, Slovakia
- 2002 **3<sup>rd</sup> Croatian Triennial of Drawings**, Zagreb, Croatia
- 2002 **Grigor Vitez Prize** for picture-books:  
*Sretan rođendan* (Happy Birthday), verses to illustrations by Tito Bilopavlović, Zagreb: Kašmir promet, 2002, Croatia  
*Cirkus Ludolet* (Ludolet Circus), verses to illustrations by Tito Bilopavlović, Zagreb: Kašmir promet, 2002, Croatia
- 2003 **Fantasia – citta di Bari**, Italy, for the book *Faccio sport*, Bohem Italia: Padua, for the best illustrator in Italy in 2002
- 2003 **Special Grigor Vitez award “Golden Bird”** for:  
*Kako živi Antuntun* (How Antuntun Lives), verses by Grigor Vitez, Zagreb: Profil International, 2003, Croatia  
*Zlatna lađa* (Golden Boat), verses by Vladimir Nazor, Zagreb: Profil International, 2003, Croatia  
*Krokačev TV kanal* (Krokač’s TV Channel), verses by Tito Bilopavlović, Zagreb: Kašmir promet, 2003, Croatia  
*Oh, ti radosna večeri* (Oh, You Happy Evening), verses by Tito Bilopavlović, Zagreb: Kašmir promet, 2003, Croatia
- 2004 **Oita Biennale**, Japan, Third Prize for *Merry Christmas*, Bohem press, Zurich
- 2005 **Premio FNLIJ**, Brazil, Gianni Rodari Prize for best book-toy
- 2006 **Grand Prix – First Croatian Biennial of Illustrations**, Galerija Klovićevi dvori, Zagreb, Croatia
- 2006 **Kiklop Prize** for best book for children, Istria Book Fair, Pula, for book about Nikola Tesla *Snovi koji su nam donijeli struju* (Dreams that Brought us Electricity), Vera Vujović, Zagreb: Kigen, 2006, Croatia
- 2006 **First Prize for Illustration** at I Viaggi di Corrado Alvaro Competition, Reggio Calabria Italy
- 2007 **Primer Premio** al libro infantile major editado (The Best edited Book in Spain) for *O grande livro dos retratos de animais* (Big Book of Portraits) Pontevedra, OQO Editora, 2006

MEHRNOOSH MOSHIRI

# The Fairy Tale Land of Children And The Age of Plasma Display



**Mehrnoosh Moshiri**  
Iran

(born in 1950 in Iran). She graduated from University in Tehran; she is a graphic artist, illustrator and teacher. She cooperated with Iranian TV and Radio Broadcasting as an art director, she also worked as art director in several magazines, for others she worked as an illustrator. As a teacher she lectured photography at Tehran University and illustration and graphics at other universities in Iran. She is a member of several juries dedicating to graphic art and illustration. She wrote number of articles on art, mysticism and literature. Last but not least she works as book illustrator.

Let me begin with a poem by Frithjof Schuon (1907-1998), the foremost exponent of *sophia perennis*, metaphysician, poet and painter:

*I know not who discovered the soap bubble,  
Neither Copernicus nor Paracelsus nor philosophers full of ideas;*

*It must come from the fairy tale land of children -  
And yet it is full of wisdom,  
For it shows how a group of souls ascend to Heaven and how -  
Graces descend from heaven.*

The limits of land, sea and sky will be changed to subtle boundaries between countries and peoples, transparent and crystal boundaries appearing to have been made by glass. I see them as fragile as computer monitor screens and as delicate as waves of information moving through our atmospheric environment. I sense that nations and peoples will culturally become the citizens of a large city mysteriously and that the "uniformity" is the final goal. I clearly observe that, to cross these subtle and delicate boundaries, even next door neighbours can hardly get in touch with each other; they need to take great pains to get a "visa", "to be authorized to enter". Various languages are changing to pictorial signs throughout the world and nobody has ever anything to say to others. The first victims of this pseudo-cultural "uniformity" are the children of our countries. As metamorphosed beings they will be hypnotized by the senseless swing of illusory images. Then, the artists of this "plasma globe" including the Japanese, Iranians, the Chinese, the Turkish, Indians, Africans and Europeans as well as the Christians, Buddhists and Muslims equally influenced by the 'rules of uniformity', will think, act and express like each other. If something were to remain of their very 'identity', it would be in the outer appearances, superficial, inferior, and vulgar. The nature of the art of any nation and culture depends on such essential matters as thought, religion, language and tradition. As these are more "interiorized" and "authentic", its art will be displayed as more brilliant and distinguished. And as they are annihilated, the produced art is not distinguishable from the art of other nations. Today we can easily see the signs of the disappearance of innate characteristics of each nation's art and its annihilation-absorption into the pseudo-art of a "global, all-inclusive culture". I firmly believe that this "all-inclusive culture" that is spreading with an amazing speed, sooner or later, will swallow the identity of the whole artists of the world.



Mitra Abdallahi,  
illustration to the book Atcoosa Salehi:  
*Mesle Hame Amma Mesle Hich*

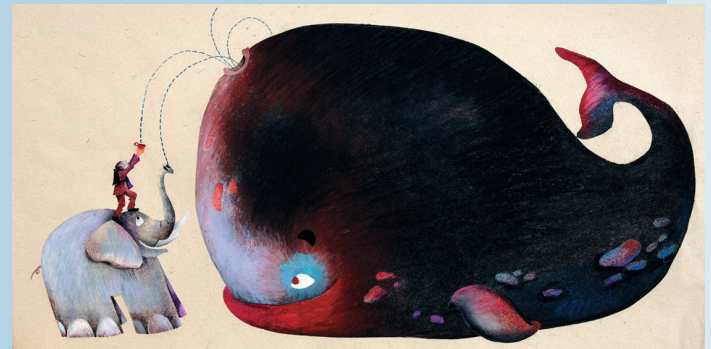


Alain Bailhache, illustration to the book *D. Doost*

This “modern phenomenon” and this “**huge globalization**”, hanging in the air, will ultimately put an end to any positive demarcations. This uniformized, all-inclusive culture is essentially based on “novel idea”. This is proved by the prize-winning artistic works presented to the worldwide exhibitions and we have witnessed the judgments over the last years. If an artist dares to create a lively and pleasant atmosphere through illustration, as we experienced during our own childhood, his work will be judged as antiquated and out of date. For he has not propounded a “novel idea”. On the contrary, we find that based on his/her own individual illusions, everyone has the courage to impose “some novel ideas” on children’s literature and illustration as artistic works, without taking into consideration the unavoidable consequences of such works. In this “chaotic fair” any commodity that is more unusual and strange will attract more customers. Only “novel ideas” are considered irrespective of the quality, yet the quantity is uncontrollable.

Contemporary art is fundamentally influenced by the “firm belief in the idea of propounding novel ideas”. And “magic” – a “modern superstition” rising through an eccentric act of “breaking with tradition”, just propounding “novel ideas”, just saying “original words” – is a worldwide epidemic of this maleficent “uniformity”. It will completely obliterate all cultural diversities. But this worldwide dangerous epidemic will hit basically children and ultimately affect them, **as history has continuously witnessed children being sacrificed by self-centred thoughts.**

The colourful spring garden of my nation’s fairy tales – as well as yours – is approaching the autumn and instead of red and white birds and green parrots, black ravens will be singing. Gentle meadows of childhood that, before reaching adulthood, remind us of the Lost Paradise, will be in danger of poisonous attacks and the blue firmament of tales will be darkened by the invasion of strange birds and insects created ceaselessly by certain artists. The limpid fountains of songs will be muddied. The tastes of the children will be greatly distorted by awful and unlimited illusions. In my opinion this is an alarm bell that needs to be seriously taken into consideration. Judges and supervisors of the artists of any nation must think of the peril, particularly those who are regarded as true inheritors of culture and tradition as well as the real custodians of ancient civilizations. Let us restore the freshness of the fairy tale gardens and its sur-

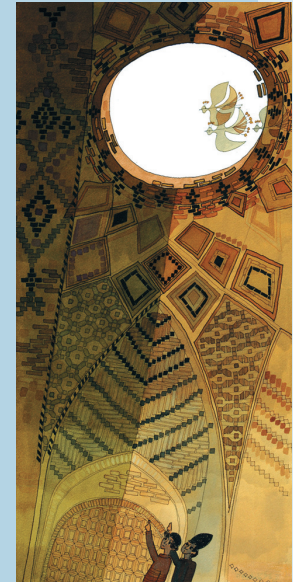
Lili Derakhshani, illustration to the book Sayyid Saeed Mashemi: *Piade ro sholough*



Negin Ehtesabian, illustration  
to the book Ali Asgar Seyd  
Abadi: *Esmé to Chist Dohhtar*  
*Koochooloo*

rounding meadows. Let us adorn the sky with colourful clouds and hold a celebration there among the golden rays of sunshine and rainbow, in the midst of the joyful ascension of soap bubbles. Let us return the mermaids to seas. Let us not permit that birds and animals as well as heroes of the stories who act as the symbols of the hidden spirits of Nature and each bears a “transcendent immanence”, be metamorphosed through this maleficent practice of inversion. Let us not permit ‘Beauty’ to become ‘the Beast’. Let us not permit “the lion” the majestic king of forest to be miserable, but the fox who has been playing the part of a “cunning” to be displayed as an intelligent prince. These inversions with which we are facing today, will confuse the minds of children so that they will hardly be made up for in future.

Rumî, the celebrated Sufi saint, gnostic, poet and storyteller of my country, and the speaker of my language, who generally expresses transcendent wisdoms in the form of narrative poetry, has a story that I would like to quote it briefly for you: ‘A certain man whose occupation was to tan hides, was habituated and accustomed to the smell of blood, and dug. Once, he came into the market of the perfumers. The scent of nightblooming flowers, musk and sandalwood was wafted through the air. Do you know what happened? He suddenly fainted and sickened on smelling the musk and fell senseless’. Do you know why? Because he was accustomed to the dog’s dung and bad odour. So, he had forgotten the reality of the scent of perfume. Now that we have come together here, it is our duty, as authorities and selected judges of child and teenager illustration, not to let the presented works to make the happy world of children unsafe and sorrowful. The children should awaken from their nightmares. Let us take a nice gift from Bratislava for our country’s children, as we ourselves had it once.



Hale Ladan, illustration  
to the book Noreddin Zarrinkelk:  
*Ghazieb fil o fenjoorr*





Location decoration BIB 2007

YUMIKO BANDO-SAITO

# Globalisation and Differences in Children's Book Illustration:

## A Look at Prize Winners and Candidates from Japan for the Hans Christian Andersen Awards



**Yumiko Bando-Saito**  
Japan

(born in 1940 in Soul, South Korea). She studied English literature at Waseda University in Tokyo. She is a co-founder of a literary agency (Japanese Centre of Foreign Rights). She worked as a general secretary and founder of Japanese IBBY Section. Since 1995 she has been in National Committee for BIB. In her works she dedicates to illustration books and their history. Since 2002 she is the organiser of „BIB Japan“ exhibition.

First I would like to express my thanks to the organizers of this Symposium for inviting me to make this presentation. I am very pleased to have this opportunity to introduce sev-

eral important Japanese illustrators and their works from the perspective of “Globalisation and Differences in Children's Book Illustration.”

Since 1962, Japanese writers and illustrators have been nominated for the Hans Christian Andersen Award. We are proud that three Medalists have been selected from these candidates, including two illustrators, Suekichi Akaba and Mitsumasa Anno, and the poet Michio Mado.

Today I would like to focus on contemporary picture book illustration in Japan through the artwork of the two illustrators mentioned above as well as that of Akiko Hayashi who was nominated in the illustration category for the 2008 Hans Christian Andersen Award. As the historical and traditional culture of every country is reflected in its contemporary art, let me begin with a brief history of children's book illustrations in Japan.

One of the earliest examples of an illustrated book in Japan was “*E-inga-kyo*”, a hand-painted picture scroll produced in the Nara Period (710-794) which depicts the life of Buddha and the Buddhist doctrine of cause and effect. It is said to be the oldest 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*, *Shigisan Engi-Emaki* (A History of Shigisan Temple), and *Choju Giga* (Animal Cartoons drawn by Bishop Toba). Once again, none of them were aimed at children, but the illustrations enhanced the storytelling aspect of the contents and made them accessible to people of all ages.

The Muromachi period(1338-1573) witnessed the development of a flourishing culture unique to Japan, which grew out of earlier cultural imports. These new developments included Zen Buddhism, tea ceremony, ikebana (flower arrangement), garden design, Noh and sumi-e (monochromatic ink paintings). By this time, the political and social power of the nobility had begun to decline while merchants and other citizens were beginning to acquire sufficient wealth to enjoy cultural pursuits and share them with their children. Collections



Akiko Haiashi:  
*Kon and Aki*



Akiko Haiashi:  
*Asae and Her Little Sister*



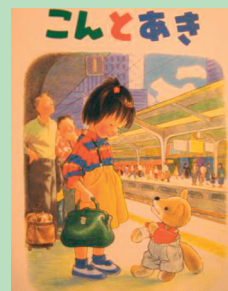
Akiko Haiashi:  
*I Love to Take Baths!*

of short stories known as *Otogizoshi* were published in narrative picture scroll form with hand-painted illustrations. *Otogizoshi* included a wide range of popular stories from as far back

as the 14<sup>th</sup> century which had been passed down orally or previously published. In the early 17<sup>th</sup> century a new genre of children's books known as *Nara Ehon* and *Tanrokubon* began to emerge and they included "*Nezumi-no-soshi*" (The Tale of the Mouse) and "*Kumano-no-Honji*" (The Tale of Prince Makada), as *Tanrokubon* "*Gikeiki*" (The Great deeds of Yoshitsune).

During the 17<sup>th</sup> century, a new technique developed called *Tanroku-bon* in which black-ink block prints were hand-painted with red, green and yellow, but this style lasted only a short period and was replaced by the *ukiyoe* technique of wood block printing in the 18<sup>th</sup> century. Influenced by *ukiyoe*, many *Otogizoshi* were printed in booklet form. Among them, *Akahon*, which means red book, contained juvenile literature and such classic children's folktales as *Saru Kani Gassen*, *Karekini Hana Sakase Jiji* and *Tadatoru-yama no Hototogisu*. This was the first golden age of children's literature in Japan. During this period, children were also entertained and educated with *Omocha-e* (toy pictures), single multi-coloured woodblock prints produced with *Ukiyo-e* techniques. But the popularity of this kind of illustrated storybook decreased after the Meiji Restoration in the mid-19<sup>th</sup> century.

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 and 1930s, which was a second golden age for illustrated children's books in Japan. A great



Akiko Haiashi:  
*Kon and Aki*



Chiyoko Naktani: *Hippopotamus*Suekichi Akaba: *Suho and His White Horse – Mongolian Folktale*

variety of illustrated monthly magazines such as *Kodomo no Kuni* and *Kodomo no Tomo* were produced for young children as well as beautifully designed and illustrated hardcover and serial editions of both Japanese children's books and translations of foreign works. Translations into Japanese focused on children's classics and literature from Western countries.

Subsequently, however, the publishing industry 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 revived and entered a new period of development.

After World War II, Japanese young people had access to an increasing variety of picture books by foreign writers and artists in translation. A huge number of illustrated books were imported after the 1950s so that there are now Japanese editions of the world's most famous works from Beatrix Potter's *Peter Rabbit* to M. Sendak's *Where the Wild Things Are*.

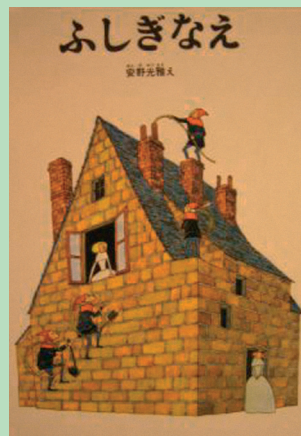
As for the export of Japanese works abroad, the first Japanese illustrated books to be published internationally were *chirimen-bon* in 1885. This is a series of 20 Folktales from Japan with illustrations by Eisai Kobayashi. Editions translated into English, French, German, Dutch, Spanish or Swedish by priests, scholars or writers were published in Japan. The series

was successful in the European market and I believe it represents the first step in the globalization of Japanese children's books.

While comparatively few works of Japanese literature have been published in Western countries due to difficulties in translating from Japanese into European languages, many illustrated Japanese books have been published in different countries, especially since the 1960s. These include such works as Chiyoko Nakatani's "Hippo" series, Kota Taniuchi's "Boy on a Hill Top" and others, Mitsumasa Anno's "Anno's Journey" series, Kazuo Iwamura's "The 14 Mice" Series, and Akiko Hayashi's books.

But not all Japanese picture book writers and artists are successful overseas. Suekichi Akaba, who won the Hans Christian Anderson Medal in 1980, creates his own art world for children's books, applying a very Japanese technique and style of monochrome painting (*sumie*) or design influenced by traditional expressions seen in picture scrolls and *yamatoe* / *Otsue* or traditional stage designs for *Kabuki* and Japanese dancing.

He has dedicated himself mainly to illustrating Japanese folktales as well as some Chinese folktales and legends, and also applies his artistic technique of stage design to illustrating

Mitsumasa Anno:  
*Strange, Strange Pictures*

his original stories. He has been awarded numerous national prizes for his exquisite illustrations in Japan and his picture books have been loved by young people from generation to generation since the late 1950s when his first book was published. Few of his books, however, have been translated and published in other languages and, although he received the Hans Christian Andersen Medal, he was never received any BIB awards. Similarly, it seems that the works of Yasuo Segawa are also difficult to translate into other languages, despite the fact that he was awarded the Grand Prix for “Fushigina Takenoko” (Taro and the Bamboo Shoot) as well as several other awards at subsequent BIBs. I often wonder why their books are not published in other countries. I am sure that it is not due to any fault in the quality of the art and illustrations. Perhaps the stories are too Japanese, too traditional or ethnically specific to appeal to young people in other countries. It therefore seems to me that the globalization of picture books is not dependent on the quality of the artwork but rather on its translatability into other languages and cultures.

In contrast to Akaba and Segawa, Mitsumasa Anno uses watercolor to create a very modern or European style and design for children’s books.

His art can be compared with such Europeans as Boutet de Monvel from France or Kate Greenaway from Britain, whose works have been very popular in Japan for a long time.

Mitsumasa Anno:  
*Anno’s Alphabet*



I believe that this is why Anno’s books have been successful not only in Japan but also in many other countries since the 1960s’. Looking at his illustrations, they seem very European but at the same time their delicate lines and soft water brush colours are very Japanese and their composition is reminiscent of the artistic tradition of *Ukiyoe* and Japanese painting. This mixture of different elements from Japanese and European culture may explain the universal appeal of his art. In the last 30 years, more than 20 of Anno’s titles have been translated into other languages such as English, French, Spanish, Danish, Korean, and Chinese. This is a successful example of globalization.

This year the Japan Section of IBBY nominated Akiko Hayashi for the Andersen Award in the illustrator category. She was chosen because she meets the highest standards of artistic expression and her illustrations inspire the hearts and minds of children. Her style of expression is rooted in such works as those by Beatrix Potter or Elsa Beskov from the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

Of her entire collection of 38 titles, 28 have been translated into more than 10 languages. Why does her work enjoy such international popularity? Mr. Tamura, an editor with Fukuinkan Shoten, Tokyo, has made the following analysis:

1. The foremost quality that distinguishes Hayashi’s picture books is her exquisite portrayal of human characters.
2. Her style brings her characters vividly to life for the reader.
3. Using delicate lines and soft colours, she expresses her characters’ subtlest feelings and responses in the slightest gesture or in the way a child holds his or her body.

As Tamura mentioned, I am sure that these elements appeal universally to all children from every culture and allow them to relate to and identify with the characters in the book. Mitsumasa Anno also praised her work stating that Hayashi is one of very few artists who continues to firmly believe in the individuality of her own work – not evading the competition, not using the back door, and not putting on masks or pretenses.

In addition, I believe the *content* of Hayashi's stories reaches the hearts of children everywhere. I would like to offer just a few examples here.

- I. In "Asae and Her Little Sister" and "Ton Kotori" (Messages from a Stranger). Hayashi looks at aspects in the daily life of little children, which children in any country can understand.
- II. "Ofuro Daisuki" (I Love to Take Baths!), a fantasy, is also based on daily life. In this book, Hayashi represents the child's imaginary world tenderly and delightfully, skillfully projecting the world of make-believe.
- III. "Kon to Aki" (Kon and Aki) follows a young girl's journey with her stuffed toy fox to visit her grandmother in a remote town. With lines and soft colours, Hayashi deftly captures the little girl's surprise, anxiety or delight and her perception that her stuffed toy is living through the adventure with her.
- IV. One final key to the success of Hayashi's picture books is the excellent text by Yoriko Tsutsui. The quality of literature well matches Hayashi's illustrations.

A good book has a good combination of text and illustrations that convey a warmth and affection for young people. In other words, Hayashi's works delight not only the eyes but also the hearts of young readers. It is this element of her illustrations that has attracted children in different parts of the world and made her art enormously popular among young people.

In conclusion, I believe that the globalization of children's books such as Hayashi's depends not only on the quality of the illustrations but also on the content and particularly on the love they convey for family, community, society, and all humanity, along with such values as a deep concern for nature, a respect for peace and international understanding.

And it is precisely these values that IBBY (the International Board on Books for Young People) aims to promote by providing books to young readers. IBBY founder, Jella Lepmann, encouraged all adults to enhance their minds and use their

artistic and literary abilities to foster international understanding and world peace through children's books. This, I am sure, is also the objective of BIB.



International symposium BIB 2007, from the left:  
Mgr. Barbara Brathová, Mgr. Viera Anoškinová, PhDr. Andrej Švec



From the backstage of BIB 2007, from the right: Mehrnoosh Moshiri  
(Member of International Jury BIB), Ali Reza Goldozian (holder of Grand  
Prix BIB 2005) with his wife, Einar Turkowski (holder Grand Prix BIB 2007)



International symposium BIB 2007



TANJA MASTNAK

# Local practices of slovenie illustrations in global world of children's literature



**Tanja Mastnak**  
Slovenia

(born in 1962 in Ljubljana, Slovenia). In 1987 she finished her studies of art history at University in Ljubljana. She continued her studies in Prague, Budapest and Paris. In her works she dedicated to interaction of arts and politics, what brought her to genre issues study, especially in the field of art history and visual perception. At present she lectures at Art College in Ljubljana. In the field of illustration she was a jury member of the Slovenian prize „Levstikova nagrada“ for several times, for the best illustrator that is awarded every second year. She has been writing about contemporary illustration works and taking part at international congresses on illustration. She is also involved in teaching process as a mentor or co-mentor of several student's work on illustration.

Children's literature and illustrations have major importance in the development of child's perception of cultural context in which he or she is growing up and forming his or her awareness of him/herself as culturally determined human being. As Maria Novikova stressed several times in her writings, the interaction between text and illustration can be strongly affected by cultural context, particularly in case of translations of literary work illustrated by local author.

The interplay between diverse cultural contexts can be shown on the example of two authors from Slovenia: Marlenka Stupica (1927) and Lilijana Praprotnik Zupančič – Lila Prap (1955). Both authors are internationally well known and their work received several rewards. Difference between them is first of all generational. Marlenka Stupica started to publish her illustrations already in the fifties and soon became the leading author of Slovenian illustrators. Lila Prap started to publish illustrations in the nineties and gained international recognition very soon. Marlenka Stupica illustrates children's books for diverse generations, mostly for children between five and twelve years, and Lila Prap is specialized for very young children, from one to five years old. Children at very young age are not so culturally determined yet, but it is very important in which way we present them their own cultural environment. Authors of illustrations must communicate with parents, so it is even harder for them when they try to challenge, change or improve established cultural patterns, values and beliefs. In my opinion Lila Prap found very subtle and successful way how to present themes of cultural diversity to very young children and their significant adults. A contemporary approach to a global world in which we live today.

But first we should examine how society changed from the fifties by looking at work of Marlenka Stupica. Among her grand opus of illustrations I choose to present her interpretation of Pippi Longstocking by Astrid Lindgren. I choose this example because Pippi is well known character and everybody recognizes her. On this example we can clearly see how illustrations (and also the translation to the certain extent) serve the needs of culturally specific environment.

This is Slovenian version of Pippi Longstocking by Marlenka Stupica. The illustration was made in 1955, ten years after first edition of Lindgren's book in Sweden (illustrated by Ingrid Nyman). It was first published in magazine for children *Pionir*. Pippi was presented chapter by chapter in each issue of the magazine. The editor (Kristina Brenk, who was also the translator of the text) decided to employ Slovenian illustrator Marlenka Stupica to interpret Lindgren's text and not to use Nyman's famous pictures. It is very interesting that also the translation by Kristina Brenkova is adapted to specific cultural context – some of the changes were influenced by political situation – it was socialist time, p.ex. Christmas is changed into Sylvester night, but other changes are much more interesting. The translator changed Pippi's outfit completely. Instead of blue dress she wears "nice yellow dress", and instead of brown and black stockings, she wears blue underwear with white spots. The illustrator followed the description from translation.



Astrid Lindgren: *Pippi Longstocking*  
Illustration: Marlenka Stupica



Astrid Lindgren: *Pippi Longstocking*  
Illustration: Marlenka Stupica

Comparing the famous Nyman's Pippi with Stupica's Pippi we can see obvious differences. The Slovenian translation is not the only one changing the Lindgren's text. French edition even changed horse into pony, with explanation that it is not advisable to confuse children with such impossible ideas as girl lifting the horse.<sup>1</sup>

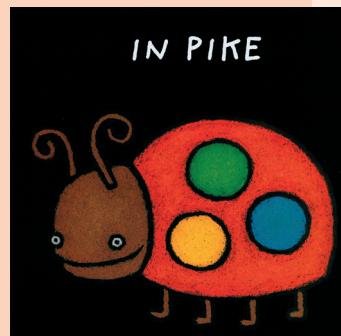
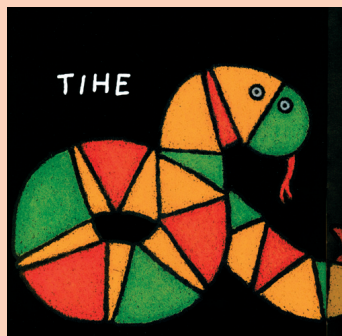
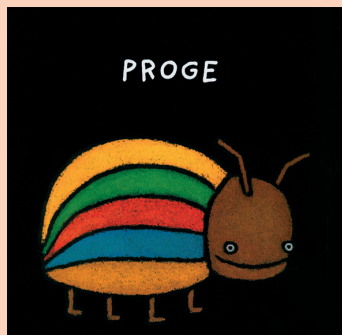
Slovene Pippi is much calmer and sweeter than Nyman's. The most illuminating is the last chapter of the trilogy of Pippi Longstocking. Each illustrator chooses part of the text that he or she considers the most relevant. In the last chapter of Pippi, the three children celebrate Christmas (or Sylvester) with delay (not on the right date) and they decide that they do not want to grow up, they refuse to become adults, so they eat magic balls which will assure them to remain eternal children. After the magic ritual (to the power of which they are all a bit

skeptical, the magic balls might have lost their power because they are a bit old – by Pippi’s words) Tomi and Anika return home and observe sadly through the window how lonesome Pippi is, all alone at her home.

It is very interesting how Stupica interpreted that chapter. The moment when children decide that they want to stay children for ever is crucial for the whole novel, but Stupica did not illustrate that event. Instead she presented the moment at Christmas tree, the warm family feeling and lonesome Pippi sitting at her window. For Stupica and for Slovenian readers who bought 15 editions of the book with this illustrations, this melancholic moment of loneliness and yearning for familiar security was more crucial than Pippi’s power to remain eternal child. Obviously the Slavonic melancholy and tradition of “yearning” is so strong in Slovenia that it was welcome to “soften” the wild, revolutionary, feminist, uprising text of Lindgren’s.

As Marlenka Stupica put it herself: “In fairytales it is not the story itself that arises my interest, but its psychological background which is hidden behind the context and gives everyone possibility to (doživeti) live it through freely as compensation in specific personal troubles and insecurities of each individual separately.”<sup>2</sup>

In the year 1955, in the same year as first edition of Pippi Longstocking was printed, Lila Prap was born in Celje. She started to work for children when her son was born. Before she worked as an architect and avant-garde artist using very radical approaches towards art. Her understanding of the world is very different from the one presented by Stupica. Marlenka Stupica is interested in tradition, family, conserving the continuity because it gives us security. She is sensible to “yearning” as most distinguished feature of Slovene character, expressed in art in so many different ways. But Lila Prap is different. She is not interested in closing inside the well know world of the known. She wants to be as open as possible. She likes contrasts and diversities, she likes challenges and taking risks. She does not communicate with our hidden fears but with our hidden courage. They both arouse our phantasies, but very different ones. If Mar-



Lila Prap: *I Like Colors*

lenka Stupica is an author who changes global themes as Pippi Longstocking within the local context, so it becomes more familiar for the local public and brings closer some features of the character which are particularly interesting for local (Slovene) public, on the other side Lila Prap is the local author who understands the world globally and she shares that with her community. They are both very well recognized outside Slovenia, Stupica because of her incredible sensitivity which makes her interpretations so unique and Lila Prap because of her power which can communicate with children all over the world.



Here we can see an illustration from one of her books: *I like colors*.

She exposes contrasts both with text, forms and colors. Her way of putting things tends to be simplistic, in a pop artistic way, very flat, with strong contours and separated colors in tradition of modernist/postmodernist style.

Among many projects by Lila Prap I have chosen her book *International animal's dictionary* which, according to my opinion, is the best example of her ever present intention to join differences, to make people understand at very early age the beauty and power of diversity. Differences do not separate us, but make our life more interesting, more creative, more beautiful and rich. Here are some examples of her work.

In her "animal's dictionary" the colors are not so contrasting any more and she introduces very interesting theme: the diversity of human language when we try to imitate animal's voices.

Lila Prap's pictures are more like signs for particular significance (signifiers) and the visual language is confronted to written language. In her work the difference between writing and drawing (or painting) is seriously challenged. Drawing with strong contours is as symbolic as letters. Especially letters of simple sounds of animal language. And particularly when we confront it with pictorial alphabet (like Chinese). She even added the flags of the countries of the specific language in use. This solution is not so good from the visual point of view, but it adds to intensify the interplay of meanings and symbols.

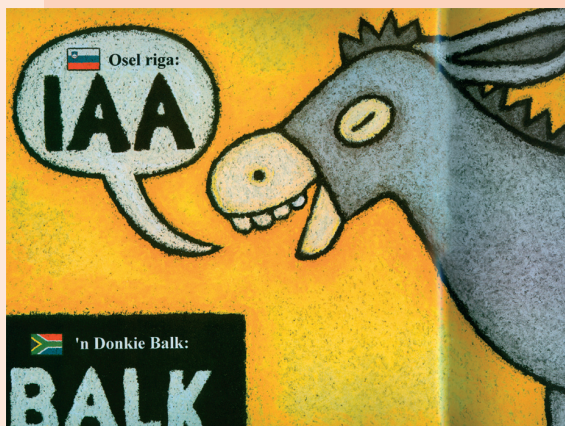
For small children it is the easiest way to recognize a two dimensional symbol in a book if it is visually similar to a real object. Such connection between visual presentation and more complicated and complex expression by letters of the same symbol is the usual theme of picture books for very young children. Interesting difference made by Lila Prap is on one hand the simplification of the language form (instead of writing "sheep", as usual, there is just the voice sheep produce: "bee"). Usually children before using the real world like "dog" will show the animal and say: "how, how". With this simplification

author is coming half way to the child helping to understand their perceptions of the world. She is also challenging the "early learning" concept which suggests to parents to avoid simpler and more playful stages of child's expressions as unnecessary. And on the other hand she offers the diversity of voices from all over the world and introduces to a child the fun and creativity of diversity.



Lila Prap: *International Animal's Dictionary*



Lila Prap: *International Animal's Dictionary*Lila Prap: *International Animal's Dictionary*

Lila Prap communicates with child very intensely and on several different levels, but she also communicates with an adult reader at the same time in many positive ways. The inter pages include the real dictionary of animal voices in forty two languages from all over the world. This could hardly be interesting for very young children, but for adults it is the source of intense fun and curiosity. Also the flag as the symbol of the symbols reminds especially the adult reader of the role of symbolic ways of expression.

On the example of work by two Slovenian authors we were able to compare the differences in presenting the cultural context caused by generational, thematic and artistic reasons.

The two artists were working in a very different political and social environment and it reflects in their perception of the world. Their choice of stories is very different, depending on the age of children – younger are more opened to new experiences (also themes of global diversity), older children are already more culturally determined and the communication has to be more subtle and introducing the new themes is more delicate. And at last they are also very different personalities and it is expressed strongly in their work and that is also the reason why both of them arouse such an interest among young and less young readers.

#### Notes:

<sup>1</sup> Marjan Marinšek: *Astrid Lindgren, Karantanija, Velenje 1997*, p. 114

<sup>2</sup> Marlenka Stupica: *Album slovenskih ilustratorjev* (ed. Alenka Veler), Mladinska knjiga, Ljubljana 2005, p. 68.

MARIA JOSÉ SOTTOMAYOR

Erasing differences,  
but being different

**Maria José Sottomayor**  
Portugal

SOTTOMAYOR (born in 1942 in Lisboa, Portugal). She graduated in pedagogy, history and art history from the Lisbon University. She worked as a librarian at the Children and Youth Library, later she started to deal with issues of literature for children. At the High School of Education she worked as children and youth literature teacher. In her lectures presented in many foreign countries she dedicated to the relationship of text and illustration, she elaborated a graphic project in Spain, Brazil and France. She wrote number of articles and critiques related to books for children and youth, both in Portugal and abroad. She was a jury member of Octogone Prize in France and curator of several exhibitions in Portugal.

It has been forty two years now, that on the odd years, and at the beginning of September, all the roads, for the ones that care for illustration on children's books, come to Bratislava. It is the opening of B.I.B. And since the first time, in 1981, I have been here discovering the originals of illustration from around

the world. I felt attracted by the rich possibility of trading; so many countries, so many works, and so many books challenging readers, written in different languages apparently impossible to cross.

But visual language did miracles, united us all in a communion that overcame all linguistic barriers, as well as ethnical and cultural, and made us come together, favouring the possibility of dialog.

At that time, globalization was barely spoken of, but the ideas on the originals were already going around on an international level, surpassing nations and making as one the writers, critics and all the visitors of Bratislava city, some of them from far away countries like mine, with a large diversity of cultures.

Since then, I have always come to the B.I.B., taking part on the Symposium, of course. This presence has been extremely important and crucial to the work I have been doing in my country and a little throughout the world. Here I learned a lot about the role of iconic language on Children's Books, with their styles, techniques, formats, sizes and thematic variety.

This year the main idea of the Symposium – Globalization and Difference on Children's Books Illustration – brought us a new challenge. I know, on the one hand, that globalization and especially the B.I.B.'s Originals Exhibition incite the accomplishment of multiple exchanges, thus making the circulation of books possible, with no further limits and boundaries, particularly due to the universal aspect of images. On the other hand, each country, each illustrator artist has his own culture, his own specificities, and his own differences. Even more remarkable differences when one talks about Art, because originality and creativity are part of it. Each book, on that perspective, is unique and different.

That's what I will try to show through the reading of two Portuguese books illustrations: "*O homem que engoliu a lua*", (*The Man who Swelled the Moon*) from writer Mário de Carvalho and illustrator Pierre Pratt, which is already an example of globalization, since the latter is Canadian and lives on both sides of the Atlantic. I shall then speak of our greatest poet Fernando Pessoa and his "*Mensagem*" (*Message*) – innovatively illustrated by Pedro Sousa Pereira.



Mário de Carvalho: *The Man Who Swelled the Moon*. Illustrations: Pierre Pratt

### Pierre Pratt (1962)<sup>1</sup>.

Graduated in Graphical Arts in the College Ahuntsic.

Was awarded with a "Golden Apple" and a "Plaque" at Bratislava's Biennale of Illustration, Slovakia, the Totem Prize of Montreuil's Salon, the UNICEF's prize at Bologna's Book Faire and other achievements.

Today, he resides in Québec and Portugal.

In "*O homem que engoliu a lua*"<sup>2</sup> surpassed barriers and plunged into the Portuguese History and Culture, so admirably understanding our way of being, our habits and uses.

With his unique and different style he is a narrating voice with writer Mário de Carvalho; they created something different that doesn't go overlooked, precisely due to its uniqueness and originality.

The story, taking place somewhere in an old neighbourhood much like the ones in Lisbon, is an open and provocative narrative about another side of everyday Life.

It's almost a journalistic narration that, through Mário de Carvalho's writing, grows into a story about complicity and ambiguity in family relations, vicinage, friendship and authority. He brings us an environment where everybody knows each other, that's why they know, or believe to know, everything about other people's lives, because they're always on top of the event...

The verbal language intertwines the narrator's speech, dialogues or fragments of characters conversations, in a colloquial and less formal language, which grants a tone of humour and criticism, that Pierre Pratt interpreted so well, describing the characters and putting us into context in different spaces – streets, alleys, and squares with its doors and windows, as well as house interiors.

The images are large paintings showing certain situations and human characters in a neo-expressionist way, by underlining multiple overall shots, close shots, simultaneous vision



Mário de Carvalho: *The Man Who Swelled the Moon*. Illustrations: Pierre Pratt



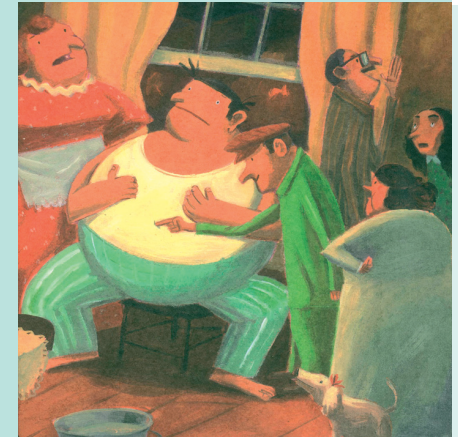
angles of the locations where the action takes place, and by exaggerating on the characters drawings, thus communicating with the verbal language.

Already on the book's cover we can acknowledge the dialogue between visual and written title, a dialogue that reinforces the message and brings out the reader's attention to the awkward. And throughout the book, the illustrator picks up that dialogue, creating a different rhythm from wide panoramas to shots more and more tightened, much from the spaces as from the human personages. With unusual angle perceptions – by the constant use of *plongés*, diminishing what he wants to show, and counter-*plongés*, expanding the size, thus providing a significant force.

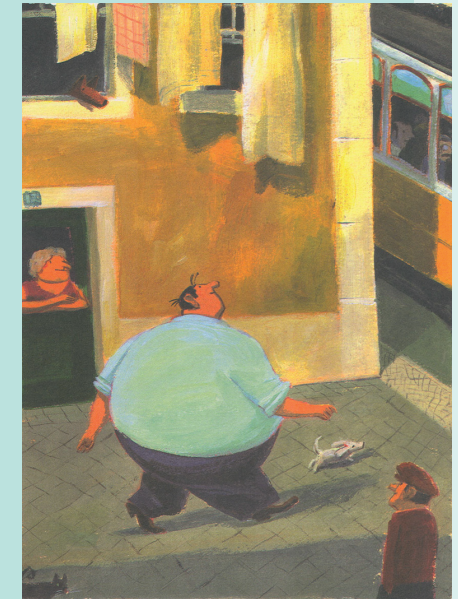
Pierre Pratt reveals us the different about life on those characters and places so particular and special of Lisbon's ancient neighbourhoods. Atmospheres can yet be found in other corners of world.

He erased yet another obstacle between languages by illustrating "*O homem que engoliu a lua*" using resources from cinematographic language, turning the reader into a spectator, inviting him to see what he imagined and to imagine what he saw, thus contributing to the attenuation of the difficulties that verbal language might bring him. I will now speak of the illustrations that Pedro Sousa Pereira (1966)<sup>3</sup>. Did a degree on Social Communication in Porto's Journalism College. did for Fernando Pessoa's "*Mensagem*"<sup>4</sup>.

It's a hard job to illustrate poetry, especially when one talks about these poems by Pessoa, with his ciphered and symbolic language, with metaphors that challenge the reader to understand them. These metaphors speak about Portugal, the Portuguese and their accomplished dream to set out and discover others. And for Pedro Sousa Pereira having done what he did, he has to love words, to know how to torn their entrails and rescue their obscure meanings, making them reachable to the reader. To do so, the illustrator penetrates the poems, comes out, and goes back again, in an elliptic that promotes image /text/ graphic project.



Mário de Carvalho:  
*The Man Who Swelled the Moon.*  
Illustrations: Pierre Pratt



Mário de Carvalho:  
*The Man Who Swelled the Moon.*  
Illustrations: Pierre Pratt

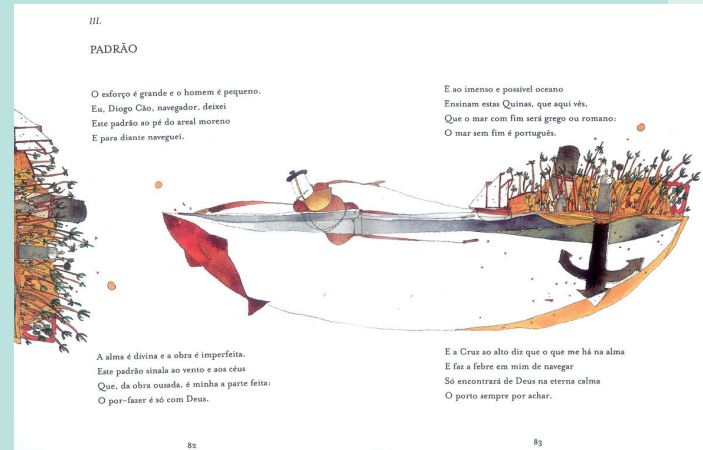




Mário de Carvalho: *The Man Who Swelled the Moon*. Illustrations: Pierre Pratt

With his rich images of eye experiences, he takes our hand and leads us to read the work without asking if we have the courage to follow the path of the verbal language. His illustrations, impressed with surrealism, explore the great variety of resources – Indian ink, water colour, *gouaches*... – to create characters that resemble small African sculptures, or stains of batik, or yet Renaissance portraits; they also look like lines that cross and connect double pages, creating a circularity that creates movement. In the same way, it incorporates fragments of the poems, making the Poet present, bringing us directly from his pen, the poem at hand or his own image. He uses spaces that seem to break the support and lead the reader even further, penetrating him more and more in the work. They also look like illustrations that break out and involve the page's blank space, either revealing either hiding symbols, juxtaposing images with distinct techniques that cause strange effects, but always captivating and defying.

In this creation, he makes distinct rhythms: either syncopated, either calm or accelerated, still in a process of revelation / concealing the messages, continuously engrossing the reader; a process supported and described in detail by his graphic project.



Mário de Carvalho: *The Man Who Swelled the Moon*. Illustrations: Pierre Pratt

It thus unleashes the reader in a constant and unfinished game, because, due to the richness of details, he is simultaneously stimulated to better focus his look and to extend it, always reformulating his reading in a new and personal way.

For all this that I have spoken of, I consider that illustrators are light beams that light when we require, because iconic language is one of the most powerful means to understand Mankind, bringing the peoples closer, uniting them.

#### Notes:

<sup>1</sup> Born in Montreal

<sup>2</sup> Porto, Editora Âmbor, 2003

<sup>3</sup> Born in Angola, Luanda

<sup>4</sup> Preface by Richard Zenith, Lisboa, Oficina do Livro, 2006