BIB 2011

23 BIENÁLE ILUSTRÁCIÍ BRATISLAVA

Biennial of Illustrations Bratislava
Biennale der Illustrationen Bratislava
Bienal de Ilustraciones Bratislava
Бьеннале иллюстраций Братислава
Biennale d'illustrations Bratislava

ZBORNÍK

Medzinárodné sympózium BIB 2011

MISCELLANY

International Symposium BIB 2011

23rd BIENNIAL of ILLUSTRATIONS BRATISLAVA

International Symposium BIB 2011

The Illustrations in the World of New Media

Miscellany

International Symposium BIB 2011
Biennial of Illustrations Bratislava

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Viera Anoškinová (Slovakia)
Coordinator of International Symposium BIB 2011

Foreword

She studied at Commenius University in Bratislava, Philosophical Faculty, Department of Theory on Visual Arts. Later a postgraduate study at Academia Istropolitana in Bratislava. Since 2001 she was a gallery director; the gallery focused first of all on graphic art works and book illustrations. She worked as a curator of exhibitions both in Slovakia and abroad and she wrote number of articles. She is a jury member at The Most Beautiful Book in Slovakia competition, Tripple Rose, Ľudovít Fulla Prize and a co-ordinator of an International BIB Symposium since 2007. She has been working with BIBIANA, International House of Arts for Children, BIB Department since 2009. She is the head of BIB Secretariat since 2010.

Illustration in the New Media is the topic of this year's International Symposium, as well as of the Biennial of Illustration Bratislava. The concept does not necessarily only mean that ever more illustrators are using digital technologies in their artwork. The topic can also be perceived so as to include children and adults alike surrounded by new media and media in general, including technologies such as television that has frequently replaced reading books, the Internet used not only to search for information but also as a new way of communicating with friends who may be near or very far or even with people we have never met. Electronic books are getting ever more common, and in theory, the e-books may replace traditional printed books.

New technologies make our lives more enjoyable and easier but at the same time they may overly consume our time; let us just realize how many hours we can spend "surfing" on the net and be not aware of time passing by. Those hours could be spent doing things with our dear ones or children, for example, readings books. A good book with quality illustration certainly attracts the attention of children and sometimes guides them to art.

Artists – illustrators may use in their works the new possibilities that modern technologies offer. But every illustration, including a purely digital one, bears the imprint of its author who has to design the illustration in her or his imagination first and then transfer it to the computer. Technology, no matter how sophisticated it may be, cannot produce a work of art without human fantasy and creative imagination. Let us allow the new media be a part of our lives but let us make these media serve us rather than control us.

I think we all are going to have a very interesting exchange of experiences, opinions and various ways of grasping the topic of our symposium. Let me express thanks to all who are here, willing to share their thoughts about this highly topical issue.

BIB 2011 International Symposium participiants

Kirsten Bystrup (Denmark)

The Illustration in the World of New Media

She is a librarian with The Children's Literature Centre in Copenhagen. Book illustrations have been her area of focus her entire life from various angles – as a librarian, reviewer, editor and teacher.

Introduction

When we are talking of the illustration and the world of new media, we often refer to the mediating of picture books and illustrated books that the new media offers, most recent are the e-books and the apps. In Denmark we have only very few picture books and illustrated books as e-books and apps at the moment, and the area is still very new and developing rapidly.

I'd therefore like to address this year's theme to another aspect of the new media, namely the use of the new media in the illustrator's working process. In this context I see the new media as the computer.

I have interviewed two Danish illustrators to see how they use the computer in their working process and to get an impression of the importance of the computer in the design process. The two illustrators are Charlotte Pardi and Lilian Brøgger. I'd like to mention that Charlotte Pardi is nominated for The Hans Christian Andersen Award by the Danish IBBY, and that Lilian Brøgger received the Ministry of Culture's Prize for Illustration this spring for her illustrations to The Sorrows of Young Werther. They are both represented at this BIB with the works I'm going to talk about.

What does Tula the Baby Snowy Owl say?

These two books have very different pictorial languages and this I why I chose them on the first hand. I thought it would be interesting getting to know the considerations the two illustrators had made in choosing their respective pictorial language. In this way I hoped to get information on the possible influence of the computer.

In my interviews I primarily asked questions on why they have chosen the given technique for making the pictures in the above mentioned books.

How do they make their choice? What does influence them? Is it the story? The author? The editor? The target group for the book? Or is it a more personal based thing as having a favourite technique that specially appeals to them?

In the following I'd like to show you examples on the working process of the two illustrators.

What does Tula the Baby Snowy Owl say?

What does Tula the Baby Snowy Owl say? is the story of the baby snowy owl who does not know what sound a snowy owl makes. But as she meets the snow hare, the snow fox and the polar bear she gradually learns, that the snowy owl does not say TAH-TAH, TEH-TEH, TIH-TIH, TOH-TOH. A snowy owl says TUH-TUH. A quite simple story told for small children at the age 2-3 years. Quite traditionally the text came first, and it was the editor of the publishing house who suggested Charlotte Pardi as the illustrator of the text as the author had an idea of the pictures as Indian ink drawings.

Charlotte Pardi made a story board that the author approved. In her choice of technique she was inspired partly by the fact that the author had written the story

in Greenland and partly by the fact that the story takes place in a landscape that is so full of snow.

You might say that the scene where the story takes place consists of only the snow and the sky.

She then decided to use the paper as snow, and in this way she had to work with the negative and the positive effect. She had the white paper and used acryl painting to form the landscape by painting the sky and putting on shadows and light.

She also set up some limitations to herself. She made a dogma: She would only use white, and blue and black and just a little bit of yellow primarily to set focus on the bill of the owls, to underline the point of the story. The white colour was the paper, the blue acryl painting and the yellow coloured chalk.

Using the white paper both as snow and as the "colour" white made good sense as all the animals in the story are white.

When the story ends the day is over and the last picture in the book shows the mother owl and the baby owl flying in the sky. Please remark how Charlotte Pardi uses the positive/negative effect opposite to the pictures in the rest of the book. Here we can see the two owls painted in black against the white moon.
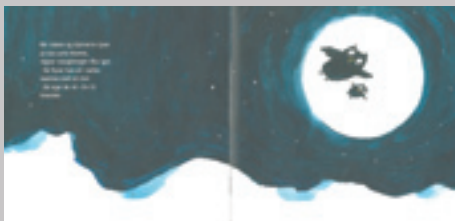
Charlotte Pardi wanted to make a spontaneous expression in the pictures and to create a feeling of the material, namely the strokes of the brush and the quality of the colour.

She is accustomed to make quick and spontaneous Indian ink drawings as a newspaper illustrator. You will notice that the contours of the snow hare are made in quick uninterrupted strokes. To achieve the same spontaneity in the colouring she made a step by step working process.

First step was an Indian ink drawing of the black lines, as you can see in this working-picture

Next step was to colour the sky. Charlotte Pardi knew that the easiest way to get a spontaneous result is having the possibility of making the colouring rather nonchalant. To do this you need to have more trials than the one an expensive sheet of expensive watercolour paper offers you. It simply does not work being nervous about getting the result you wish in the first trial. This is why she included the copying machine to take several copies on good paper. In this way she could make more attempts with the colouring and at last choose the one

she liked best – the one with the right expression of the animals, the right flow of the colour on the doublespread and the right texture of the colour.

Please remark that this way of shaping the animals with brush strokes and the blue colour gives the animals a more vivid furlike shape than a black line would be able to form.

Here you can see one of the trials that Charlotte Pardi chose not to use. Please notice that the blue colour looks more like watercolour, painted wet on wet and that it has a more sophisticated look than the one, she chose for the book.

This picture has a more rough structure, you can see the strokes of the brush, as it is painted with a dry brush. This picture corresponds/talks better to the other pictures in the book.
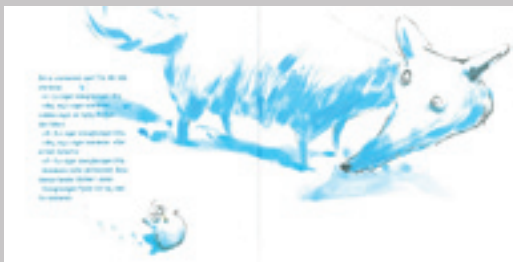
It has been essential to Charlotte Pardi to have the drawing materials in her hands, the paper in front of her and to transmit the pictorial vision from the brain to the physical movements of the arm and the hand in order to achieve a spontaneous expression that is not either planned or forced.

I asked her if she could do the same by using the computer? Her answer was no, because it is so important for her to work on the immediate impulse. She must be inside the feelings of the persons to transmit them pictorically. She will not be able to familiarize herself with these feelings for the infinite time that the computer in principle offers. She is afraid that the possibility of changing things endlessly will take away the spontaneous and vivid expression from the picture.

Den unge Werthers lidelser
*(The Sorrows of Young Werther)*

The Sorrows of Young Werther
Lilian Brøgger is also very concerned on the spontaneus and vivid expression in her pictures to the classic story The Sorrows of Young Werther. But she also uses the computer in order to achieve the pictorial expression she wants.

I am going to show you a few sketches from her sketchbook. When she develops the persons and the settings she always works in hand. The slide shows some of the first sketches for the main character, the young Werther. Lilian Brøgger has sketched on post-its and later on she has put them into the sketchbook.

And here you can see how the character develops - this is the final sketch for Werther.
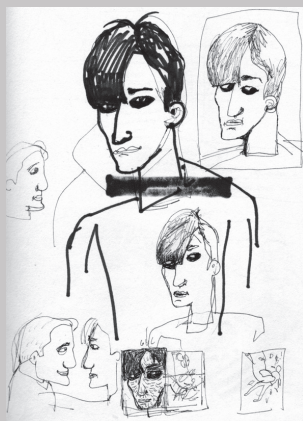
Lilian Brøgger told me that it had not at all been easy to find the right character. And I could see for myself how many trials she had made when we were turning pages in her sketchbook together.

This is the final Werther in

the book, and yes, it is the Werther from the classic story by Goethe, first published in 1774, here in a rewritten and a bit shorter edition than the original one. It is the wellknown story of weltschmertz and unhappiness as Werther falls in love with a young woman, Lotte, who does not return his feelings. He cannot get over it and finds not other solution than committing suicide.

You will notice that main character and the scene are contemporary. While the text takes place in the country, the pictures takes place in a modern city. Lilian Brøgger liked author's idea of locating the story in the 1980ies Copenhagen, referring to a Danish poet, Michale Strunge.

Please notice the structure in the grey colour in the background and the graffitti tags. Lilian Brøgger here combines backgrounds and graffiti tags she has either found on the net or photographed herself and then scanned into the computer togehter with her drawing of Werther made in Indian ink, using pen and brush.

Michael Strunge wrote poems, and he was in many ways the soul of the generation of punks. As he committed suicide in the age of 27, he holds a position of being

"the young dead" of that generation. In the National Danish Encyclopedia he is presented in this way: *"Michael Strunge is a punkblack romantic who bathes symbolistic visions in the neon light of the postmodern city".*

The Sorrows of Young Werther is from a series of world literature specially made for young people, edited by a publishing house that are specialized in literature for teaching in school. The intention is to present the young readers to some of the most essential books of the world literature in a rewritten/recreated way in both text and pictures. Just as the author Lilian Brøgger recreates and interprets the story in her own pictorial language.

The background in this picture are photos Lilian Brøgger has taken of neon signs in Copenhagen.

It is characteristic for Lilian Brøgger that she creates her own pictorial reading of the text like Werther's visit at the hairdresser's.

Here you can see the sketch from the sketchbook -

- and here you can see the final picture in the book. One thing you will notice immidiately is the great difference between the sketch and the picture in the book: Lilian Brøgger has moved her eye and looks at the situation form another angle making the picture for the book. It is almost as she is standing outside the hairdresser's shop looking at Werther through the window, with a part of the traditional hairdresser's sign at the left and the sign: Hairdresser (in Danish: frisør) above.

When you read the text you will notice another interesting think with this picture. The text does not include any visit of Werther at the hairdresser. In this way Lilian Brøgger adds a pictorial telling to the text to underline Werther's longing for Lotte.

A telling that continues in this picture where Werther is almost flying on his way to meet Lotte. Please remark the red lenses in his eyeglasses.

This picture shows his mood after the visit at Lotte's. The lenses show what has happened. They are not red any longer, they are yellow, and they reveal the love triangle.

In this way Lilian Brøgger adds an independent pictorial telling that at the same time underline the text and continues its telling.

When you look at this picture you are at once aware of the despair Werther feels. He walks towards an endless black tunnel and the shadow underlines his despairingly mood. Please notice the graffiti on the wall, saying: no hope.

This picture is primarily made in the computer. The only thing made in hand is the silhouette of Werther. The graffitti on the wall to the left is a photo which has been bent and twisted in the computer to create the perspective. The lines are slanting and crooked. His shadow is also made in the computer, it is the silhouette that has been projected up. The asphalt has been twisted and in this way it creates spaciousness and speed.

Lilian Brøgger tells, that the use of the computer in the finishing of the picture is essential for her working process. She needs the computer to reach the pictorial expression that the reading of the book has given her.

Wouldn't it be possible for you to make these pictures in hand, without the use of the computer? I asked her. Her answer was no. She has tried to, but was not able to reach the pictorial expression of the youth that she wanted to make.

The final book is a unit for Lilian Brøgger. This is why she has organized the sequence of the text and the pictures herself. This she has done manually as the context between text and pictures are so closely linked. The final organization of the book she made together with a graphic designer.

The fact that the novel is a letter novel reflects in the organization as you can see in this picture as an example of how the book represents a unit of pictures and text in all respects. In this way this novel for young people in many ways comes up to the definition of a picture book, and I'd like to quote Barbara Bader when she says: *"A picture book is text, illustrations, total design"*.

Conclusion

As we have seen these two illustrators have a different approach of using the computer in their working process.

One of them does not use it at all, while the other one needs it to gain the pictorial expression she wishes.

Is it a question of generation? Does the younger generation prefer the computer while the older one keeps to the manual process?

Talking of these two illustrators it is the other way round.

Lilian Brøgger is the elder generation, 60 years old, while Charlotte Pardi is the younger, 40 years old.

The question is what answer you would get with still younger illustrators who have been familiar with the computer all their lives.

It is an open question.

I think however that working with the materials in the hands, having the Indian ink, the pencil, the brush, the colour and the paper in front of you and transmitting the pictorial vision from the brain to the physical movements of the arm and hand will survive.

The computer offers new and other possibilities in the making of pictures but I do not think it will ever replace the manual working process.

My guess is that the two ways of working will stay parallel also in the future.

Janine Despinette (France)

The Illustration and New Media

She is a reviewer of young people's literature and many of her reviews on print materials for children and youth were published in French and international journals. She was a member of various juries for literary and graphical work competitions in France and abroad.

The persons that frequently visit manifestations and other national or international seminaries, just like we do, should have most probably remarked, since several years, an infinite number of READING propositions for children on different aids, material, plastic, light screen with fixed or moving pictures and often cd-roms for audiovisual support.

Like me, people know that a systematic analysis of editorial production usually leads to an interrogative perplexity rather then an answerable affirmation and is faced with problems of visual communication that provokes overlaps and telescoping of MULTIMEDIA FIELDS.

The CYBERSPACE is less and less virtual and permits the development of inter-active expressions which are borrowed from animated televisual filmed pictures or from theatricals. It is also possible to remark that publishers ask to designers to picture books in a new graphic or plastic exploitation that potentiality reflect their own imagination.

The actual trend is a graphic style and an illustration consisting of a fleeting attraction power often directed towards a relation of reading that is nearer to reading a magazine than reading a BOOK. But the phenomenon of fashion which has a more and more speed in tempo is not at the same time an epiphemenon of the constitution of basic collections for a publishing house. Publishers search to win the loyalty of potential readers during several years, trying to cover the maximum of ages and various reading experiences.

Now, it seems normal that reading apprenticeship of PICTURES and SOUNDS is integrated in the teaching at the same title as the writing WORDS.

In universities, teachers of comparative literature have perceived that the interest in the development of Internet Multimedia does not become an unbalancing risk for literary and artistic culture but could be perceived as a real aid of positive discovery in the necessary relationship with different people than ourselves, nearby or somewhere far in the world.

The children are always stories-lovers. For them, the most important is to understand the creators language that writes or draws for them. The contemporary

writers have made a work of revival in writing equal to work illustrators and (graphistes). The author dreams up a todays literary genre and it is clear that Hypertextes on logicals or on interactive on line Books on the Net now are gone from experimental stage to prototypes.

The magazines make this demonstration on paper or on TV screen. The publishers change the look of their production due to usage knowledge by theirs (graphistes) and theirs model makers.

I guess that for all of us, the picture book is perceived as an artistic object (by the writer, the poet, the graphic illustrator or the painter artist), a craft object (by the model maker, the photographer, the photoengraver), and an industrial object(by the publisher and the printer). It is also often a object of icono-textual experience-support..

Differently to programmers, creators of stories music, poetries, painting or graphic-illustrations give a sense to the words and pictures that they create and which become consequently a support of our own idea-association.

The pictures suddenly appears, or even more, becomes a metaphor of the text. Who was writer or creator-illustrator of imagery himself, the pictures, perhaps, have been anticipated by himself in MIRROR PICTURES as a scenario of visual dramatic art.

And we, the readers, receive these pictures like a springboard because the meta language can give us even initiate us more then a text, to ask ourselves additional questions.

For the psychologists, this narrative picture can already be understood intuitively and concretly by small and young children. Those educators that regularly use the (co-lecture) know this since a long time.

The picture book, at first time, thin of literary content and perhaps of short use, induces by its esthetic dimension, the problems of reading and opens the reader a way of affective and sensitive appropriation (CULTURAL).

By digging into the stronghold of books, their drawings, their colors and fantasies, the picture becomes as narrative as the text itself and takes as much space. The artist commits himself in a way of modern artistic creation that makes us READ pictures as much as the written words.

The illustration of a text represents to the readers, at the same time, a springboard of possible development of the artistic and esthetic sensitivity for new generations.

If we want to support the reflection of a better understanding of each other and our different CULTURES the picture might be the better way, because as an evidence, the picture is naturally more comprehensive that an unknown language.

If we take the measure to circulate THEIR PICTURES from country to country, from one continent to another, we can circulate the message of contemporary universality in semiotic and symbolic messages, today like yesterday by illustrators creators.

Fanuel Hanán Díaz (Venezuela)

The uses of Cinematographic Language in the Illustration of Children's Picture-books

He studied literature and specialized in applied science and art in TV at the University of Caracas. He has served as the coordinator of the Department of Books for Children and Youth and as an editor for Parapara, a specialized children's literature journal. He participated in a Venezuelan program for reading promotion and was a jury member of national and international competitions for children's literature. He gave presentations and conducted seminars and courses in Venezuela and abroad. He was a fellow at the International Jugendbibliothek in Germany where he studied print and illustration techniques in historical children's books.

He wrote several instructional children's books as well as a theoretical book and was given several awards for his work. In the theoretical area he cooperated with international journals on education and children's literature and coordinated the publication of several independent issues of instructional children's books and edited books for several publishing houses.

First of all I would like to thank Viera Anoskinova for the kind invitation to participate in this interesting Symposium.

I have recently published a book on picture-books that summarizes an extensive research that I did a few years ago at the Internationale JugendBibliothek in Germany. In it, I have developed some considerations about the picture-book being a genre that is still being constructed, basically due to the fact that it's different expressions show that it is constantly growing, that an active exchange with other cultural discourses that exist together in the complex world that has been denominated, by many theoreticians, as "Iconosphere", the world of images, is continually occurring.

Because of the time limit, I will concentrate my presentation on the relationship that exists between picture-books and cinematographic language. I intend to show how cinematographic language has influenced the way images are presented in picture-books, and the semantic possibilities they arouse in the reader. Even though this research is still incipient in terms of the theory of reception, I am going to refer to some visual conventionalisms present in some of the current picture-books, especially those having to do with camera shots and angles.

The grammar of cinema is structured upon a language that girls and boys learn naturally, not only as a result of their constant interaction with audiovisual media, but because many of these conventionalisms have permeated other discourses, such as the unavoidable and recurrent advertising to which we are exposed.

The issue I want to develop goes beyond the simple

question of children's ability to acknowledge these uses when they see them in the books they read and observe. That would signify an underestimation of their wit.

The question I raise has more to do with how they achieve to interpret the semantic load that these codes have as part of a complex system of words and meanings.

Although the images (and the way they are presented) may have a dominant meaning, their interpretation depends on how the recipient experiences the image, and on the context in which it is seen.

In any case, the questions about the semantic load of a visual conventionalism, its possibilities of widening the world of signs that are on the page and how the reader assumes them, must be answered by deeper studies of the theory of reception that do not wholly concern us in this lecture.

The system of shots and angles.
Understanding cinematographic language goes beyond the magic experience of sitting in a dark movie theater to make a pact of credibility and become absorbed in the fiction that a movie suggests. In fact, the psychoanalytic interpretation of this fascination with movies is connected to a return to childhood, because that dark space full of suspense takes us back to the maternal womb. In a way, this disarms us and we can momentarily establish a pact of "Suspension of skepticism" that permits us to entirely surrender to the experience.

In order to achieve understanding of the many meanings that the cinematographic message proposes, it is essential to acknowledge certain clues that have been added to our memory as part of that visual education to which we all have been exposed to.

Two technical aspects, connected to how the camera is used, carry an especial semantic load of many possibilities: we are talking about the shooting system and the angles.

In order to understand this we have to begin by explaining what a shot is, that is, the smallest narrative unit of a movie where the portion of space that the camera covers in one moment is maintained. This includes the elements that are found inside the frame, the characters and the setting.

From this technical point of view there are different types of shots, the most commonly used are the following:

The Extreme Long Shot that presents the scene from a huge distance. It is used to recognize the location permitting the spectator to size up the setting's geography and perceive it in a global manner. It's characteristics make it ideal for landscape sceneries and epic episodes such as battles.

Betz: The Medium Shot

The Long Shot presents a closer view of the setting where the characters will act. The figures are more visible, and distance is shortened, allowing the spectator to have a clearer view of the setting, be it outside or inside. It is a deciding factor for establishing the position of the setting, something like the beginning of a story: "Once upon a time…"

The Medium Shot directly shows the character in order to offer us clues about his/her personality, the way he/she dresses, his/her physical aspect and some character traits. When referred to locations, it manages to establish details about the decoration, the type of paintings hanging on the walls, the furniture that is in the room… This shot has great descriptive strength.

The Close-up Shot imposes a very short distance. It reveals the face, psychological aspects that might have gone unnoticed in another kind of shot, like the expression of the mouth, the way the eyes look out, and facial expressions that show what the character is

The Close-up Shot

thinking about even though the thoughts aren't said out loud. In narrative terms this shot can be associated, in some ways, to the omniscient narrator, and has great value as a psychological approach.

The Extreme Close-up Shot, focuses attention upon a detail, and can be potentiated in order to transmit to the spectators a feeling, emphasize and amplify it, like the look of terror, the irony in a smile, or also, that which in literary terms is known as *indications, signs*. References shown this way (a key, a photograph, the time marked on a clock, a letter on a table) have an important speculative value.

I would like to show you a very short trailer of a recently published graphic novel, *The Invention of Hugo Cabret…*

As you may see, the choice of shots used here assure the richness and the possibilities to play with this visual

element in order to create different distances between the spectator and the book. Throughout the novel moments of greater tension are reinforced by abrupt close-ups, while the sequences of the story that serve as fill-ups are distended by the use of long shots.

The way the shots are presented establishes a physical remoteness or nearness, but at the same time this distance is solved in a metaphorical or emotional level. The close-ups amplify imperceptible aspects that, otherwise, could have gone unnoticed.

They emphasize feelings…
They can make fear grow…
They bring the character closer…
They give more intimacy to a scene…

In any case, one of the greatest contributions that movies have given to picture-books, in my opinion, is this form of presentation that includes approaches to the images, charged with broad meaning possibilities. Even for the movie industry itself, the close-up shot represents one of the greatest findings without precedents, as Bela Balsz affirms: *"The camera discovered, in times of silent movies, a new world: the tiny things seen closely, the entire life enclosed in a small space…"*

I would now like to talk about another aspect that evidences how cinematographic language has had a profound impact on the way that visual language is dealt with in many picture-books. This concerns the angles. According to this outline that I will show you, the concept of "angle" in cinema depends precisely on the camera's position in it's vertical axis with regard to the setting.

Let us see the perspective from the zenith point of view, that gives the viewer control and power over what he sees… like in this scene of the Flood myth told by an indigenous Venezuelan ethnic group.

And now we will look through the opposite angle, it often looks like it was being filmed from the floor…

In this image, the airplane takes on an awesome and dominant presence, from this unusual angle that strengthens the dominance of this object over the viewer.

With the frontal perspective, or head-on, the scenes are reproduced as seen from the height of the protagonist, of the one who watches…this way, if it concerns a child, the world can be perceived as we see it in these two images of a head-on perspective, with a slight upward inclination, that reinforces the affective separation and the repulsive and hateful character of both of the mother archetypes represented in Anthony Browne's version of Hansel and Gretel.

Some of the uses of different angles are employed in order to project an axis of domination, to establish marginal and ironic values, and also to present interesting distortions of the real world.

The high angle shot, that looks downwards from above, introduces a subjective view, what is known as the witness narrator.

In this picture we see the scene where Cinderella's stepsisters are heading to the ball. Right at the moment when they are going towards the palace, while Cinderella watches them from the attic with a broken heart. Cinderella doesn't take part of the action, she is only a mute and sad witness.

On the other hand, the low angle shot establishes an interesting point of view from which the figures seem longer, taller and more powerful.

Taking advantage of all this load of meanings, Innocenti uses this angle to describe the scene where Cinderella successfully tries on the slipper. At that moment, she "grows" as a character, she turns into a protagonist and becomes more important. Therefore, this distortion where the figure appears to be longer while in the background the stepsisters seem to be smaller and ridiculed, is emphatic.

Within this wide range of possibilities, I don't want to leave out the so called Dutch angle, or oblique angle, which is a curious one because it proposes a displacement of
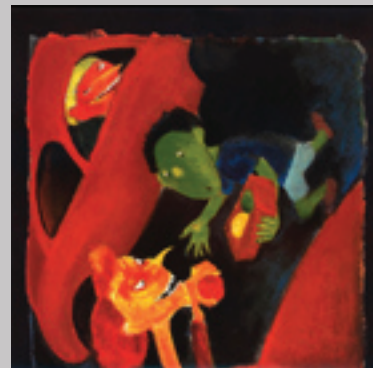
Dutch angle

the horizon in a way that the figures appear misplaced in reference to the background. The stability of the horizon is broken to achieve a sense of vertigo, unsteadiness and tension. An unbalance that at least causes an effect of preoccupation.

As Simon Feldman states: *"When an object is reproduced from an unusual and surprising angle, the artist makes the spectator interest himself more actively, with an interest that exceeds simple observation or acceptation. This way the pictured object gains reality and the impression that it causes is more lively and profound".*

Beside these uses, there are also perspectives that offer not only an unexpected and artificial angle of reality and its events, but they also gain in the projection we can design of the world from the narrative point of view that has been assumed. This can offer us a overwhelming, omniscient and secure view as that assumed in the bird's eye view.

Or a shorter and more limited one, but with more acute details, like in the case of the worm's eye view.

Movies and Picture-books: Conclusion

The relationship between movies and picture-books is stronger every day, and it branches out to hybrid forms like the graphic novel, or the incorporation of elements that belong to the cinematographic language in the visual presentation of many picture-books. At this moment I recall how interesting this coexistence of codes seemed to me when I first saw that wonderful book The Snowman by Raymond Brigg. The story, without words, is told using a system of still-shots like if it was a sequence of photograms…

Perhaps through this coexistence of languages belonging to movies, picture-books and comics, clever solutions have been adopted to establish new ways of telling stories, as is in the case of books like this one.

Or this other picture-book where two stories coexist parallel to each other, the suffocating world of a lonely child, and his acute capacity to create a fantasy that will be able to enlighten his boring life.

I would now like to show you a very short video of a classic movie, King Kong. In this first scene, look at how the characters are dressed, pay attention to that jacket hanging on the wall, look at the details of the tiled wall, the position of the characters around the table…

Now look at the scene that Anthony Browne draws for his book Gorilla.

Don't you think it's amazing the way that communicating vessels are established between an icon of cinema and an image that re-elaborates that same scene in order to give the reading a new dimension?

To discover these parallels and the richness of the loans between both languages, as they surely must exist in other media, through my research, make me predict that new fusions and adaptations will take place, that will allow the existence of a correspondence of elements of a language in movement to a longer lasting, but static language.

To be able to identify the communicating vessels between movies and picture-books, and to recognize the intertextuality that weaves the plot with many images, may still be fascinating. Nevertheless the question about how the reader considers these adaptations, and how he/she recovers them and recharges them with new meanings, still has to be answered.

I think that it can be said that there exists a trend in the way in which some picture-books are conceived, and that we will see interesting proposals of the coexistence of both languages, that will be defiant and restless. Maybe, in this way, the pact of faith will remain alive, that spell that doesn't only shine in the darkness of a movie theater, but also in the pages of a book.

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Renáta Fučíková (Czech Republic)

Our Mind is Greater than the World

She graduated from the University of Industrial Art in Prague and its Studio of Illustration and Applied Graphics. She illustrated more than 30 publications in the Czech Republic, Slovakia, France, Germany, Taiwan and other countries. She is the author of three books about Czech and European history and of the Bible in pictures as well as of postage stamps. She won domestic and international awards including several Golden Ribbons in the Czech Republic and is a member of the IBBY Honour List.

People wonder over the speed at which our world has changed in recent years. Technological progress is present in all areas of people's activities and it was just a matter of time when it would change the look and role of books and their illustrations.

My presentation does not seek to analyse technological procedures applied by authors in using computerized graphics or its impact on readers. In technical terms, I am a rather conservative illustrator. I use traditional painting and drawing techniques. For that reason I cannot assess the work by colleagues who use more modern technologies than I do. I respect and admire their work and appreciate their courage to engage innovative techniques in their illustration perceptions. What I would like to share are my thoughts about the message of modern illustration, rather than its form. As a matter of fact, I will draw from my own experience as an author of illustrations and text and as the mother of a teenager.

After my son untightened his ties with his closest family circle and entered the wide world (the world of other children and the world of school), I – just like any other mother – have watched his development, progress, relationships and friendships. I have watched not just my son but also his school-mates and friends. Watching is always very useful and highly inspirational for authors of children's books.

One thing can be seen that we, the people of Central Europe, have been aware of for some time, namely the absence of emotional education in schools. Children are flooded with excessive amounts of precise data and information primarily in the field of science.

The youngest school children learn how to classify and denominate phenomena around them. They are taught myriad names and numerical data and are expected to know most of those facts by heart. Lamentably, children of the 21st century still are made to recite "litanies" of information which they do not understand and are incapable of interrelating with. Yet, our children can master modern technologies quite spontaneously and independently. Their knowledge of sciences and skill in manoeuvring within the virtual world can hardly guide them in discerning good from bad, beneficial from detrimental. Ethical principles are presented in an unattractive, plain and often unclear way.

It is very sad to see those things happening in Czech schools, in the country of birth of the famous philosopher and teacher Jan Amos Komenský. Komenský perceived a human being in a holistic way and did not separate cognitive knowledge from the emotional. He used to say: *"Everyone finds harmony pleasant. It is because people are nothing but harmony, internally and externally"*. An upset Komenský replied to the London academics who had proudly described their scientific research inspired by his concept of wisdom: *"You did not understand me. You are forgetting the human soul"*. Though Komenský used 17th century vocabulary and referred to the soul, we can use a more modern concept and refer to emotion.

Our ancestors used an old idiom: "The eye is a window into the soul". Everything that is to be received by the mind has to go through our senses first. Our sight really seems to be the most important sense for receipt of information. Let us compare three different statements about the same event: *"I saw it with my own eyes"*, *"I read about it"* and *"I heard about it"*. The statement of an eye witness has the largest weight, of course. A competition between what was seen, read or heard always has the same winner, namely the black on white – information that is printed on paper, seen on a screen or on a display. For young readers in particular, images are of paramount importance. For that reason books for the littlest ones are in their full right bursting with accompanying illustrations and that is something self-evident to us.

Now, what about older readers? Those who live in the accelerating world of Facebook and videogames, in the realm of data? Who is going to help them sort the data?

I watch my 14-year-old son and his peers and my belief is reinforced that richly-illustrated books cannot become trite or an anachronism. Picture books are not a part of an obsolete past. To the contrary, they are a bridge that takes young readers from comfortable, passive reception on the riverbank of computerized information to the opposite riverbank of books.

I raised the issue of the missing emotional education. Book illustrations add the much needed emotional charge to the text that is read. It is understood that we do not need to make emotional interpretation of the sciences which, as a matter of fact, is not quite possible. Humanities such as history and civics are currently driven by the sciences. They are presented to children in a way similar to sciences, namely as a sum of countable and sortable time-based data. Pictures in history textbooks are similar. It is very hard to find a photo, regardless how sharp or accurate it is, that can offer the reader what a well-stylized illustration can give. School textbooks, as well as non-fiction literature, are full of documentary photographs or illustrations pretending to be documents. The text then is full of data and figures and dates. Younger and older readers alike are forced to sort the information but usually they are not capable of doing that independently. The message of a photo of a war event cannot compare to the photo of a tiger. A child looking at the beast can quite easily process the image. A photo of a historical event is not as easy. That kind of use of a documentary image can easily tire out the schoolchild and discourage as well. In such circumstances the little readers give preference to activities that do not pose so many hurdles and go back to their computers or TV screens.

Texts about actual historical events, the structure of society, its systems and development are incorrectly at the margin of our children's interest. And now I reiterate the words of Komenský: *"We forget the soul".* We forget the harmony of the soul.

For several years I have been trying to correct that shortcoming in the Czech instructional literature for children. My inspiration, inter alia, were products of publishers from the Far East and their emotional perception of instructional literature. I admire publications by the Taiwanese Grimm Press. For several years it has been publishing brief portraits of world personalities such as scientists, artists or important statespersons. In comparison with the plain Central European non-fiction, their publications make a fresh, vivid and accessible impression. I did not want to replicate their procedures nor steal their ideas. For that reason I sought my own way. I decided to start with an edition of books on the great people of Czech history.

Finding a publisher willing to experiment is not easy in the Czech Republic these days. I was fortunate and found the Práh publishers and offered my project. Following several months of searching for the best form and several unsuccessful grant applications, a competition appeared on Czech TV that was in line with

our project. People were asked to pick the greatest historical personality in the country. The winner was Czech King and Roman Emperor Charles IV. The publisher listened to the voice of the people and the first book of the series presented the life and deeds of Charles IV. The author of the text, writer Alena Ježková, drafted a concise manuscript. Further reduction of the text had to be made in order to accomplish the original purpose,

namely to attract the attention primarily through pictures. Illustrations cover about two thirds of the space of the petite book. They display an eclectic spirit since I wanted to induce the atmosphere of the high Czech gothic style. I drew inspiration from contemporary illuminated manuscripts, especially the Wenceslaus Bible. That book concludes with a family tree of Charles IV and a list of the most important dates. That first publication in "The Great Czechs" series was a kind of a prototype. It yielded certain important facts, mainly the finding that Czech parents of young readers are somewhat conservative. They still believe that the most important thing about a non-fiction book is the number of pages and how much text it contains. As if an unfair equation was valid: The more words, the more my child gets to know. The publisher and I decided to continue our effort to develop a new kind of Czech non-fiction, namely a picture-instructional book.

Another significant conclusion from the Charles IV publication was that the entire space for illustration and text can be best organized by a single author. That was the reason why the next book in the series, which was dedicated to the first Czechoslovak president, Tomáš Garrigue Masaryk, was handled by me from the beginning. Once again I was looking for the best way to capture the contemporaneous setting, namely the world of politics and journalism
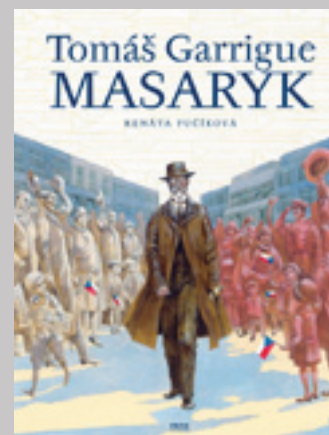
at the turn of the 19th and 20th centuries. On top of that, I included an element that children love and get fascinated with – comics. The balloons with text could contain quotes by characters in the book. The events in Masaryk's life followed as newspaper articles, their dating was off the text. Figures and data disturb the free flow of a story and make a book look like a school textbook. Masaryk's biography was very well-received

by both the readers and professional communities. Not just because it was the first children's book about Masaryk in a long time but also because it really met the original purpose and has become a useful aid for schools and a book that families can read together at home.
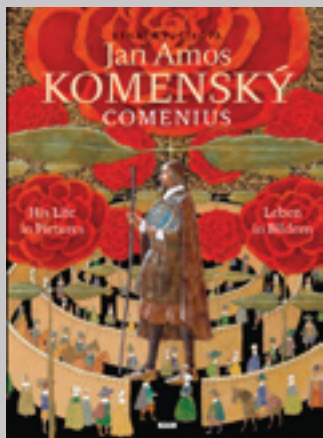
The third and so far the last book published un-

der that series is a biography of the above-quoted Jan Amos Komenský. Making a vivid and comprehensible presentation of the life of an intellectual, who lived a life full of twists and turns but spent most of his time in his quiet study with stacks of books, was not easy. I wanted to give the book something special and this time it was a trilingual version of the book to underline Komenský's linguistic work. The balloons with quotes were used again but this time they had a Baroque look.

The largest and most ambitious project I have ever worked on is yet another illustrated, authored work of non-fiction. The book again presents history to children, but this time it is European history. The project followed after a surprising finding, namely that Czech 10-year-old children learn Czech history in much detail. Their schools cover certain periods or events even several times; including the perplexing times of war and revolution. At the same time, they miss fundamental European events and personalities. Concepts or names such as "The Fall of the Roman Empire" or "William the Conqueror" are big unknowns to them even though

knowing the year when the Veverka cousins improved the swing-plough is a must in certain textbooks. First, I tried to outline the book but I found out that several thousand years of European history, from the stone-age up to the European Union, can be squeezed only into seventy chapters. The Práh publishers took up the challenge of publishing the book and it will be introduced in the market in autumn 2011 in both the Czech Republic and Slovakia simultaneously.

The preparations and drafting took almost three years. Daniela Krolupperová, a renowned writer, cooperated with me on drafting the text and historian Václavka Kofránková supervised all expert data for correctness. The overall expression of the book was important as well. The primary principle of my work was the introductory impression including colour symbolism, signs, monumentality, and streamlining. Substantive correctness was very important also for stylized illustration. The most important aspect of the book was to make it friendly and sharing. Historical events brought to children in a rather plain manner in textbooks were presented through stories in our book. They were expressed as stories with real characters. We looked at the fate of women and children since children have always been interested in other children's stories. We covered the history of day-to-day life, stories of common things and life style. We are a women's team and quite logically

pushed the so-called men's topics such as battles and war to the background. The events, in the way we presented them, are true and cover the various peoples of Europe in the most objective possible way but an emotional discussion of history is above everything else. Every chapter is complemented with an anecdotal conclusion. It completes the core message, adds interesting peculiarities or details which could not be covered in illustrations, but (above all) encourages critical and independent thinking in children. The young readers are guided to understand the messages of events and their historical role and are able to re-experience and embrace them.

I believe that in this time of books illustrated with modern technologies, instructional picture books in particular have their strongest value because, as Komenský put it:

"…a human being is nothing else but harmony. Just like the world, man is like a great clock made from little wheels and pins. The source of all that motion is the HEART, the fountain of life and acting. The weight making the clock work is the BRAIN and NERVES. They turn the wheels – the limbs. In spiritual motion, the principal wheel is the WILL and the weights driving it are DESIRES and PROPENSITIES. The key unlocking and locking spiritual motion is REASON. It decides what to accept and what to escape from…"

So, our HEART is the entrance to the human soul. What enters it through our senses is emotionally screened first. Only then our MIND, with the help of REASON can process the messages of the world around us. Because:

"Our Mind is greater than the World, just like a vessel is larger than its contents."

Koraljka Jurčec Kos (Croatia)

Croatian Illustration in the World of the New Media

She studied at the Philosophical Faculty of Zagreb University's Department of Comparative Literature and specifically the history of art in fairy tales. Since 1998 she has been the senior curator at the Klovičevi dvory Gallery. She edited exhibition catalogues, was the author of various exhibitions and wrote papers on these exhibitions. She is the curator of a collection of works by university-trained painter Josip Crnobon and developed an exhibition program for presentation of works by young university-trained painters. Since 1996 she has been in charge of managing the exhibition programs in the Gradac Gallery and has organized over fifty exhibitions for the gallery. She established the Croatian Biennial of Illustrations and has attracted the attention of the professional art community to illustration.

I was faced with the important development of illustration in the world of the new media when I spoke and wrote about illustration in Croatian and other publications[1] at the beginning of presenting Croatian illustration in the international context, after the foundation of the Croatian Biennale of Illustration. Both public and the media showed great interest in this subject, which has in Croatia not been adequately covered and researched. I am, therefore, grateful for the invitation to take part in this symposium and shed some light on previous developments and show selected examples of illustration in Croatia in the context of the given subject.

The Croatian art scene still often circumvents illustration and does not closely follow all the ways in which different media interweave in the contemporary expression of young artists. Illustration is usually considered a supplementary decoration of a text or a lucrative classical drawing discipline whose only purpose is to make the book more attractive.

When I was looking for an approach to exhibiting illustrations in a reputable gallery and creating the conditions under which artists could submit their works for our first competition in 2006, I realised the importance

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1   I am referring to published texts about the biennial exhibition of illustrations in the Klovićevi dvori Gallery, such as: JURČEC-KOS, Koraljka (2009), "Second Croatian Biennale of Illustration. A Második Horvát Illusztrációs Biennálé", in Art Limes. A Gyermekkönyv-illusztztráció v., Tatabánya, Hungary, nr.I., January-March, p. 25-31.
JURČEC-KOS, Koraljka (2008), "The International Character of the Second Croatian Biennial of Illustration", in Jurčec-Kos, Koraljka (ed.), Second Croatian Biennial of Illustration, Zagreb: Klovićevi dvori Gallery, p.7-9.
JURČEC-KOS, Koraljka (2006), "First Croatian Biennale of Illustration", in Jurčec-Kos, Koraljka (ed.), First Croatian Biennale of Illustration, Zagreb: Klovićevi dvori Gallery, p.4-7.

of not restricting the artists, who were often unaffirmed, by the requirement that the work they wanted to submit had to have been published in a book. Already in the first year a large number of artists submitted a lot of fine work for the competition, large in size or with three-dimensional illustrations, but not published in book form. The format was free, as well, and the works could be created on a computer or processed on one afterwards. In many cases the drawn sketch or photograph, or both, computer processed in a large format, became a chronological step in the process of creating the final product, which could be on CD-ROM, DVD or a web presentation, or simply a proposal. A jury examined all the works that complied with the requisite high standards and included them both in the exhibition and in the catalogue. When a final decision had to be made between works of a similar type it was important, besides the qualities mentioned above, for the works selected to show a contemporary approach to illustration in the context of knowledge about the use of new media, which in Croatia implies a degree of understanding of the exhibition tradition that started with the movement New Tendencies. I found a theoretical basis for this approach to the analysis of contemporary illustration in the new media in some publications by art historians about the 1960s in Croatian art. These are in the first place texts about "new tendencies" and the art of the 1960s by Jerko Denegri and Radoslav Putar. Želimir Koščević wrote about the critics' views of the exhibitions in this important period in Croatian art in the late 60s and the early 70s.[2] Among the *New Tendencies*

exhibitions I single out the one that was held in 1968 in what was then the Contemporary Art Gallery in Zagreb. In August of the same year the Culture and Information Centre in Zagreb organised the Computers and Visual Research colloquium, which launched the event called *Tendencies 4* that lasted until the end of August 1969. The exhibitions were: *NT 4* – recent examples of visual research, *Retrospective NT1 – NT3* in the Museum of Arts and Crafts, an up-to-date presentation of the situation in the computer and visual research field in the Contemporary Art Gallery, and an international exhibition of visual and concrete poetry entitled *Typoezija*, conceived by Željka Čorak, Biljana Tomić and Želimir Koščević. An analysis of the related phenomena and of their influence on the younger generation of artists, and also on the critics who wrote about them, showed the complexity and liveliness of the current art scene, which outgrew the framework of institutions and affirmed new exhibition areas for the new forms of artistic expression – an example is the Student Centre Gallery in Zagreb. On the other hand, in the early 1960s conceptual art developed as a current in Croatian contemporary art under the wing of the Gorgona Group and lasted to the mid-1970s. It reflected artists' attempts to shift interest from the materialised artwork to the idea, to the concept that preceded the work or was contained in it. Already at that time (in 1961 to 1963) some members of the Group developed prototype forms of conceptual art, often using non-traditional art procedures and materials (photography, film, video etc.) to extend the field of artistic creativity, and emphasised their critical attitude to traditional art materials and values. They, of course, used illustration in various media as a bridge between picture and word, which it in fact is.

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2 Koščević, Želimir. Likovna kritika u Hrvatskoj od 1970. do 1980. (Art Criticism in Croatia from 1970 to 1980), catalogue of the exhibition Inovacije u hrvatskoj umjetnosti sedamdesetih godina (Innovations in Croatian Art in the Seventies), Contemporary Art Gallery, Zagreb, 1982, p. 92 – 95..

After the first biennale of illustration in Croatia in 2006 several younger, and also older, art historians approached the works of artists/illustrators of the younger generation as semi-products (not in any disparaging sense). They interpreted them as a kind of stage in the development of what would become an illustration when it was published in a book, which was the sense that was then accepted. As there was no appropriate form of presentation at that time we became accustomed to this approach, but in my opinion it does not show the real situation which must include a historical approach.[3] At that time I found more important the possibility of applying the illustrations made in this way (potential pictures that accompany some kind of a textual foundation) in various media. To explain what I mean, I recall the Italian selection of artists in Zagreb 2006. The curator Karin Gavassa from Turin grouped all the young artists selected under a common name: *All my Pictures of You. From Books to Street Art.*[4] It had been her aim to show the various ways in which contemporary illustrators in Italy were working, but it would be more exact to say in the global world of the web and the new media, how they discovered new fields of intervention within the multidisciplinary practice usual for the generation of artists born after 1970. Most of them acted in a collective group, signed themselves with pseudonyms and used graphic research to produce illustrations interwoven with text, but which can also function independently or be used to decorate everyday premises, including the urban environment of the city. Occasionally the written word was transformed into a decorative sign, an arabesque lengthening the visual effect even before the entire picture is taken in. An inversion took place in the usual and traditional approach to the basic characteristic of an illustration. Especially impressive were the works of the NOWAR! Project and of Gianluca Costantini, who grew up as a child of the videoplay generation that read comics and William Borroughs. He exhibited his works in Italy, France, Slovenia and Croatia. He brings together applied and pure art, paints on paper in washed coffee, and is interested in going beyond new technologies. NOWAR! gathered around it visual and graphic designers, their goal being to create a special outlook, a specific kind of visual narration in which writing intertwines with illustration and moving pictures. Everything, of course, begins with the draft text organised in verbal and visual suggestions, and each participant is asked to cooperate with the others in exchanging advice, drafts and empathy based on anti-war messages recognisable to everyone although they belong to a particular generation or art education.

In the Croatian selection of that year there were several artists outstanding in quality and with a similar approach to illustration, who continuously work in design and animated films: Zdenko Bašić, Helena Bulaja and Manuela Vladić Maštruko. At the Second Biennial in 2008 a new subject was added – advertising illustration in the context of the new media. Among the artists present at the 2008 exhibition I single out two young Slovenian artists who successfully move from design to comics and illustration or street art. In the advertising illustration category they sent their work for young users of

3 Hlevnjak, Branka. "Ilustracija čuvarica slike" (Illustration, the Guardian of the Picture), Hrvatsko slovo, Zagreb, 20 June 2008.

4 Gavassa. Karin. Sve moje slike tebe. Od knjiga do ulične umjetnosti. Exhibition catalogue, Klovićevi dvori Gallery, Zagreb, 2006, pp. 112-113,

Slovenian Mobitel; the project's name was ITAK and it had characteristic figures/symbols in computer technology (Adobe Illustrator). This joint project was the work of Žiga Aljaž born in 1983 in Ljubljana, where he is a student of the Academy of Fine Arts. He has won several prizes for illustration: Magdalena Zlati modrc, 2005; Europrix Top Talent Award, 2005; Brumnovo priznanje, Ljubljana, 2007, and of Žiga Testen, who was born in 1981 in Ljubljana, where he graduated at the Academy of Fine Arts.[5]

If we want to write more about the work of the Croatian artists/illustrators mentioned above in the context of the given subject, we must get to know their other projects, as well.

The first artist *Zdenko Bašić*, known for his illustration of Tales of Long Ago by Ivana Brlić Mažuranić, draws on his knowledge of animation, photography and film. He was born in 1980 in Zagreb where he finished the school of Applied Art and Design at the graphic art department. He graduated in 2005 at the Academy of Fine Arts in Zagreb, Animated Film and New Media Department, with a 10-minute puppet film *Snow Tale – Angels in the Snow*. He won an award as the most successful graduate. He is the author of *The Witches' Office*, and ambiental-costume project held during carnival in Zagreb and Samobor in 2000 and 2001. From 2004 he cooperated as costume designer, stage designer and designer with the Merlin Theatre. In 2009 he made the 13-minute animated film Gulliver subsidised

by the Ministry of Culture of the Republic of Croatia, City of Zagreb Office for Education, Culture and Sports and the Croatian Audio-Visual Centre. In the same year he made a 5-minute animated musical film for Giboni's song *"I Thirst"* to motifs from the same film.[6] In cooperation with Manuel Šumberc he sent to the Third Croatian Biennale of Illustration computer graphics for Alice in Wonderland and Pinocchio, and in their newer work on "animating" poetic texts for Zlatan Stipišić or the rock group Hladno pivo the artists use their knowledge and experience of applying illustration in films or video

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5 Mastnak, Tanja. Vizualni komentari suvremenog svijeta (Visual Comments of the Contemporary World). Catalogue of the exhibition Drugi hrvatski biennale ilustracije (The Second Croatian Biennale of Illustration), Klovićevi dvori Gallery, Zagreb, pp. 232-237.

6 Link: HYPERLINK „http://www.guliver2009.com"www.guliver2009.com

clips, with an appropriate critical shift to mass production which is characteristic of all the Croatian artists mentioned.

Helena Bulaja made a multimedia installation of the interactive book Tales of Long Ago and at my invitation was provided with a special area at the 2006 exhibition, held in the crypt of the 17th century Jesuit Monastery, which she equipped with 4 complex video projections, completely transforming real space into the virtual world of a "moving picture-book". In 2010 the Bulaja Publis-

hers' project *Mice* (Kittens), an interactive cartoon for children, showed how drawing, design, computer processing and final realisation by several artists can be "packaged" into an attractive exhibit in a contemporary, artistically finished and textually motivating manner.

Manuela Vladić Maštruko is an academic painter and the author of the project *Melisa u zemlji slatkiša ili u svijetu stvari bez težine* (Melissa in Candyland or in the World of Weightless Things), an interactive museum picture-book made as early as 2004. The artist started from the hypothesis that there is no boundary between life and art and found ideal collaborators for this project among her family members. Tomo Johannes in der Muehlen composed the original music. The Contemporary Art Museum in Zagreb took part in the project's première presentation and in the publication of accessory materials, from which Vladić Maštruko formed a picture book. During the exhibition there was communication and interaction with museum visitors on several levels: viewing an exhibition of the printouts and the artist's collection of the most beautiful sweets, which were exhibited on a table (in a glass case). There was a monitor and computer keyboard connected to an LCD projector that simultaneously projected the computer image on the gallery wall. The computer animation called for taking part in the game in VRML (Virtual Reality Modeling Language) format, interactively moving through the virtual space of the Sweets Museum, the designed landscape surrounding the Museum, in search of a hidden sweet. After successfully completing the task the players, using the key object – the sweet, and connected to the Museum's web page, created and sent e-mail messages to the Museum's e-mail box. The final stage of the project still calls for making and

producing the *Melissa in Candyland* game on a CD or DVD.

These three examples of the use of illustration in different new media show that there has been a tradition in the use of new media in Croatia since the mid-1960s. However, there are relatively few artists of the "Renaissance profile" (to quote Vladić Maštruko) who at the same time read, write, paint, animate, and especially those who creatively apply the knowledge they gained at art academies in painting, sculpture, directing or animation for illustrating books and "books" for children, teenagers and adults. From this aspect it is especially important to emphasise the need to move the boundaries between genres, between the recipients' ages, and so on. Many successful works by Croatian artists communicate with different generations - we would today say, with all the profiles of facebook users - they erase boundaries between literature for children and adults and make us more complete and ecologically conscious inhabitants of fantasy landscapes that are also realisable.

Yun-Deok Kwon (South Korea)

Picture Books and Illustrations in New Media

She studied on Hongik University in Seoul. She is writer and illustrator. She exhibited on many exhibitions in South Korea and abroad. She is the author of several books. She won domestic and international awards for her work.

One day, I was correcting the print version of a book to be published. The paper absorbed the printing ink, so the proof sheet color was not as bright as the original picture. The dimension aspect, however, was alive on the computer screen in the process of working on the scanned picture. I told the designer that it would be far better if we could show the children the book as shown on the computer screen. This was how I started to conceive the idea of the digital picture book.

As Steve Jobs had expected, people have now fallen in love with the remarkable machine, iPhone or iPad. Tinkering with those nice machines, people can be out in cyberspace anytime and anywhere or are absorbed in it. It is true that the smartphone is richer and more intriguing than the existing mobile phones, and simpler to use and more convenient than the PC. In a manner of speaking, it is intuitive and sensuous.

Cyberspace, which started to be actualized with the advent of the PC and the Internet, has become an important part of our lives. In cyberspace, people discuss, play or shop. Smartphones and tablet PCs have turned cyberspace into a far greater and more important thing that works at such high speed.

It does not seem reasonable to insist that only physical space, as compared to cyberspace, is real and meaningful. This is true in the realm of picture books and illustrations.

Picture book: From P-book to App book
Currently in Korea, five or six Application books (App books) are on the ibook store. Most of the books in this book store were the books that had been published as

Cloud Bread (2004) / P-book

P-books and were converted into digital ones. They were made by putting music, sound effects, voice and movements into the pictures and texts in P-books. Fun in reading books is enhanced, as additional activities are included. The activities alongside reading books include coloring pictures, solving word problems, puzzles and other games. Some books enable the readers to make their own picture books by restructuring the stories with the characters in the picture books and inserting voice recording.

Thus, App book creates interactive response from readers by using sensors – touch sensor, gravity sensor, acceleration sensor, terrestrial magnetism sensor, GPS sensor, camera approaching sensor, and light quantum sensor. For example, if you hold the iPad upside down, the ball in the picture would fall, tree leaves flutter in the wind, or pages of the book are flipped over. When you touch it with your fingers, the pictures respond and the

App book feels like the real world. The laws of physics are realized as they are in the real world in the App book. Such methods of expression are wonderful and interesting and attract the readers' eyes at once.

On the other hand, unlike in the real world, interactive responses to video or games have limitations; for example, they tend to be fragmentary and mechanical. Thus it is not easy to continually elicit response and enjoyment from readers who read the picture book repeatedly. This may be because the current App books simply apply digital technology to the contents of the picture book or remain at the level of maintaining some characteristics of the P-book. It is therefore necessary to create an idea of a new picture book that is planned and drawn based on digital technology from the beginning.

Cloud Bread (2011) / App-book
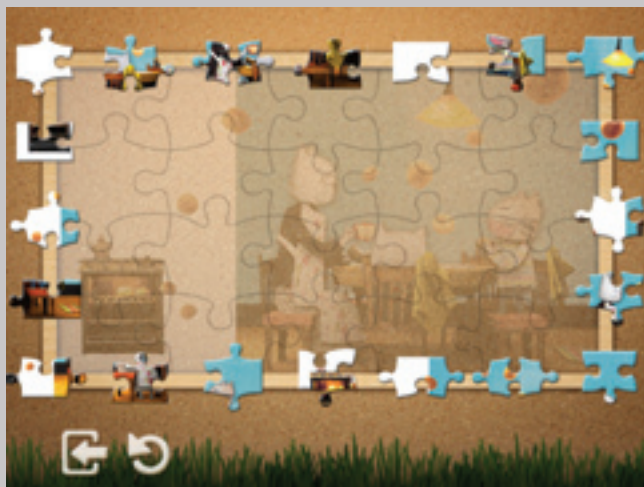
Cloud Bread (2011) / App-book

Illustration – Forms and Contents of Communication
Until the present, pictures completed on a rectangular paper have been the basic forms of the picture book illustration. Even in the case of using dolls and installations as subject matters, oftentimes they just take pictures of them and print them on rectangular planes. However, in App book, such formal prerequisites are not necessary. Instead of a picture completed on a sheet of paper, a picture can be produced by different combinations of layers constituting a background of characters and things. And from the beginning, the picture is composed with sound and video considered, and stories can also be planned in consideration of the environment making use of new media.

Now illustrators need to deliberate on entire forms to convey messages beyond a picture. Illustrations may be started by sketching video contents. Of course, the-

se things may be done not by illustrators alone but with the collaboration of App book editors, animators, and technology developers App books will reveal their different forms in reading books, watching movies, and playing games.

Illustration is the art of communication. This remains unchanged even in new media. Illustrators should explore new methods of expression by making use of new media technologies and information for more effective communication with the readers. Then, is the creation of a new method of expression the ultimate goal of illustration? The contents of communication and the messages of authors are more fundamental issues. At this time of rapidly changing technologies, illustrators should all the more agonize over what should be communicated rather than how to communicate them. When they are true to this, the forms of communication, i.e., the methods of expression, will also be newly created. Illustrations should not be limited to stimulating, arousing responses, giving fun, and drawing interest. Rather, through this process, the objective is to create various imaginations.

Anything Falls (2010) / App-book

Steffen Larsen (Denmark)

Reflections on The New Media

He studied history for several years and worked as a children's literature reviewer for a leading Danish paper beginning in 1972. Currently he works for Politiken, the top cultural paper in Denmark and also writes for specialized journals such as Børn & Bøger (children & books). He gave numerous presentations on children's literature for librarians, teachers and other experts and wrote two books, in addition to many papers for journals.
He has been a member of the Danish IBBY Section and has been a regular BIB participant. He served as a member of the BIB 2005 jury and a member of the jury at TI in Tallinn and organized an exhibition of Iranian illustrators in Denmark. He participated in the BIB Symposium several times.

When the topic of this event was announced I said to myself – like I think you did too! – "what is The New Media". And I wrote to Bratislava and recieved a very wise answer – I must admit: It is everything you can think of. There was a slight mention of pictures created on a computer. Last time there was BIB – I was informed - about 30% of the images were prints. So soon, I thought, the handmade illustrations will be a minority. And The New Media would be like using a pencil or real glue for a collage.

So I decided that the computer has come to stay. Dealing with New Media one has to look elswhere and beyound this machine. As some of the most innovative pictures are made on computer it could be more valuable to look at HOW these people use the techniques. Many artists consider the digital image artificial and dull. Without nerve or intensity. The wellknown and very hard-working Danish illustrator Rasmus Bregnhøi has the opposite opinion, as he stated in an interview. If you

Rasmus Bregnhøi
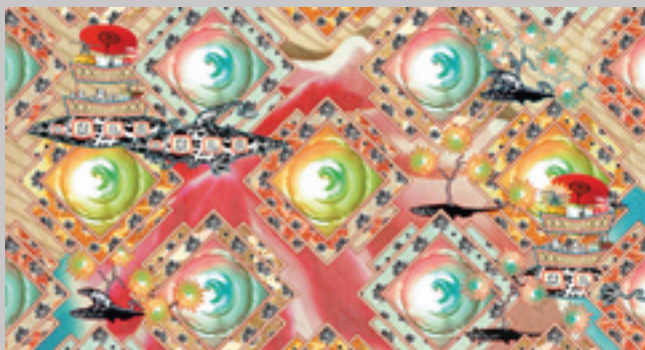
Helle Vibeke Jensen

dig deep enough into the world of photoshop – the illustrator observed - you will find a whole new world and you can find new structures and make the computer do things it was not meant to do. Is this kind of religion? No, this is the innovative spirit of a contemporary artist. He may be wrong. But he is working seriously with the New Media.

And I want to show you one more look into the world of the screen. Helle Vibeke Jensen from Denmark, member of the jury this year and previously awarded on BIB has – so to say – invented the new techniques in our country and invented a whole new language. She multiplies her objects and balances elegantly with the temptation of being decorative. At the beginning she was influenced by an anglosaxon universe. The language of Alice that has scared so many children! But Helle Vibeke does not scare. She is cool and kind. She updated this old-fashioned language filled it with modern sights and visions. And moved on. It is true that she has this decorative side also. You can find it in the many book covers. She truly believes that multiplying objects can

create a better understanding of the nature of story. Her masterpiece is perhaps when she gave light and shadows to one of the most facinating fairy tales of Hans Christian Andersen *The Shadow*. But we have to move on to the questions and facts that arises from these skills. Because of these skills (and her curiosity) this many-talented artist has spread over several fields like doing king-sieze prints of her pictures, mixing a book with fancy fashion like in *Snakedog* which was part of a general concept to spread the images on several subjects like textiles. Her work is truly a New Media thing.

And I want to tell you about a figure called Taynikma which is extremely popular in many parts of the world. From Brazil to Norway. These two Danish gentlemen – Merlin P. Mann and Jan Kjær – delebiteraly shares the action and the information between words and pictures. They produce these easy read fantasy very pro-

Merlin P. Mann,
Jan Kjær

fessionally and aspire to being part of The New Media as they mix illustrations and text in an unseen way. Both of these artists are rooted in real business like Lego and Disney, we may see the product as very flat, stereotype and shiny. But you can also smell a real heart for fantasy and magic. Yes!

Many series for children that can read has been produced together with a website. There is nothing new in this. On this site you can read about the author or the story and you can ask questions and perhaps there are some new information about the caracters. But perhaps this is not as interesting as communicating with the likes on Facebook or Twitter. We will see another side of the mixture of medias in the apps that will be available together with a book – perhaps an e-book - or a dvd containg new information and a possibility of having a game. This *Enyo* is a new serie in Denmark. The concept is well-known from TV and the whole thing is presented as a dvd-book-app. This is as close to the e-book you can come without being one, and that will of course be a new challenge to our artists. I am sure they will meet them and perhaps – like the beforementioned Danish illustrator Rasmus Bregnhøi – find that there are also traces of life in digitallity!

So let me finish were I began. With the growth of computer-works and the lesser part that are made IRL "In Real Life". I have a dream! That someday one of these

Shaun Tan

guys will look up from the flicker and find a pencil and start drawing. We can face whetever comes with the conviction that there will always be people like Shaun Tan who spent more then four years making this masterpiece *The Arrival* which he constantly denies is a graphic novel. It is a picturebook. And every line is made by a pencil, (the colours – mostly brown is added later on a computer). As you all know this great artist recieved the ALMA-prize in May. The Astrid Lindgren Memorial Award is rapidly becoming the Nobel Prize of children's litterature and illustrations for children. The interesting thing about this artists is that he is himself a proof that The New Media is everywhere. Shaun Tan does not have a specific language. In *Tales From Outher Suborbia* he deliberately tells in different tones and tecniques as to show the power of postmodernism, an inventive mind and the mastering of several medias. In this old-fashioned book he tells us that it is perhaps time to be an emigrant to the past again. He tried it. And it is great.

Andrej Švec (Slovakia)

Beyond the Realm of the "Traditional" Illustration

Notes concerning computer illustration in BIB

He is a visual art historian and critic and focuses on visual art of the 20th century, especially illustrations to children' literature in recent years. He wrote reviews of numerous exhibitions of illustrations and organized several independent exhibitions in that field. He participated in professional preparation of several BIB symposiums.

"Every year BIB receives computer-aided illustrations. The world of electronic media brings an essential change and transformation to the face of illustration"
Z. Jarošová, Curator General, BIB

BIB exhibitions reflect changes in the world of children's illustration contemporaneously. Besides styles, especially in modern paintings and drawings, film, animation, naïve and decorative art, children's visual expression, graphical design, computer media, and other means of visual communication have been applied in illustration. Artistic illustration also draws from the experience, outcomes, expressive and technical possibilities of current culture.[1] Computer art[2] including computer graphics, have become one of its indispensable parts. It is quite logical then that BIB exhibitions have embraced presentations of computer illustration.

"Beyond the realm of the traditional illustration" the way we know it and are used to seeing it, an ever more multi-faceted *digital illustration*, visually different (Picture 7) or with its relation to the traditional illustration preserved (Picture 6), have been asserted. *"Children do not care whether you use a pencil or a Photoshop program, they seek food for their imagination and when you can*

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1 Reference to M. Tokár (Kontexty umeleckej ilustrácie [Context of Artistic Illustration], Cuper, Prešov 1996, p. 142). This is not an "invention" as the idea is an integral part of knowledge in the area, as attested in several presentations at BIB Symposia.

2 Computer art has appeared in the late 1950s. Computers are used as a specific tool by artists in their work (computer animation, graphics, design, applied art etc.). The first comprehensive exhibition was in London in 1968. There are specialized journals such as Leonardo, festivals (Art elektronika in Linz) covering the art. Computer art now uses new communication form through telecommunication and computer networks (Internet).

give that you have won them for good."[3] Using a computer for illustrations offers multiple benefits and for that reason the share of computer illustrations in overall illustration production has been growing, as attested by BIB exhibitions.

'Digital' issues of illustration

D. Kállay thinks that "the strong computer trend may be the most difficult point of children's illustration." A BIB 2003 reviewer[4], who refers to the artist, goes in more detail:

"The artistic quality of those pictures varies. The computer illustration was missing the imperfection of the human hand. For that reason software had to be designed to deliberately include deformation in drawing. Now perfect things can be produced with this kind of technology."

What did the quoted artist have in mind exactly? As a reputed illustrator using highly sophisticated means of expression, he hinted at a difference in computer illustration which did not escape growing pains dwelling in technological limitations in the development of the artistic language of illustration. It was not capable of balancing its perfection, formalism and mannerism with a genuine aspect of art and a personal authenticity of expression. In other words, incorporating something that is typical of the 'creative artist's hand' through which the artist can materialize and visualize her/his non-material images and ideas. The graphics designer I. Imro said

about a computer and a pencil: *"No matter how perfect a technology is, it can never substitute for the creative capacities of an author."*[5]

The digital beginnings

Sergio Kern from Argentina is a BIB pioneer in that respect. He was the only illustrator presenting computer illustration at BIB 1995 and his "more mature" work" (Picture 1) was exhibited at BIB 1999, inviting to the world of digital illustrations from its beginnings. His stylized animal theme (a tiger) is amusing. We can clearly trace what helped to produce the work. It is virtually artificial, formalistic, its art is immature.[6]

The share of that kind of work in BIB exhibitions has been growing since then. One in seven illustrators defended their artistry through digital pictures at the last BIB in 2009![7]

"Just like children spend time in front of the computer, children's illustrators also spend ever more time using their computer. The question is whether they do so in order to come closer to the life style of the little readers, or it has become their own life style. Regardless of the true reason, one thing is certain, namely we have to learn to accept and evaluate digital illustrations on

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3 Illustrator Jackie Snider on the Internet. Computer arts – children´s book illustration.

4 Ľ. Petránsky Jr.: *BIB príslubov a slovenských rozpakov [BIB of promises and Slovak embarrassment]*. In: Bibiana, 10, 2003, No. 4, p. 21.

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5 I. Imro: *DTP a knihy pre deti [DTP and Children's Books]*. (On computerized, typographical processing of children's books]. In: BIB Symposium Proceedings, 1997, p. 27.

6 Sergio Kern (in terms of his BIB presentation) keeps improving the image perception of illustration) from purely naïve-like (BIB 1995), through sign-based images (BIB 1999), to witty, light drawings in wild colors (BIB 2001). The style is animated film-like.

7 Digital illustrators at BIB 2009 by countries: Argentina (4), Belarus (1), Brazil (3), Bulgaria (1), Cyprus(1), Denmark (1), Estonia (1), France (6), Croatia (4), Columbia (4), Hungary (2), Moldova (1), Poland (5), Russia (1), Slovenia (2), Serbia (7), Spain (4), Switzerland (2): fifty illustrators out of three hundred and forty four. Data from the BIB 2009 Catalogue.

an equal footing with the classical illustration, discern quality from poor quality, select the unessential and acknowledge the substantial in the creative 'genre'. (B. Brathová, BIB 2009 Catalogue)

Let us look at digital computer illustration in the light of BIB and the selected examples to visualize certain typical aspects of expression.

Computer animation
This ranks among traditional areas of computer visual art and in that respect it is not surprising that computer illustration presented at BIB often engages in direct or indirect dialogue with animated cartoons. Its language, expression and aesthetics are used, or serve, as a source of inspiration. We refer to style-related elements of cartoons, the drawing line and clear color areas that avoid detail and descriptiveness. On the other hand, we refer to certain situational composition and a general component of a film. Those analogies between illustration and animated cartoons also result from us frequently referring to 'animated' as to 'illustration brought to life' or 'illustration in motion'.[8]

Typical examples of that trend in illustration include works by Sami Toivonen (Finland) (Picture 2, BIB 1999) with areal and linear composition of elements and by Ingela Peterson (Sweden), (Picture 3, BIB 1999) who uses 'plastic' stylization of shapes (a distant analogy to a puppet film).

Minimalistic illustration
This deliberately simplifies shapes whose stylization reduces figural topics to almost a kind of essential expression, using pure color areas which render a certain rhythm to composition or stand in contrast to expressive drawing. A good example of this style are illustrations by Suzann Hesselbarth (Germany, Picture 4, BIB 1999) which also display certain common traits with the above-noted works which we covered under the term 'animation' for certain analogies to cartoon films.

Computer graphics (in conjunction with combined works) by Antonio Acebala (Spain, Picture 5) who was awarded the Plaque BIB 2003, was awarded for the second time. The artist offered a creative, persuasive, artistic expression that steps out of the shadow of a cold computer calculation and an emerging 'digital manner'.

Similarly grasped figural illustrations by Angela Lago (Brazil, Picture 6), draw more from painter-founded expression were awarded the Plaque BIB 2007.

Revitalization of animal themes
This can be called visual presentation of text-based motifs, using a 'new' visual language with a simplified form but an intensive engagement of color expression that wakens imagination in the child. The polar nature of decorative and areal illustration and a 'more realistic' animated presentation of virtual reality are represented in the two following examples.

Certain illustrators could be criticized for naturalistic representation of animals. Now, in contrast, digital illustration offers an image manner under which (expressed in exaggeration) animals are as if "cut out of color paper"

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8 M. Veselý: *Animovaný film a knižná ilustrácia – súvislosti a vzťahy [Animated Cartoon and Book Illustration – In Interaction].* In: Proceedings SNG BIB 1981, Bratislava 1983, pp. 72-75.

(Mandana Sadat, France, Picture 7, BIB 2007).

An animal theme can be embraced in illustration in a less creative and yet impressive way (Ángel De Pedro (Spain, Picture8, BIB 2007). We are looking at a typical product of a computer illustration, playing (almost in an affected way) with the transformation of reality into a brand new virtual one. This kind of visual stimulus can evoke a child's recurrent interest in actual reality.

Collage
This is a technique of producing a work by gluing, inserting, assembling various cutouts (newspaper, books, prints, photographs and similar material) onto a background material. Computer technology in illustration gave collage a new impetus and renaissance. The best examples of that kind of art offer elegant visual presentation of the role of illustration, abounding with imagination and fantasy, such as in the works by Veronika Bauer (Croatia, Picture 9, BIB 2009), Helle Vibeke Jensen (Denmark, Picture 10), whose impressive digital collages received the first awards for that kind of art at BIB (Plaque BIB 1999).

Photography
This has influenced illustration for some time already. We do not refer here to cases where that medium is an integral part of composition of a collage, but we point at illustration analogies of a painting school that appeared under the names hyperrealism or photorealism. Gianni De Conno (Italy, Picture 11, BIB 2005) has drawn inspiration for his digital illustrations from the poetics of imaginative photography presenting an inner-reality model based on incorporation of the outer model.

New visual poetics
These can be called aesthetics, means of expression and visualizations offered by digital technologies. At first look such works attract with their composition of pure shapes, intensified with color harmony and the visual works looks similar to graphical design. The theme or topic does not matter. There may be natural topics (Adrienne Barman, Switzerland, Picture 12, BIB 2009), technology (András Baranyai, Hungary, Picture 13, BIB 2009) or civilian topics (Katja Kamm, Germany, Picture 14, BIB 2003).

Pleasing and commercialization
These do not avoid the wide array of possibilities offered by computer software for picture generation. Technology cannot substitute for the creativity of an artist and her/his perception of image communication and artistic taste offered to children. 'Digital perfection' in figure stylizations on classical literature topics such as H.Ch. Andersen illustrated by Serghei Samosonov (Moldova, Picture 15, BIB 2009) may make an impersonal, cold, artisted-up, even kitsch-like impression.

Conclusion
The selected examples were used to present certain areas of digital illustration exhibited in BIBs since mid-90s on a regular basis. The share (in terms of quantity) of these kinds of production for children has been spreading worldwide but there is shortage of top personalities such as the recipients of BIB awards.

Figural focus (Picture 5), certain minimization of the means of expression (Picture 4), attracting colors and decorative accent (Picture 12) prevail. Several works, however, lack the 'natural imperfection' (Picture 8). The-

se words are intended to engage in polemics rather than paraphrase D. Kállay. Digital illustration often struggles with a commercial, pleasing approach (Picture 15) reflecting the stand of the artist when it comes to visual values offered to children. It may be said that children are underestimated! In that way poor taste, once expelled from the scene, comes back to illustration through a back door, to put it in simplified terms.

Computer illustration takes a free ride in the wave of globalization which eliminates individual signs. Several of those signs are digested by illustration, representing topics from the life of animals (Picture 7). The effectiveness of the use of computers for illustration grows when it complements a classical expression technique such as collage in the process (Picture 10).

Digital illustration has not fully competed with traditional illustration. On the other hand, it is fully integrated with it and extended the style and possibilities of expression. It also helps educate children to understand the new visual sensibility. For the future of digital illustration, it holds what D. Hevier said, namely that it will have to defend its status in art, and *"seek equilibrium between easy to read signs and artistic stylization. There will be ever less room for illustration copying a kitschy pseudo-realistic world and also for illustration that is formalistic, impersonal, mannerist; and both of them will have to look for their market somewhere else."*

This may not be an absolutely logical conclusion of my presentation, but still, I would like to say that we can be grateful to computer graphics for the stimuli it brings.

9 D. Hevier: *Nová duchovnosť zvaná kultúra [New Spirituality Called Culture]* . In: Bibiana, 5, 1997, No. 2, p. 30.

It makes us to respond and seek to better adapt to future changes. New technologies accompanying the general progress of our civilization will certainly not avoid art and they may transform it beyond our imagination.

Computer-aided book processing or even illustrating is a big benefit. Computers, besides making electronic books possible, when used by creative personalities as a tool, can be used to digitalize and further process the traditional production or its portions.

*Picture 1
Sergio Kern,
Argentina,
BIB 1999*
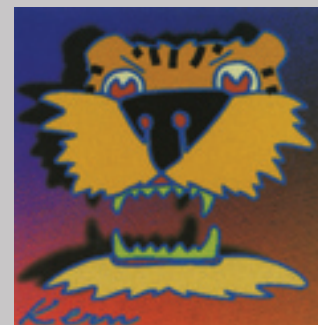
*Picture 2
Sami Toivonen,
Finland,
BIB 1999*

Picture 3 Ingela Peterson,
Sweden, BIB 1999

Picture 4 Suzann Hesselbarth,
Germany, BIB 1999

Picture 5 Antonio Acebal,
Spain, BIB 2003

Picture 6 Angela Lago,
Brazil, BIB 2007

Picture 7 Mandana Sadat,
France, BIB 2007

Picture 8 Ángel De Pedro,
Spain, BIB 2007

Picture 9 Veronika Bauer,
Croatia, BIB 2009

*Picture 10
Helle Vibeke
Jensen,
Denmark,
BIB 1999*

*Picture 11
Gianni De Conno,
Italy, BIB 2005*

Picture 12 Adrienne Barman,
Switzerland, BIB 2009
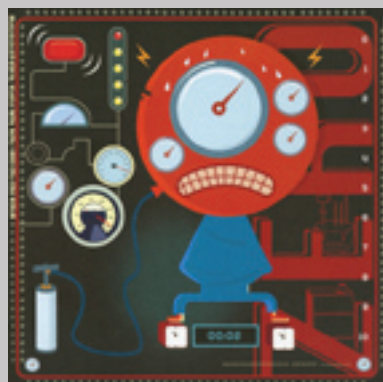
*Picture 13
András Bara-
nyai,
Hungary,
BIB 2009*

Picture 15 Serghei Samsonov,
Moldova, BIB 2009

*Picture 14
Katja Kamm,
Germany,
BIB 2003*

Sahar Tarhandeh (Iran)

Toward the World of New Media!

She studied multimedia and graphics at the University of Sunderland in Great Britain as well as graphical design and visual communication at the University of Tehran. She has worked as an independent designer, conducted research into children's literature and illustrations and was an assistant researcher in the project "Pictures in Children's Books" for the History of Children's Literature in Iran as well as designing the cover and the graphical outline for five volumes of that history.
She is also a member of various national and international committees of the illustrations section of the Children's Books Committee and member of its executive board and was a member of several juries. She is the author of many professional papers.

During the twentieth century, visual culture has been affected by various technological and mediatic developments: from photography, film, cinema and television to video art, digital design and PC games. Each of these has led us to experience and see the world differently, or as some may say has created a different world.

Until the 1980s, media relied primarily upon print and analog broadcast models, such as those of television and radio. The last twenty-five years have seen the rapid transformation into media which are predicated upon the use of digital technologies, such as the Internet and computer games. However, these examples are only a small representation of new media. The use of digital computers has transformed the remaining ‚old' media, as suggested by the advent of digital television and on-line publications. Even traditional media forms such as the printing press have been transformed through the application of technologies such as image manipulation software like Adobe Photoshop and desktop publishing tools.[1]

The term „New Media" has been defined and understood differently by scholars and professionals. The Cambridge online dictionary defines it as following: products and services that provide information or entertainment using computers or the Internet, and not by traditional methods such as television and newspapers.[2] And the Longman dictionary defines it simply as things such as the internet and DVDs that use very modern technology.[3]

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1 http://en.wikipedia.org/wiki/New_media

2 http://dictionary.cambridge.org

3 Longman Dictionary of Contemporary English. U.K., 2003, Longman.

According to Martin Lister et al. in New Media, A Critical Introduction (2009, pp. 12-13),
While a person using the term 'new media' may have one thing in mind (the Internet), others may mean something else like digital TV, a virtual environment, a computer game, or a blog. We need to ask what the new media are in their variety and plurality. We provided a schema that breaks down the global term 'new media' into some more manageable constituent parts.

After this, they provide the following list to shed light on different aspects of the term:

- **New textual experiences:** new kinds of genre and textual form, entertainment, pleaser and patterns of media consumption (computer games, simulations, special effects cinemas).
- **New ways of representing the world:** media which, in ways that are not always clearly defined, offer new representational possibilities and experiences (immersive virtual environments, screen-based interactive multimedia).
- **New relationships between subjects (users and consumers) and media technologies:** changes in the use and reception of image and communication media in everyday life and in the meanings that are invested in media technologies.
- **New experiences of the relationship between embodiment, identity and community:** shift in the personal and social experience of time, space and place (on both local and global scales) which have implications for the ways in which we experience ourselves and our place in the world.
- **New conceptions of the biological body's relationship to technological media:** challenges to re-ceived distinctions between the human and the artificial, nature and technology, body and (media as) technological prostheses, the real and the virtual.
- **New pattern of organisation and production:** wider realignments and integrations in media culture, industry, economy, access, ownership, control and regulation
- **Computer-mediated communications:** email, chat room, avatar-based communication forms, voice image transmissions, the World Wide Web, blogs etc., social networking sites, and mobile telephony.
- **New ways of distributing and consuming media texts** characterised by interactivity and hyper textual formats- the World Wide Web, CD, DVD, podcasts and the various platforms for computer games.
- **Virtual realities:** simulated environments and immersive representational spaces.
- **A whole range of transformations and dislocations of established media** (in, for example, photography, animation, television, journalism, film and cinema).

Lev Manovich, (2003, pp. 16-23.) also defines 'New Media' by using eight simple and concise propositions:

1. New Media versus Cyber culture
2. New Media as Computer Technology Used as a Distribution Platform
3. New Media as Digital Data Controlled by Software
4. New Media as the Mix Between Existing Cultural Conventions and the Conventions of Software
5. New Media as the Aesthetics that Accompanies the Early Stage of Every New Modern Media and

Communication Technology
6. New Media as Faster Execution of Algorithms Previously Executed Manually or through Other Technologies
7. New Media as the Encoding of Modernist Avant-garde; New Media as Metamedia
8. New Media as Parallel Articulation of Similar Ideas in Post-WWII Art and Modern Computing.

Having these heterogeneous conceptions in mind, it can be said that New Media have been made it possible for all people around the world to create, modify, and share personal and public content with others, using relatively simple tools which are usually free or open source. Apart from this distinguishing feature of New Media, there are also formal differences between New Media and traditional ones. Communication in our days is no longer a one-way road; interactive communication is a part and parcel of New Media. Global access, time and space compression, high speed and flexibility are among other formal features. These characteristics of New Media make it necessary for designers and artists to know two things strongly. Firstly, they have to be expert with new technologies, such as digital design, digital photo imagery, digital prepress, interactive multimedia, etc. Secondly, they have to consider the effects of these new technologies on the nature of design, the attitude of consumers and the new possibilities that these tools provide for their creation.

The relationship between illustration and the New Media is among those subjects which must be reconsidered in the light of new technologies. This interaction can be seen from two different angles: illustrating for new media and the impact of new media on illustration. In this paper, we shall try to focus on impacts of New Media on illustration in Iran. Although painting/illustration has a long and rich history in Iran, it was not long ago that the advent of printing (around 1815) and later on the emergence of lithographic books and offset 4-coloured prints have changed the culture of visual arts, especially book design. In the last three decades, invention and discovery of new technologies and media have rapidly transferred the visual culture in Iran and brought about new opportunities and challenges for artists. Although digital technologies have developed more quickly than the traditional ones, digital art and New Media are still in their infancy in Iran.

Currently most of design works in Iran are done by digital software and modern tools. Graphic designers, video game and multimedia designers, architects, animators and recently illustrators have been using digital tools. Less than a decade ago, art works which had been created by computer software were not acceptable among professional artists and designers. At that time, it was a strong resistance by professional artists/designers who had worked for many years with traditional media and methods against any computer-made art work. According to them, computer software was too easy to use and accessible for all. As a result, it was argued that because an artist needed less effort to create a digital artwork, in comparison with traditional works, the originality of digital art works were not proven. These people did not recognize computer and New Media as appropriate tools of art-making. Although such a resistance can still be seen among few designers, Iranian illustrators are more reluctant to accept New Media. Recently, most of Iranian universities have run courses in digital graphic design and multimedia. The number of

Illustrators who work in advertisement, motion graphics and TV commercial industry is growing, and as it might be expected these people are more familiar with computer software and web design techniques.

Now let us focus on the field of children's book illustration. As said, Iranian book illustrators are not very interested in digital tools. Although developments in new storytelling techniques that engage the audience in more contextualized and navigable ways normally need new techniques of illustration, there is not a strong tendency among illustrators to follow their colleague writers by using New Media. The interactive storytelling gives space to a wide range of communication modalities (e.g., text, images, video and graphics), and offers possibilities for extraordinary customization and heightened audience involvement. However, the number of illustrators who use New Media to/for creating images in children's books and other materials are quiet small.

Using digital media in children's book illustration, layout and design, however is going to grow. At the moment, a common way is to scan hand-drawings and then edit them by means of software like Photoshop and Illustrator. Among young generation of illustrators, there is a group who create their works totally by means of digital media. Unfortunately, most of these books have very low quality both in the case of text and in the case of image. Exceptions do exist and are going to increase. The following images have been taken from some successful examples.

Sheykhi, M., Naneh Golabi, *Illustration: P. Rahimizadeh*
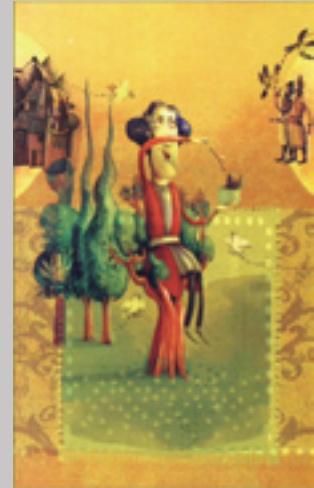
Florian, D., Chashmhaye Zemestan *Illustration: H. Hadadi*

Baghcheban, S., Aftab Mahtab Cherangeh? *Illustration: H. Ghorban*

A brief review of the history of children's literature suggests that using different media to narrate a story was a very old technique. In the ancient Iran, oral traditions were told by storytellers. These people, with extraordinary memories, were master in using attractive performance skills to deepen their relationship with audiences. Leather and fabric crafts, potteries, clothes and papers were among materials that have been used by storytellers to keep their stories/news alive and to mix the narrative media with material objects. Today there are many other ways to keep the oral traditions alive. Newspapers, web resources, software applications, CDs, radio, television and video are the most frequently used technologies and techniques. However, despite the rich and creative background in mixing different media to tell a story or to teach a subject, most of the current examples of multimedia products in Iran are not very attractive. Lack of creativity, both in written texts and illustrations, are evident.

In the past few years, a group of experts in the Children's Book Council of Iran have been monitored and evaluated most of the multimedia materials such as CDs, DVDs and children's websites/weblogs. Their results indicate lack of knowledge and skill, both in content and in visual aspects. As Figueiredoa et al. have put it, "It is not enough to know how the technology works, rather it is most important to understand its implications and how best to apply it" (2004, p. 120).

Focusing on multimedia CDs and DVDs, the following items are among evaluative criteria. The interactive environment must contain tools that support multiple types of data, including image, audio, video, and hypermedia documents. One goal is to enhance musical experiences and to practice music through several various approaches including Information, Audio-Video, and Education sections. Another goal is to combine visual, audio and entertainment sections to create a unified and proper multimedia product. Having such criteria in mind, it can be seen that in the existing multimedia products, literature, aesthetic, education and entertainment are in very basic levels and there is a long way up to the international standards. Especially in the case of illustration, most of these multimedia products have very poor images.

Multimedia CD Cover, Tamasha
Multimedia DVD Cover, Samya and Computer
Multimedia CD Cover, Shabe Jado

However, the quality of illustration in other new media such as video games and animations are different. In recent years, due to the allocation of relatively huge amount of the public budget to block the import of cultural materials from the outside and due to the encouragements of the national animators, illustrators and artists to produce local and regional works, several TV

commercials, animations and games have been produced. Although their quality is not even, most of them meet high standards of creativity, interactivity and attractiveness. With regard to their images, although they are still heavily influenced by the western visual culture, there are cases of successful combination of digital media with traditional stories and elements.
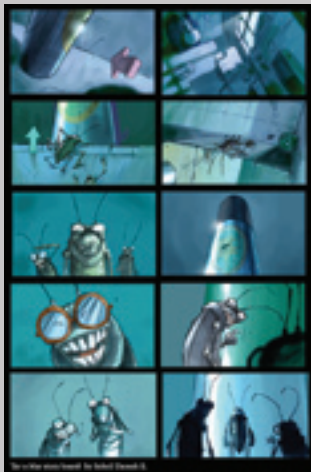
TV Commercial, Pifpof
Video game, Soshiant: The final Hit

Creating art by means of New Media is not just a matter of skill. To use a medium, the artist must see the world via that medium and change her perspective to absorb new possibilities. The problem of some old generation artists with New Media arises exactly from this point. They cannot see and experience the world through new windows. When an artist is armed with new tools and techniques, she can use it to create works dealing with universal human issues and challenges. New Me-

dia give us unique abilities to create adapted works for minority groups such as disabled people, ethnic minorities, non-native children and street workers.

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Michal Tokár (Slovakia)

New Media, Digital Art versus Illustration

He is a university teacher of visual art education with the Faculty of Pedagogy of Prešov University and he graduated in visual arts education from the Philosophical Faculty of P. J. Šafárik University in Prešov. He primarily focuses on theoretical issues and the history of Slovak book illustrations and picture narratives. He published five book monographs on that topic and two monographs in team publications. His studies were published in specialized journals and in dozens of domestic and international books of specialized proceedings.

He also focuses on the theory of visual art teaching. He reviewed qualifications and professional papers, served as a member of panels for granting professorships and their inauguration proceedings and for defence of dissertation theses. He published reviews and popular science papers on visual art exhibitions in the cultural columns of daily newspapers as well as magazines and was the curator of many exhibitions of works by national and international artists.

The essence of a book illustration as a genre is constant. It is determined by the genre's utilitarian relationship with an inspirational text or a book (or a text carrier). Subject to change, however, are those devices and features which determine illustration's outer form as well as the reception of it. Contemporary visuality is influenced by new media – a dominant entity in providing, broadcasting and storing information. Undoubtedly, the art of new media have influenced and revived the illustrated children's book, especially by means of its technological stimuli thank to which the visual element – illustration has adopted the shape and form important for stressing the compelling relevance to – "here and now". As a consequence, it affects and modifies the existing cultural conventions. Pondering on the above issues we can take two directions: either that of the question of generating book illustrations by a computer medium, or that of a reflection on positive and negative impact of new media products which modify the form and content of illustration. The decisive element here is the artistic potential of persons who create the illustrated book, namely illustrators and graphic designers. In the paper I will touch upon both of the outlined directions and will provide examples of innovative utilisation of some media by the youngest generation of the Slovak illustrators. This reflection, though, is not systematically elaborated, as I will outline only those problem areas which pertain to the modified form and content of the illustration of the contemporary books for children.

New Media
My reflection – intended within the scope of the symposium's theme – concentrates on the interaction of illustration with new media. Therefore, the concept

of the artistic form of new media should be defined first. The terminology of media art is still at the beginning despite it has been in existence for about thirty years. Digital art was initially called computer art, then multimedia art and finally the art of new media. All of those terms are frequent however, their boundaries are blurred. Anyway, they reflect the real changes in both society and art conditioned by the technological advancement, despite the fact that all innovations usually tend to be reflected with some delay by the traditional disciplines of art.

Media art is most often conceived as the intersection of vectors of the three historical forces: technology (computing science), transnational commodity capitalism and traditional visual art. It can also be viewed as an accumulation of hitherto independent areas of human activity: fine arts, music, literature, science and computer programming. Deep rooted contexts are thus overcome, yet they still coincide with the traditional activities.

Even the term new media currently lacks the exact theoretical delimitation since the large number of its elements and thus possible manipulations are not limited or definite. Terminologies may vary depending on the position or the specialisation of a scholar. Lifespan of a new medium lasts until it ceases to be a subject of polemic or discussion and society starts to perceive it as something natural ("established" in social consciousness).

Artists of new media attempt to work predominantly with the aesthetics of computer technology. Their final "product" is not a "materialised" art but an art which is dematerialised, ethereal. Most often, what falls within the category of digital art is an art stored in a computer or a DVD carrier or is accessible on internet. Nowadays, it found its way into the mainstream art. It became a subject of theoretical and historical research and has been acknowledged by art museums and galleries. However, it is not possible to research the digital art by the norms of the traditional art language, since it constitutes a language of a new communication system differing from the conventional systems. Digital interactivity is a new way of "structuring artistic form and organizing processes of artistic communication". It also requires new aesthetics and new sensibility. It thus represents new possibilities for transferring emotional information within the system. If we admit that a technology can assist in evoking inner feeling of revelation, digital art, than, acts as a creative tool. The time comes when the society can acknowledge those emotional-visual entities as works of art.

Illustration, more specifically computer generated illustration, finalised for an electronic book (e.g. in iPad or iPhone) or in the form of printed book, which is more often represented in BIB, does not correspond with the theoretical framework of digital art. I am not competent to go into the polemics on non-unified terminology so far. But, for the purpose of my reflection, the digital illustration will refer to such visual expression which was created or processed by a computer. It comprises creation (processing) and imaging with further possibilities of variation and modification. I have included here also illustration (or sketch drawing) rendered in one of the traditional techniques, transferred to a computer by scanning, than completed in certain graphic software application. Such combined

F. Rojček: Cake of Sand
illustration Svetozár Mydlo

illustrations are the most frequent ways of technical realisation of children's book illustration by means of electronic medium.

Illustrator Svetozar Mydlo, just to name a few, was inspired by a new computer technology. The artist, though, was not satisfied with the originality of the style deprived o its character by a graphic software. Therefore, as the groundwork for technically innovative computer generated product was chosen a precise picture produced in traditional technique. He could thus employ his wits and ideas in a unique expression (for example in the book F. Rojček, *Torta z piesku (Cake of Sand),* 2009). Full colour books for young children illustrated by means of computer include the following illustrators: Ján Vrabec (O. Nagaj, *Veršíky o zvieratkách (Verses on Animals)*, 2009; M. Horecký, *Veselé rozprávky pre Betku, Kiku a iné deti (Merry Fairytales for Betty, Kika and Other Children)*, 2010; A. Anďalová, *Zub múdrosti (Wisdom Tooth). Láska na prvý pohľad (Love at First*

Sight), 2010). Computer influence can also be traced in the illustrations of Miroslav Regitko (R. Brat, *Môj brat sa vie biť (My Brother can Fight)*, 2010) and Alica Záhorská (J. Mlčochová, *Kto kradol v cirkuse Zlatá hviezda (Who Stole in Gold Star Circus)*, 2010).

Illustrations generated by computer have not been received unanimously well in Slovakia so far. The process of its "domesticising" will take some time since, from the advent of the illustrated book, the illustration has been viewed as an artistic original (illuminations in the manuscripts, illustration in the printed book, or the original work in the bibliophile edition). Modernism prefers reproduction of the author's original work (or idea), materialised by some of either more traditional or modern art technique (photography, collage). To put it simply, up to now there has been an illustration in which the author materialised some of the aspects of literary reality with all vibrations emanating from his/her inner self (style). Creative processes in computer imaging start with defining entry data and continue by subsequent processing of them by software. It is a missing authentic character or "handwriting" of author's self-projection which I find as a limitation to the role of artist in electronic media, which results in the feeling of alien and artificial product.

Sure enough, one cannot approach to evaluation of "technical types" of book illustration from the aspect of traditional or conventional criteria used for mechanically reproduced book illustration. It would also be misleading for a person without any experience in working with graphic applications to assume the illustrators work is a success of software and printer rather than artist's own endeavour. Computer as one of the new media enables artist to "create by means of the visual art language as

each gestic computer interface simulates the means of visual language". Accepted here is only the functionality of illustration, a utilitarian component of the book, the role whereby it serves literary text in printed form. It is thus not a matter of solely technical realisation.

The question arises, what is a starting point in an attempt to find similarities and differences between the traditional illustration and the one generated by computer. I think that the advent of computer into the art in general as well as the art of book is accompanied by an array of similar problems as those related to any other new visual media.

Interactive Electronic Books

Apart from the printed books, our market is supplied by the interactive electronic books for children and adults, intended for tablet computers (iPad) and modern mobile phones (iPhone). They display interactive animations with atmospheric music, sound effects, text, but they also include dubbed audio versions with language options and, obviously, illustrations. The reader, by dragging fingers on the screen, becomes directly involved in the story which he or she reads or listens, while he or she can influence what is going on in the screen. A page (can be turned by a finger touch) is experienced each time differently by a recipient. Characters and objects in illustrations move either according to pre-programmed commands or react on finger-touches on the screen.

Illustrations in Slovak electronic fairy tale books (i Adverti publishing) were designed by young illustrators: Miloš Kopták *(Malá princezná (Little Princess))*, Dušan Koinok *(Tri malé prasiatka (Three Little Pigs))*, Denisa

J. Uličiansky: Little Princess
illustration M. Kopták

Three Little Pigs
illustration D. Koinok,

P. Sklár: Little Red Cap
illustration E. Cvrčková

P. Pavlík:
There Was a Stone
illustration D. Stanislavová

Stanislavová *(Bol raz jeden kameň (There Was a Sto-ne))*, and Eva Švrčková *(Červená Čiapočka (Little Red Cap))* the Czech author of the Slovak school of illustra-tion. The illustrations were realised by the traditional art techniques and some of them had even been published in printed form. There were also books published for older age group: author's book by Tomáš Klepoch and Matúš Maťátko *(Geteria)*, entirely visual own story of T. Klepoch *(Find a Story)* presented as street art pictu-res, and the book of travels with photos by Martin Niko-dým (*Krížom-krážom Afrika (Africa Crisscross)*).

Interactive electronic illustrated books, on the one hand, develop children's imagination and prompt chil-dren to think creatively, but they also acquaint them with new art techniques. Language versions are also of educational benefit. Interactive book is a new phe-nomenon, since publisher can after some time return to the already issued title and modify it or complement it by new levels. Illustration, in its dematerialised and ethereal essence, is on the other side as if a mere re-flection in the "mirror" of a traditional printed book while the aura of deep rooted reproduction is disappearing. The illustration's functional auxiliarity to the e-book text remains basically identical as is the functioning of tradi-tional illustration for the printed book.

The given "drawbacks" of electronic illustrations are compensated by interactive animations which add the interactive book, in comparison to a printed book, a new dimension of artistic impressions. It is difficult to foresee how the interactive books will be consumed, and whether the availability of more advanced tablets would effectively replace the existing textbooks and workbooks.

M. Ferko:
The World is a Play
illustration M. Kellenberger,

Reflection on the Effects of Modifying Original Artwork

Electronic media enable to vary, manipulate and re-make the existing pictures. Creative use of the above processes and principles include for example: collage, montage, overlying, reducing size, blowing up or repe-tition. Such processes influence the content of pictures. Analogous processes can also be found in children's book illustrations realised by traditional art techniques. The conventional position of the original illustration (de-sign) is changed as it becomes a semi-product for fina-lisation within a book illustration art format. Finalisation of illustration obviously does not imply the conventional reproduction of an untouchable original but the remake of the original into an unauthentic format. It is a new, modified presentation adapted to the medium of book: either as a miniature within the block of text or re-repro-duced detail, etc.

Examples of such process are the following: selec-ted motifs from the whole page illustrations of Martin Kellenberger applied as miniatures within the block of typeset text in some places of the book by M. Fer-ko *Svet je hra (The World is a Play)* (2009), or detail from the whole page illustration specularly inverted

and reapplied on the opposite page of the book of legend by M. Ďuríčková *Dunajská kráľovná: Povesti, báje a historické obrázky z Bratislavy a dunajského okolia (Danubian Queen, Tales, Myths and Historical Pictures of Bratislava and Danubian Surroundings)* (2010) illustrated by Bystrík Vančo. The detail thus becomes an autonomous illustration entity in the other place of the book in the new visual-text receptive context, which brings about new effects and meanings, not anticipated in the author's original intention. Selected detail from the original composition is of a synecdoche character (a part stands for the whole), which motivates child reader to "complete" the illustration – return to the original source of the picture or reinterpret it using his or her own imagination.

The above processes in the book illustration are but a proof of well known theoretical premise that a reproduction as an autonomous medium does not only have the ambition to be a mechanical report on its design but wants to assert itself specifically and creatively with a distinctive view of the world. Illustration in modified applications is therefore understood not only as a reproduction of the original (design) but as an independent art genre – the medium of book illustration. Modifications can thus be viewed not only as displacing conventional features and forms of book illustration in terms of "playing with" technological possibilities but also as finding possibilities of message potential – merger of "technical" processes with the message of illustration. Philosophy of Varied

Traditional information carriers – texts and pictures are, according to Flusser, replaced by new codes which inform and program us, and those systems are compo-

M. Ďuríčková: Danubian Queen, Tales, Myths and Historical Pictures of Bratislava and Danubian Surroundings, *illustration B. Vančo*

sed of planes (photographs, posters, screens, displays, traffic codes, etc.). Variety of visual reality is viewed by the quoted author as a "result of the new way of coding the universe – the new way of thinking, feeling and wanting". It is a reflection of a varied style, "new culture", the manifestation of how to give the world and life a new meaning". It is immanent to the culture of current times. It is also reflected in the variety (different properties, for example in the techniques used) and colourfulness (expressive variety, for example in colours) of illustrations in contemporary children's book.

Colourfulness is a weapon by which our senses are attacked from television. Numerous researches have documented that it is a dominant medium, hence the substantial dilemmas arose regarding the relationship between art and media: while art opens to its recipient more space, television suppresses it, which leads to an unbalanced communication. We all know it from our own experience that it is a medium the screen of which flickers with manifold visual effects, especially in commercial "spots". A TV set is switched on in our households almost permanently without any purpose. It is often just a habit reflecting our need to be surrounded by

W. Saroyan: Tracy's tiger
illustration M. Matlovičová-Králová

a twinkling decoration. Such visual "pulsating" in living quarters is paradoxically a domesticated commotion of a street or square decorated by static media: billboard, posters, graffiti etc. Enormously colourful visual-acoustic boom becomes perceived as commonplace.

It is not surprising that such experience of variety and colourfulness is reflected in the motifs of the collections of illustrations by Martina Matlovičová-Králová, for example in the W. Saroyan book *Tracyho tiger (Tracy's Tiger)* (2009) which was awarded the Golden Apple in the last BIB. Heterogeneity of illustrations is also documented in the recent book by the author – writer and illustrator – Daniel Hevier, *Xaver s nohami do X (Xavier*

D. Hevier, Xavier with X-shaped Legs

with X-shaped Legs) (2010). The pictures' techno-surrealismexpresses the "spirit" of visual reality of today.

Variety of the cycle of illustrations, attractive and intensive combination of colours introduces a "philosophy of variety which intertwines past with present and enables signs of future to bleed". It mirrors current visual chaos by the forms of visual language and becomes a norm for children's book.

Eliminating Negative Aspects of Media.
Attack of Schemes
In connection with the influence of new media features on children's book illustration it is in order to remind of the warning words of Iranian artist and theorist M. Moshiri which were pronounced during the symposium on the globalisation and otherness in illustrated children's book. She pointed out on a loss of the signs of natural national characteristics in art at the expense of pseudo art of "global" culture spewed out by media. She also warned of negative impact which uniformity can have on cultural identity of children. Bearing in mind the plasma TV screen, she indicated the widespread "absorption of devastation into pseudo art". Dangerous is, in her view, the fact that the consumers are children with their gullible souls, and, I add, unprepared for the traps of life. Watching such programs, the children are deceived by boundless delusions. Produced visual "invasion of peculiar" zoomorphic creatures and deformed figures is inappropriately written into children's mind as real symbols of the world.

Following on the reflection of the Iranian artist, I add that theoretical studies on visual media concur in that the contemporary post-industrial man craves for visua-

lised "penny dreadful", horrors, extraterrestrial mutants, etc. As stated by the Iranian author, such cravings are fulfilled by current TV screens, internet, computer games and tablet. We cannot escape this trend of modern media, especially television the influence of which is the most intensive as it is the most viewed medium. And commercialisation, to which electronic media serve, is as if unstoppable.

Even though my reflection is aimed in one direction, on the question of the influence of new media on book illustration, it is also possible to speculate about the influence of illustration on other media. Especially the picture books of narrative character are predetermined to be further processed by such media as film, television, computer games, digital book and commercials. With respect to the last named genre, it is worth to mention a rather enthusiastic adoption of Pokemons, rebirth of W. Disney's child Mickey or media fuss about commercial advertising of Harry Potter brand. They were broadcasted by various media and were incorporated into souvenirs, plush figures, chewing gum wrappings, stickers, picture cards, etc. They primarily brought financial profit.

Advertising concepts have no ambition to activate a child viewer whatsoever. In their practical artistic re-interpretations they almost numb creativity. Visual schemes enforced by media serve as an example of visual violence with far reaching educational consequences. Such stimuli are chaotic for children as they are not able to arrange and order them in their own cognitive structures. They miss the interpretation framework which is necessary for evaluating the meaning of such stimuli. They leave, however, a deep trace in child's psyche. I have observed, in my own pedagogical practice, the negative impact on the visual culture of children and adolescents caused by visual schemes of such products.

Weather we like it or not, we can only accept the current cultural and social reality and try at least to eliminate its negative impact. I do not want to be sceptical, but the remark of M Šperka says something about the given problem. He stated that despite the introduction of ICT education in schools, it is not possible to conclude that the young generation would be orientated in the influx of today's visualisations and would form their own opinion, critical thinking and aesthetic feelings. He concluded that one cannot say that the level of general culture and education is rising, "it may even be the opposite is true".

Shifts and Returns

Until the beginning of the modern era, fine arts art had been an important source and a tool for documenting the visual side of the world. This exclusivity was lost when the more efficient technology of visualisation was discovered. A tool for mass processing of the original art work nowadays is neither photography nor a reproduction in the printed medium but a dematerialised image in an electronic medium. It has different influence on human since, apart from the loss of materiality, it is characteristic for its "elusiveness". One can assume that, similarly as in the period of antiquity "the eyesight had often the active role similar to the one attributed to tactility nowadays", the eyesight of a child has also such active nature. Therefore, in the view of a young recipient, the illustration of a material nature in a book remains an important antipode to dematerialised ethe-

real illustrations in the digital books. With them a child is amidst the focus of interactions and spectacular tricks. Digital image so far does not provide for a full exercise of recipients creativity and interpretational freedom of narrative adequate to the receptive type. A static book, a material-craft product, enables its reader a natural feeling of the contact with "live" material, provides him or her unlimited time to browse through pages and gives possibility to return to it again and again. A child can even manipulate with it (painting-by-numbers, maze, riddles).

Not so long ago there were prophetic visions of the "death" of painting, since the ideas of concept art, video art or installations as tools and means of verification of the world were standing against it. So in the similar manner, thinking about the end of a printed book, about being consumed or replaced by electronic or interactive book, is also an unrealistic forecast. It seems that the current generation of young illustrators, after the period of rumbling in book culture in 1990s (rapid adoption of cheap globalised patterns and visual effects), have succeeded and started to think seriously about the new possibilities of printed book illustration. They experiment with secondary digitalisation, however, the essence of material realisation remains. It is only natural that the expressive and technological coding of the current times utilises inspiration brought by other media. Yet, one cannot objectively assess and predict the future of what has just emerged. Digital book, especially interactive book, has been around for a rather short time to generalise its assets and faults.

Utilising the features of new technologies, as well as coming back to craft products is what marks a natural

pulsating existence of illustration. Illustration embedded in the "material" of a book remains a fundamental source. A reader being in immediate contact with it can feel warmth, pulse and the soul of the creator. On the other hand, it is natural that the production features of new media which appeal to the author and motivate him or her are harnessed as a liberating and innovative element in the book art. "Children, thank to their natural tendency and ability to consume easily every innovation in the process of medialisation and computerisation of the world and life, are active participants, partners and collaborators..." because they are not encumbered by the past and they do not possess the adults' defensive stance against rapid changes. Children get on with the digital era without obstacles. They mastered text editor and they are under no real threat in continuity of their own identity development.

All indicated methods of innovation in children's book illustration inspired by media production features have changed the conventional reception and adjusted it to the contemporary language of art. Such language differs from the deep rooted stereotypes. As children are not affected by stereotypes they perhaps perceive everything naturally. Intentionality, though, should be predetermined by an "enlightened" adult. Without a shadow of a doubt, the new electronic media give an opportunity to artistic messages based on the linkage of creativity and technology. Sometimes it is not easy to find a balance in their mutual enrichment. Such a plate mark is "implanted" into a concrete cultural environment which encompasses us and is a manifestation of national archetype. If we preserve it in the book production, we will remain original in rather homogenised global culture.

Manuela Vladić-Maštruko (Croatia)

Croatian Illustration in the New Media

She graduated from the Academy of Visual Arts in Zagreb under Professor Ferdinand Kulmer and staged several individual and joint exhibitions in Croatia and abroad. Besides making art, she also undertakes practical research into visual expression and children's creativity. She is the author of several multimedia art projects for children and youth and cooperates with museums and galleries in organizing art projects for children.

She wrote and illustrated nine books for children and was granted several awards. She is a member of the Croatian Art Society and the Croatian Association for Independent Artists.

The new media, digital illustration and animated films in 3D and other forms of digital animation, appeared at the same time as several gifted figures on the Croatian illustration and art scene.

The artists we shall introduce here got a formal academy education in graphic art, painting and sculpture, but they learned and developed their skills in the digital media by themselves, motivated by personal curiosity (except for my young colleague Bašić who belongs to the first generation of graduates from the Animated Film Department of the Zagreb Academy of Fine Arts). They are versatile Renaissance-type artists who express themselves in and research various media: they design settings, write scripts and stories, draw strip cartoons, illustrate picture books, animate puppets in the theatre or on computer … they are active in both the classical and the new media.

In the conversation we had in preparation for this lecture we discussed several questions for which we attempted to find answers, which led to a shared viewpoint that we can look on as a kind of conclusion for our subject, ILLUSTRATION IN THE NEW MEDIA.

Differences; the Drawbacks and the Advantages in the Relationship between Classical and Digital Illustration:

The artists agree that digital illustration has no particular advantages over classical illustration or the classical media. Although digital technology and its techniques and tools are a mark and form of today's art (a large part of it), it is not the medium in which an artwork is executed that plays the essential role; *most important is the power of the idea and the artist's ability to present*

it, in any medium. However, from the aspect of practical execution and finishing, both of an individual illustration and a whole project, they noted some advantages of the digital medium, such as: faster communication and execution; the clients do not keep the original illustrations (a very frequent problem in cooperation with Croatian publishers) and it is easier to send them to exhibitions in printed form, especially to international exhibitions; as there is no scanning it is easier to preserve the original quality of the visual and to harmonise the colours in print (adjusting colours from the RGB format to CMYK); it is easier to "store" the work in the studio/workroom, although even "storage" on CD or DVD or hard disk has its time limits and risks.

Finding one's own Expression in a Digital Medium:
As the first question and the answer to it have already shown, here too the artists, probably because of the scope and richness of their diverse activities, agree that *the digital medium is no more than a medium and does not play a crucial artistic role*. However, as I would like to present a particular project of my own in this lecture, I must say that I differ on this point and consider that technique may, nevertheless, be a means of expression, and from the aspect of the digital media this means, as I will later show, that some subjects and contents can only be developed and presented in media that are their *concept speficicum*.

The Development of Digital Illustration:
The beginnings of digital illustration were marked by techniques and tools whose objective was to remove all traces of the human hand from the visual and to transform all the characteristics of the painterly *metier* into a perfectly regular and uniform technical expres-sion. The imperfect renderings of the hand, the imperfect lines and brushstrokes, the thickness of the paint and the texture of the paper disappeared in the wish to avoid subjective expression and achieve the "objective" and "pure" finish of the mechanically-generated visual idea. However, as art history and the psychology of the human race teach us, not only did this kind of approach very quickly lead to saturation but new developments in technology and their accompanying tools resulted in the opposite approach: the most popular tools and programmes became those that could be mechanically manipulated to implement/imitate hand strokes and the humanness of the visual gesture. Parallel with the technological development of programmes and tools came new generations of artists who wanted and knew how to use them. *Digital pencils* and *art-pads* arrived on the market and the digital art scene, and technology and expression can be said to be developing in two directions: in one direction sophisticated technology is being used to "perfect" classical art techniques through digitalisation, to enable simpler and faster manipulation in which the machine, with its programmed "trained hand", makes it possible for illustrators and designers who want to use painting techniques to achieve faster "results"; in the other direction the development of 3D modelling and animation technology aims at creating a virtual world, as realistically as possible, modelled on the real world but superior to it and without its limitations (3D spectacles now increase the impression of being submerged in the medium and of reality).

The Future of Classical and Digital Illustration:
In today's digitalised world it is realistic to think about the fate and future of the classical media and of books and picture books for children. An essential factor for

understanding all messages and contents, including those in the new media, always emerges from the relationships between child-adult, child-parent, as well as individual-society! If the approach is active and the contents positive and affirmative, starting from a point of mutual communication and interaction and encouraging emotional and cognitive processes and participation, the medium is again only a means and does not carry crucial responsibility. If we cultivate this approach we can avoid all the traps of seduction by and passive addiction to the screens on which we follow digital contents (digital picture books, animated films, games and the newest e-books). Nurturing visual quality and genuine suitability for childhood (without pandering to the consumerist world of entertainment) is as crucial in the digital media as it is in the classical media (in which there are also many unsuitable and poorly designed messages and contents). Thus we can say that the future and survival of all the media, including classical and digital illustration, depends only on our attitude and activities, both those of competent individuals and of society as a whole. Good-quality and stimulating projects on the level of the community and of cultural and educational institutions can certainly contribute to evaluating the products intended for children in all the media solely on the basis of quality.

Please allow me now to present the artists whose artistic individuality and versatility have launched Croatian digital illustration and animation for children:

IVANA GULJAŠEVIĆ was born in 1970 and graduated at the Academy of Fine Arts in Zagreb in 2000 as an academic graphic artist.

Ivana Guljašević, screenshot from the animated film Tri strašna zmaja *(Three Terrible Dragons)*

A publisher for whom she worked for a time suggested that she began to work in digital media. Now a complete and all-round artist, she has written and illustrated numerous picture books and made animated films, and she also writes short stories. She likes to combine classical and digital drawings using distinct textures and vivid colours which she composes into picturesque and colourful collages. With her husband Bruno

Ivana Guljašević, illustrations for the picture book Pauk Praško *(Dusty the Spider)*

Kuman she creates animal figures from the borderline of popularity (spiders, dragons, flies, grumpy gnomes) and their playful and witty approach helps overcome prejudice. The artist places them in unusual situations (sometimes on the fringe of taboo): great favourites with young readers are a creature known as the Sock-Eater (Čarapojedac, Autorska kuća, 2007), which devours unwashed socks forgotten under the bed, and Dragons that would like to celebrate Christmas but do not know how to.

She has received several awards for her work in Croatia and abroad:
2000 - 1st prize for comic strip, Crtani romani šou, Zagreb, 3rd prize at the Comics Salon, Vinkovci,
2002 - 1st prize at the FIKE Festival, Portugal, for the animated film As if by Magic,
2005 - Sheep in a Box Prize for the picture book How Crocodile Mark Found a Home,
2007 - for the picture book Sock-Eater: Sheep in a Box Prize from the professional jury and Sheep in a Box Prize from the children's jury, and Commendation of the Grigor Vitez Prize, Commendation of the Lice knjige Prize (for illustration): 2008, Čarapojedac (Sock-Eater), 2009, Hrvatske bajke (Croatian Fairy Tales), 2010, Mali Mo (Little Mo) and Noina mačka (Noah's Cat).

TOMISLAV ZLATIĆ was born in 1976. He is an academic painter (he graduated at the Academy of Fine Arts in 2002) and has since 1996 been absorbed in illustrating picture books and books for children. Unlike Guljašević, who started on digital illustration at the suggestion of her publisher, Zlatić at first encountered publisher opposition to the new media. His expression combines digitally processed elements of photo-
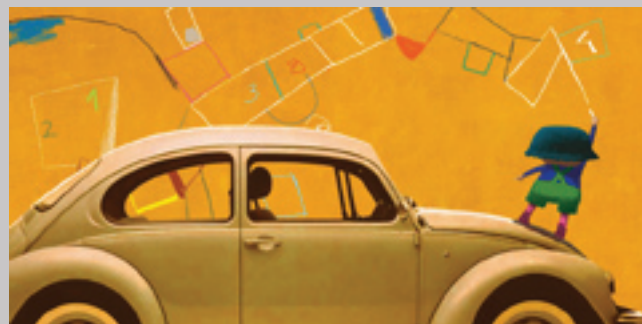
Tomislav Zlatić, Školice za Tratinčicu *(Hopscotch for Daisy), Ana Đokić*

graphy and classical illustration, which he uses to make dynamic and colourful compositions.

An especially original feature of his work is counterpointing realistic photographic elements, which are three-dimensionally modelled, and his own original elements and figures, which are two dimensionally and coloursitically modelled, in urban environments. He also uses puppets and classical settings, which he photographs and digitally processes.

He won the national Grigor Vitez Prize for illustration in 2006.

Tomislav Zlatić, Illustration for children's magazine Smib

David Peroš Bonnot, screenshot from the animated film Arktički pirat *(Arctic Pirate)*

DAVID PEROŠ BONNOT was born in 1967 and graduated in painting at the Zagreb Academy of Fine Arts in 1993. He is a many-faceted artist who uses digital media to create and publish illustrations, cartoons and picture-stories in Croatian children's magazines for be-
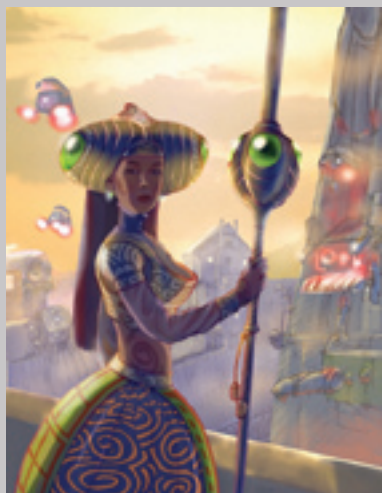
David Peroš Bonnot, free illustration, 2010, unpublished

ginners in reading. Special emphasis must be given to his animated films using stop animation. He makes puppets for animated films and the complete settings, films them and digitally finishes the entire project. He likes to use defined and stylised figures which he makes from plastic and plaster, which he then colours and dresses in latex clothes made in the puppet moulds. He and his life partner Sanja Šantak have made several hundred objects for the needs of his films, from hero figures to static elements and up to ten different kinds of cars that are yet to "rush through" the screen. He places his figures in nostalgic settings designed in the retro style of the 50s and 60s and he photographs every movement and change of lighting with endless patience. The authenticity of his personal style and the style of the period in which the action takes place is expressed up to the tiniest detail and is also shown in an overall, somewhat nostalgic atmosphere.

He received three prizes at international film festivals for his animated film *Soldat (Soldier)*.

ZDENKO BAŠIĆ was born in 1980. He graduated in 2005 at the Animated Film and New Media Department of the Academy of Fine Arts in Zagreb.

Unlike artists who mostly use computer graphics to create present-day or futuristic figures, forms and stories, he uses digital collage to support classical book illustration. His illustrations and animations emanate the coded mysteriousness of the fairy tale, they are very lyrical and the scenes are based on the story's atmosphere and mood. By collageing and gently blending the figures with the architecture of the background/foundation/scene he creates an atmosphere of ancient fairy

*Z. Bašić, Illustration for
the book* Šuma Striborova
(Stribor's Forest),
I. B. Mažuranić

Z. Bašić, Screenshot from the animated film Guliver

tales, in which he occasionally includes elements and metaphors of the urban culture which gives them a very contemporary appearance. While using urban motifs to remind us of the boundary between story and reality, Bašić at the same time preserves his characteristic inclination for fairy tales through a sophisticated sense of atmosphere and feeling for detail. Deeply connected with nature and its changes, and with stories and fairy tales from folk tradition, this young artist also includes elements of mysticism and the decorative in his illustrations, which give them a nuance of ethno character.

Bašić has won several prizes for illustration and animation:
2006, Sheep in a Box Prize for illustration of the picture book Čokolada (Chocolate) by Irena Sertić, both from the professional and the children's jury, and the Kiklop Prize for the graphic design of that picture book,

2008, Grigor Vitez Prize for best illustration in the books for children Priče iz davnine (Tales of Long Ago) and Novela od Stanca (The Story of Stanac),
2009, Prize for Best Young Artist and Contribution to the Renown of the ULUPUH
2010, Oktavijan Prize of the Film Critics' Society, for the best animated film at the Croatian Film Days Festival,
2010, Grand prix for best film in 2009 at the Croatian Film Days Festival.
2010, prize for best short film for the animated film Guliver (Gulliver) at the Libertas International Film Festival in Dubrovnik,
2011, Porin Prize for the animated video number Žeđam (I Thirst).

MANUELA VLADIĆ-MAŠTRUKO was born in 1962. She graduated in painting at the Zagreb Academy of Fine Arts in 1985 and makes illustrations in all the media. She likes to examine the medium and the technique as such. Her projects address definitions and relationships within the concept of the digital and the new media.

In 2003 the Contemporary Art Museum in Zagreb commissioned her to set up the first Croatian museographi-

*Manuela Vladić-
-Maštruko,*
Melisa u Zemlji slatkiša *(Melissa in Candyland), screenshot from 3D museographical picture book*

cal interactive picture book in 3D animation and VRML technology entitled Melisa u Zemlji slatkiša (Melissa in Candyland), which she created within the imaginative community of her family. The project was designed for children and adults alike and the author (referring to Carroll's Alice in Wonderland) examined the various strata in the relationships of child-adult, museum-public-artist, digital-analogue, virtual-real, the seduction of the media and the enforced happiness that the consumer society dominated by the formula of instant pleasure demands. The luckiest player in this game, who manages to discover the secret and find the best-hidden sweet within the museum walls, wins as many sweets as he or she weighs. The project was designed on several levels of execution, in the museum itself and on the Internet, and in several media and forms: as a picture book, exhibition, computer game, prize-winning game. A characteristic of this artist is her fondness for playing with the media and the strategies which she at the same time criticises, and the messages of her work are very humanistic despite the ironic approach.

Manuela Vladić-Maštruko, illustration for her own picture book Piko u svemiru *(Piko in Space)*

The artist has received several prizes for her artistic work, among them for illustration:

2005, Sheep in a Box Prize for writing and illustrating the picture book Pustolovina pauka Ota (Spider Otto's Adventure) and Commendation of the Grigor Vitez Prize for designing the edition Dobar dan gospodine Andersen (Good day to You, Mr Andersen),
2010, third prize of the 3rd Croatian Biennial of Illustration for the illustrations in Snježna kraljica (The Snow Queen) by H.C. Andersen,
2010, Sheep in the Box Prize of the children's jury for illustrations in the picture book Plavi slavuj (The Blue Nightingale) by Maja Brajko-Livaković.

Anita Wincenjusz Patyna (Poland)

New Media in Book Illustration - a Great Solution or a Devious Tool?
Some Remarks on Polish Contemporary Illustration.

Anita Wincencjusz – Patyna studied art history at the Art Institute of Wroclaw University and completed her doctoral programme on Polish Book Illustration in 2007. A project about Children's Book Illustration took her to an internship in Ireland. She has worked at the library of the Institute of Art and History. Since 2002 she has been working with the Eugeniusz Geppert Academy of Art and Design in Wroclaw and since 2008 as a visiting professor at the Art History Institute of Wroclaw University. She is a member of the Polish IBBY section and published many papers on Polish and European book illustration.

Luckily enough, or perhaps just on the contrary, we happen to live in the time of medial revolution. Changes in the world of new technology are so fast and there are so many of them every year that people not so much oriented towards computer science and modern technical inventions have actually surrendered in the pursuit to keep up in pace with all new solutions and inventions in electronic, digital or even virtual empires. Sometimes we almost have no choice as to become up-to-date as we get new mobile phones, our yesterday data carriers are not compatible with notebooks, cameras, scanners etc., our TV sets do not receive digital signals as they were designed for analogue transmissions and so on and so forth. New possibilities and new technical devices are everywhere and apparently there is no much sense in struggling with them. An open attitude showing appreciation and sensible benefitting from the technological progress seems to be much more useful. The above described situation applies also to the world of graphic design, strictly connected with book illustration, which is our main interest.

Different stages of book design make use of modern technologies, starting from electronic tools – graphic design software that is commonly used all around the world: Adobe Illustrator, Photoshop, InDesign Creative Suite and, Corel Draw Graphics Suite, just to name the most popular of them, with all their almost unlimited potentials, to pen and touch tablets; perfect scanners, which recreate the image that seems to be more accurate than reality, should also be mentioned; printing machines that are able to provide faultless copies of original designs not to be forgotten. A perfect volume is just about to arrive at hands of an impatient reader. But as it often happens this wonderful state has also its another

Illustration
Paweł Pawlak

face, which isn't necessarily that positive. The enume-rated solutions may become dangerous when we start to consider ready-made effects that they are able to produce. The technical potential of software created for graphic designers is great and saves huge amounts of time and energy but it seems as, at the same time, it is capable of stealing an original manual stroke, the very spirit of an illustration. Certainly enough this offered precision of "natural brushes" (as they are advertised in product descriptions) may be hard to trace and in fact this is their aim – to pretend that the lines, spots, prints, stains, etc. were drawn, written, painted, scratched, torn, simply: created by a human hand. However, if we take a closer look, this is a human hand that remains the ultimate factor of illustrations and a computer mou-se, or to be more up-to-date, a tablet together with a pen become multifunctional, artistic, equipped with ar-tificial intelligence, but still mere tools.

I am not an artist myself, I utter these words as an art historian, a theorist, and last but not least, a member of a wide enough, attentive and caring audience who studies illustrations in books with sheer pleasure that derives from the possibility of meeting beautiful arte-facts. Being an academic, for quite some time alrea-dy focused mainly on history and presence of book il-lustration both in my home country and abroad, makes me look at a graphic side of volumes and designs for illustrations even more thoroughly. I analyse their visual contents: I compare styles, forms, ways of composition, sources of inspiration, methods of constructing narra-tions of stories. So I gaze. Here are some conclusions of my observations concerning contemporary Polish illustration in children's books but, to be honest, I pre-sume that some of these general remarks may refer to contemporary book illustration all around the world. By the way the world we live in becomes smaller and smaller every day.

Software tools, which have been in common use for yet some time, have occasionally resulted in too many somehow (even difficult to describe precisely) similar visually designs. This can especially be noticed among proposals created by the youngest graphic designers and artists, just about beginning their careers in the fi-eld of book illustration. Some of brand new titles and new editions (in a modern costume) of classic texts may obviously come as examples here. Easily enou-gh we will also be able to find among them sometimes very simple but 'sparkling' original ideas, surprising gra-phic solutions, and last but not least of a really high ar-tistic quality. Amidst numerous young artists in Poland Monika Hanulak, Anna Ładecka, Anna Niemierko, Ola Cieślak, Marta Ignerska, Aleksandra Woldańska-Pło-cińska, Marianna Oklejak are especially worth menti-oning. All ladies, interesting, isn't it? I was able to have
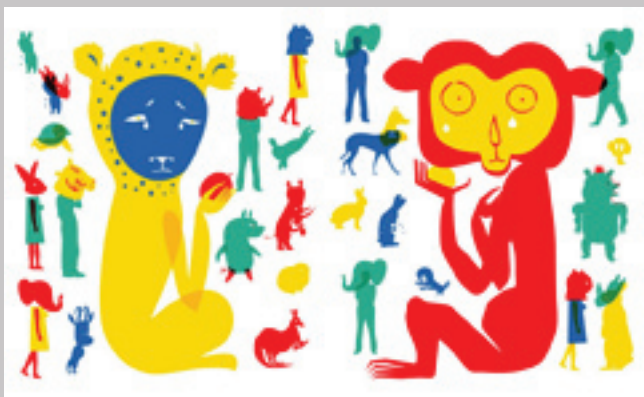
Illustration Monika Hanulak

a closer look at brand new designs mostly from all over Poland (a few participants represented other European countries) during an international conference exclusively dedicated to children's books in Katowice in April 2010. The conference accompanied a competition *A Book Well Designed: Let's Start with Children* which was held for the second time by the Department of Graphic Design at the Academy of Fine Arts in Katowice. The competition and a large post-competition exhibition, presented at the Rondo Gallery, showed plenty of interesting designs and a variety of artistic concepts. Another good opportunity happened one year earlier. Although this time creative ideas were born exclusively in the milieu of the Academy of Fine Arts in Warsaw. The exposition *Watch Out! Bulldozers! Young Polish Illustration* was exhibited at the Academy ASPEKT Gallery on the occasion of an international conference accompanying *ANIMALITER. European Art of Illustration*, an event held in the Polish capital city in May 2009. The presentation of the Illustration Atelier run by Prof. Zygmunt Januszewski and his assistant

Monika Hanulak introduced an interesting review of a real huge potential of a portion of the freshest (at that time) blood in Polish illustration circuit. Within both presentations – in Katowice and Warsaw – there were shown many original artworks, intriguing by their forms and graphic ideas, still, however, in number of the designs one could notice that the young creators tend to follow similar paths, that they make use (or overuse) of the mentioned software, which so easily (or even automatically) enable them to multiply, combine, transform, paste in, delete some parts, change sizes and colours, etc. Too many ready-made solutions (like calligraphy, symbols, patterns, motifs) and the ease of using them make some designers a bit lazy. In one case they might spoil the genuineness of a line, authenticity of a paint spot, in another case they may result in taking away a very particular quality – the charm of imperfection. An easy and an enormously open access via the Internet to all the treasures of our visual heritage (literally everything we can think of and much more) brings along a temptation to quote. We could even try to call it: "a 3-control-key trap" (cut, copy and paste). And yet another issue, computer-bound tools may cause new kinds of mistakes like, for instance, forgetting about some details in particular layers of image files in Photoshop CS or inaccurate shape filling. The described

*Illustration
Aleksandra
Woldańska-
-Płocińska*
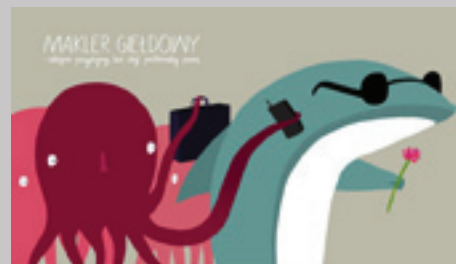
situation I am able to spot also at my mother Academy. I have professional contacts with all of the faculties – including the Department of Graphic Design – and therefore I have a chance to observe students' works during diploma exhibitions and some other presentations at the Academy. The conclusions are, generally speaking, the same as earlier described.

On the other hand, it is hard to decide to what extent the contemporary visual environment is also responsible for this state of matter. Young designers, regular users of the Internet, of not only e-mails but also e-books and e-magazines, are accustomed to a different from traditional graphic layout, which is probably somehow unconsciously printed in their minds. This new visual constitution is also built by music clips, current film editing, billboards and the whole world of advertisement and commercials, to cut a long story short, in the whole visual iconosphere. In fact here begins an issue of contemporary aesthetics and the in-born taste of post-modern generations. As our society is perceived as 'a consumer society of a spectacle' (Guy Debord's concept mixed up with Jean Baudrillard's), and the world we live in is seen as constructed out of simulacra and simulation, our habits concerning the way of seeing, watching and noticing have also changed. Thanks to the Internet the idea of a global village came true to such an extent that sometimes we do not even notice that we freely move in an apparently unlimited visual space. Moreover, the Internet has introduced and made standard the multitude of parallel plots, masses of texts and pictures possible to be opened in numerous windows at the same time. The Internet has also accustomed us to endless links. What we get this way is a huge mosaic of facts, images, stories, symbols, signs, figures, etc. An

Illustration Marianna Oklejak

enormous digital collage. It seems to be natural these days. And nowadays our perception is much better prepared for this.

Considering new designs of illustrations in children's books it seems that *collage* itself and some specific qualities of its aesthetics have become visible symptoms of art in the Post Modern era, including the art of book illustration. Quite a number of works use this particular way of constructing various pictured worlds. Collage has a rich and distinguished history. Its origins are found in the early 12th century among Japanese calligraphers. It was popular in Turkey and Persia in the 15th century. Nevertheless, we foremost associate an artistic technique of collage with works and experiments by Cubist artists, namely Pablo Picasso and Georges Braque, performed since 1912, which date brings us a one-hundred-years anniversary next year. Collage was widely applied in European illustrations of the first half of the 20th century. It used to have its great revival in Polish book design of the 1960s (Jan Lenica, Henryk Tomaszewski, Daniel Mróz, Bohdan Butenko, Stanisław Zamecznik among others). The variety of picture sources (e.g. own artworks, photos, cut-outs from newspapers and coloured magazines, tickets, bills) and the mixture of the used ingredients (any printed/deco-

rated paper or even any other relatively flat material: cardboard, textiles, plastic etc.) resulted in the blend of styles. All the elements composed together and accurately reproduced in a final illustration reflect a mosaic-like character of our contemporary visual world. In a way this also shows a typical for young designers state of searching for artistic solutions that best suit their aesthetics, their tempers, their preferences. The state of trying out different methods of artistic creation. This strategy, however, may result in the first-impression similarity of all illustrations of this kind.

I deliberately use modal verbs 'may' and 'might' to show the potential dangers of new wonderful tools. Still I would like to stress all the advantages that come from new media. They save hours of precious time, they allow artists to make as many corrections as they wish, they let them delete any error that has occurred (if an artist has spotted it, of course) and create as many versions as they want to feel fully satisfied, moreover the versions can be easily compared, the effects can be seen straight afterwards or even just during the process of creation, so it is also simple to choose the best design. At the same time this possibility of creating endless new versions of a design may become a real obstacle if an artist wants to finish work on the very project. But it certainly does not have to be a rule. It is also worth remembering that the possibility of erasing any single mistake may deprive an artist of a chance to reach mastership. This remark has been dropped by Paweł Pawlak, one of the best-known Polish illustrators during our recent talk.

Artists with some professional experience and already a number of designed titles on their creative account,

Illustration Iwona Chmielewska
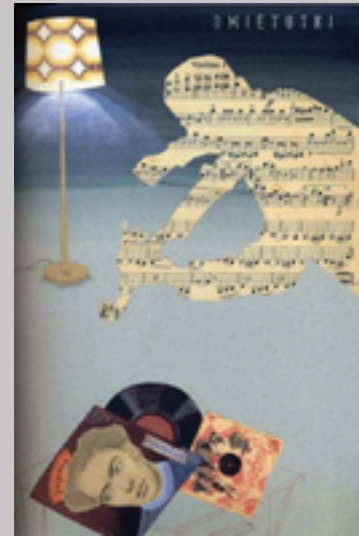
who are much more conscious of their own vision and stylistic preferences, do not seem to have to be afraid of any of these mentioned abovehazards. Their individual style is easily recognised, they have managed to define themselves artistically. In their works they leave 'a stamp' of their plastic imagination, no matter which manner they decide to make use of. As good examples here come Paweł Pawlak's illustrations designed for a set of surrealistic non-reference handbooks by Wojciech Widłak and Paweł Pawlak (comic books not about proper usage of a hammer, a comb and a mitten edited by Czerwony Konik Publishing House in 2009-2010). The individual stroke seen in typical traits of faces and figures' proportions, as well as some characteristic for Pawlak elements, e.g. composition of pictures, joyful but beautifully balanced colours, immanent humour, which in case of the discussed titles is evoked by the

For the majority of renown artists, for original, brave and consequent in their artistic quest, young artists computer software is yet another tool of their technical equipment, new media and new possibilities just broaden their artistic vocabulary. A designer, who controls his tool from the very beginning to the very end of a creation process, comes as the absolutely most important element. He or she invents characteristics of heroes, decides colours and their intensity, or thickness of lines, or numbers and ways of displaying multiplied objects, or sources of collages, or compositions and perspectives. All in all, it is an artist who decides what, when, how and to what extent is used in this or another design.

text itself. Poetic worlds, deep in their meaning, full of metaphors, performed by the aim of collage, can be seen in Iwona Chmielewska's designs (let me mention only her latest work: *Domowe duchy (Home Spirits)* by Dobravka Ugrešić, Znak 2010). Another example, this time from the oeuvre of the already mentioned Monika Hanulak is her design for Pampilio by Irena Tuwim (Wytwórnia, 2010). Such beautiful shady shapes of figures, that appear in the story, could have been obtained only thanks to computer program abilities, high marks for artistic level apply to the whole of the design. The wide range of computer-originated technical possibilities could be followed in designs by seven women-illustrators that compose graphic layout and illustrations in Tuwim edited by Wytwórnia in 2008 (Bologna Ragazzi Award [category: Poetry] – 2008, Honorary Mention of Polish Section IBBY – 2008, BIB Honorary Mention – 2009). There were also great examples of collage work designed for this title.