

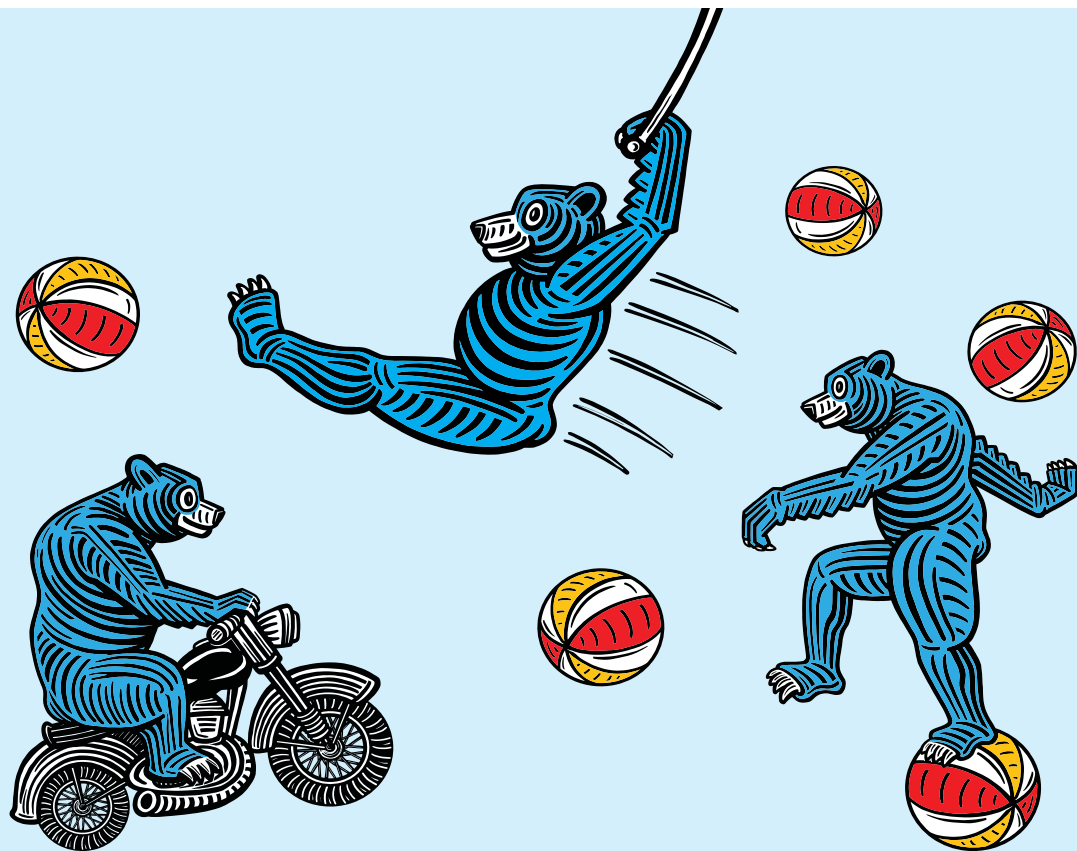
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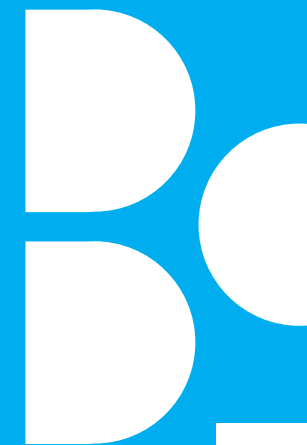


International symposium BIB 2017

Theme:

“Art versus Commerce”

The role of artistic illustration in the modern world of commerce.
Original and unconventional strategies of illustrators.



MISCELLANY

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Original and unconventional strategies of illustrators.

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Speech



Why – art versus commerce?

BIB has had a dominant place in the world of picture books for children and the youth since its beginning and the reason for it is its emphasizing of 'non-commercial message of illustration'. This message is the reflection of BIB uniqueness, of the phenomenon of 'fine art', artistic illustration. It builds on researching of different messages, calculations, strategies, contextual and formal starting points, different communication forms through commercial and non-commercial illustrations. We live in the world of everyday attacks of hard commerce. And a picture book represents a cultural artistic artefact and at the same time, a product (very specific one) made for sale.

International experts taking part in the Symposium BIB 2017 discussed and analysed how book stories can be visually told in an original, unconventional, artistic way. What commercial success can be expected by a book? What are

the criteria used by rating the quality of commercial illustrations? What is art and what is kitsch?

The theme of the symposium ART VERSUS COMMERCE was not easy, but it touched the heart, the epicentre of the fundament of the BIB phenomenon. And there is no doubt that very interesting ideas were born there. They are published in the almanac of the Symposium BIB 2017. All the contributions are important pieces that create the mosaic of knowledge represented by the phenomenon of the Biennial of Illustrations Bratislava and they show the important role that BIB has played in the history of illustration for children in the whole world for the last half-century.

Zuzana Jarošová

General BIB Commissioner
Chair of the International BIB Committee

Foreword



The original meaning of the word illustration is to illuminate, or bring light on something. We can say that it still true – illustrations illuminate, or better to say, for small readers as well as for the older ones, they visualize the text parts of books. But when talking about illustrations in children's books, it is very important to realize that illustrations and the text create a harmonic whole that makes children return to books again and again, to their content, or pictures. Illustrations have an incredible power – their energy and quality can awake new fantasy worlds in the mind of a child.

To define illustration as such I should say that it is a graphic expression of the message in the text. Actually, it simplifies the text and its reception and it can depict the author's and readers' imagination. But it is more complicated in the case of children's illustrations. Illustrations for children make a specific kind of fine art that has its own character and meaning. An author illustrating children's books has to decide whether he 'just' wants to illustrate the text, or he sees il-

lustrations as a work of art that extends and completes the text. He has to take into consideration the age of children, because a book made for children's readers should be understandable and at the same time it must arouse their interest. Illustrations can bring new impulses and inspiration that can develop a child's sense perception, deepen its feeling for aesthetic and visual perception. This helps a child develop its taste and understand the message of a work of art. It is one of the first kinds of fine arts that a child meets.

The theme of The International BIB Symposium this year was *Art Versus Commerce. The Role of Illustration in Today's World of Commerce. Original and Unconventional Strategies of Illustrators*. Seventeen participants took part in this discussion. I think that all these discussions were really inspirational and you can get familiar with them in this almanac.

Viera Anoškinová

The Head of BIB Secretariat

Illustration for Art, Illustration for Market: A Case Study of the Two Published Books about Story of Zakhāk



He works as an assistant professor at the Department of Graphical Design and Illustration, University of Art in Tehran and has published several papers on book illustration in Iran and also works as an illustrator. His illustrations have been published in several countries and have won awards. He has been a curator for numerous exhibitions in various countries with a focus on illustration. He was an active participant in several congresses focused on art and literature for children and was also a member of international juries in competitions oriented at illustration for children.

Abstract

Books with artistic illustrations and books with illustrations for market are at the two ends of the spectrum of picture books. These two kinds of books have different applications and aim different audiences. By reviewing two rewritings of a single text, *Zakhāk*, a mythological story of *Shāhnāmeḥ*, this paper tries to reveal the characteristics of artistic books and books with illustrations for market in Iran. Since the selected text is an ancient Iranian story, initially we provide some background about it and its rewrites in Iran and then the two prints are discussed. In the end, these books and their illustrations are compared with each other.

Keywords: Iran, Persian book, Artistic illustration, Illustration for market, *Shāhnāmeḥ*, *Zakhāk*

Introduction

Shāhnāmeḥ (The Book of King) is an epic poem, consisting of about fifty thousand verses, composed by the Iranian poet, Abu'l-Qasim Ferdowsi Tusi (c. 940-1020). This book has been written about 1010 CE. To compose this work, Ferdowsi has had a look to the earlier books, including *Khodāy-*



Nāmeḥ, *Kar-Nāmeḥ-ye Ardešir-e Bābakān*, *Yādegār-e Zari-rān* and *Abu-Mansuri Shāhnāmeḥ*.

Shāhnāmeḥ recaps adventures, victories, defeats, failures and braveries of Iranians from the ancient time (the first king of the world, Keyumarth) to the overthrow of Sassanid dynasty by the Arabs. In addition to the historical event, there are some independent stories scattered in the *Shāhnāmeḥ* which are not related directly to its historical background; among them, just to name a few, are stories such as “Zāl and Roudābeh”, “Rostam and Sohrāb”, and “Bijan and Manijeh”.

Throughout history, making illustrated copies of *Shāhnāmeḥ* has been one of the traditions of the ancient Iranian courts. Thus, some hundred illustrated copies of *Shāhnāmeḥ* from the fourteenth century¹ up to the late Qajar period (nineteenth century)², which have been produced in the royal workshops of the courtyards, are considered such a magnificent and valuable collection that every collectors round the globe seeks to possess even a single page of these series (Figure 1).³

Shāhnāmeḥ plays an important role in Persian culture; however, for many years no one considered rewriting it for children. The first rewrite of the *Shāhnāmeḥ* for children in modern times was done by Ehsān Yārshāter in 1956.⁴ This

¹ The first illustrated *Shāhnāmeḥ* was painted in 1333 in Shiraz. This edition is now in the National Library of Russia.

² One of the last illustrated *Shāhnāmeḥ* is named *Dāvāri Shāhnāmeḥ* which is produced in 1828. The illustrations of these books are by Lotf-Ali Souratgar-e Shirāzi, it is in the Rezā Abbāsī Museum.

³ For the digital collection of illustrations from the *Shāhnāmeḥ* manuscripts, see: <http://shahnama.caret.cam.ac.uk/new/jnama/page/>

⁴ Yārshāter, Ehsān. *Legends of the Epic of Kings [Dāstān-hā-ye Shāhnāmeḥ]*. Tehran: Iran-American Joint Fund Publications, 1957.



Fig1. *Zakhāk* and snakes- taken from the *Shāhnāmeḥ* of Shāh Tahmāsp, Tabriz, 1520s-1530s, Tehran: the Museum of Contemporary Art.



book which is also considered as the first illustrated edition on *Shāhnāme* is decorated with colorful, two-color and monochrome illustrations of Mahmoud Javādirpour.

After that and up to the Islamic Revolution, about 22 rewritings of *Shāhnāme* were published, 13 of which are illustrated editions. During this period, a couple of celebrated illustrators like Nouredin Zarrinkelk (1937-)⁵, Farshid Mesqāli (1943-)⁶, the late Nafise Riāhi and Ali-Akbar Sādeghi⁷ illustrated these books.

The early years after the Iranian Revolution and Iran-Iraq war are the years of stagnation of cultural activities. Book publishing, like other cultural activities affected by the recession, marginalized. Publishing just 16 rewriting of *Shāhnāme* in the 1980's represent a downside in this regard. In the meantime, only 4 of them have been illustrated. During this period, though the quantity of rewriting the *Shāhnāme* is significant, they are not of much literary value and their quality is variable. As well, the quality of illustrations includes a range of creative illustrations to copied ones, and artistic images to illustration for market ones.

This study shows that from the beginning (1956) up to 2008, 179 illustrated rewritten versions of *Shāhnāme* have been published. If we accept the 306 rewrites of *Shāhnāme*, both illustrated and non-illustrated, which Ali Kāshfi-Khānsāri has mentioned in his book, then we can conclude that more than half of them are illustrated ones.⁸

⁵ Winner of BIB Golden Apple 1971 and IBBY Honor List 1974 and 1976.

⁶ Winner of BIB Golden Apple 1973, Hans Christian Anderson award 1974, NOMA Concourse runner-up 1984, and Graphic Prize Fiera di Bologna Award 1969 and nominee for ALMA 2013, 2014 and 2015.

⁷ Winner of NOMA Concourse Grand Prix 1978.

Zahhāk Story Synopsis

Jamshid is the King of the world. He teaches life skills such as weaving, blacksmithing, pottery, farming and animal taming to people; however, he gradually becomes selfish and divine splendor leaves him.

Zahhāk, the king of Arab who is the holder of a thousand horses, attacks Iran and overthrow Jamshid. The Satan appears to him as a chef and in exchange of cooking him an edible food, kisses his shoulders. In the place of the kisses, two snakes grow. Once again, the Satan appears as a physician and this time suggests that the healing of the snakes is in daily eating the brains of two young men. As a result, the young men of the city one after the other are captured by the soldiers of Zahhāk to feed the snakes of his shoulders. However, the cooks, on a daily basis, mix a young man brain with the brain of a sheep and this way, one of the men can escape; finally a great army of these escaped young people shapes against Zahhāk in the mountain.

At the end, Kāveh, the blacksmith whose 17 sons have been killed to feed the snakes of Zahhāk, with the help of Fereydoun, go to battle with Zahhāk. Fereydoun is the boy who had appeared in the dream of Zahhāk and dream interpreters had prophesied he will defeat him. Fereydoun becomes the king and Zahhāk is entangled in Mount Damavand and is still bound there, undoubtedly.

⁸ For more information about illustrated *shāhnāme* for children in Iran, see: Boozari, Ali. "Neghi be shā hnāme-hā-ye Mosavar dar Iran [A look at the Illustrated Shāhnāme for Children]". *Ketāb-e Māh-e Kodakān va Nowjavānān [Iranian Children and Adult Youth's Book Review and Information Journal]*. 170, November 2011: 106-122. And For more information about the history of children's literature in Iran, see: Nāseri-Daryāee, Masoud and Ali Boozari. "Children's Literature in Iran". In *Bologna – Fifty Year of Children's Books from around the world*. Bologna: Bologna Children's Book Fair and Bologna University, 2013: 373-393.



Fereydoun and Zahhāk by Amir Akbar (2008)⁹

This book contains a long text and attempts to retell the story of *Zahhāk* in full details. However, as this story is consisted of different events at different times and places, the narrative remains in the form of a summary and report-like and as a result, the illustrator cannot complement the text. The book contains eight full-color illustrations, drawn by computer techniques, in a realistic and cartoonistic style. These illustrations narrate the surface layer of the text and do not act as a way to develop it. Besides, the illustrations have low-quality design, coloring and even techniques, which have reduced the quality of the book in general (Figures 2).

Zahhāk by Farshid Shafiee (2016)¹⁰

The illustrations of the book *Zahhāk*, by Farshid Shafiee (1968-)¹¹, are a combination of painterly attitude and childish drawing. The cover of the book includes several portraits designed in a realistic way, and several full-color profile portraits designed in an abstract way (Figure 3). Readers, who are mostly familiar with the story of *Zahhāk*, by seeing the cover, try to find a connection between the book and these portraits. Later and by reviewing the internal illustrations of the book, the reader realizes that those abstract pictures are of young men whose brains are fed to the snakes of *Zahhāk*. But who are the other portraits? Maybe they are the different manifestations of *Zahhāk* in the human form. The reader may never understand that these are

⁹ Āzar Panāhi, Omid. *Fereydoun and Zahhāk*. Illustrator: Amir Akbar. Tehran, Khāneh-ye Honar, 2008.

¹⁰ Shafiee, Farshid. *Zahhāk*, Illustrator: Farshid Shafiee, Tehran, Nazar, 2016.

¹¹ Winner of NOMA encouragement prize 2000 and runner up 2002, IBBY Honer List 2006 and BIB Golden Apple 2007.

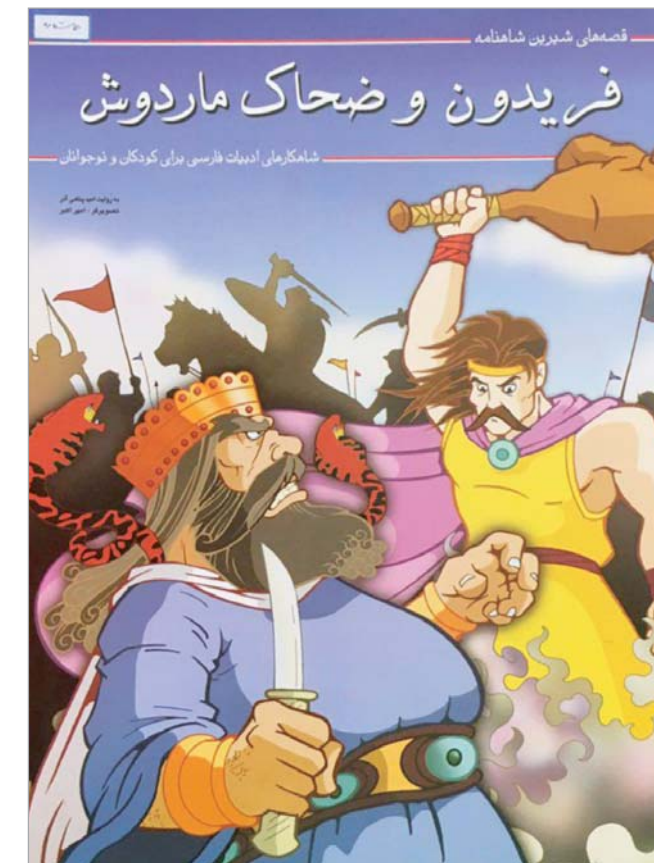


Fig 2. *Fereydoun and Zahhāk* by Amir Akbar (2008)

the portraits of the publisher, the illustrator, the writer and family and friends of the illustrator. However, by decoding the meaning of the cover, we can conclude that *Zahhāk* is rested within any of the ordinary people.



Fig 3. Cover of *Zahhāk* by Farshid Shafiee (2016)

The text of the book is very brief, only a hint about the story, and mostly relies on the reader familiarity with it. The book contains ten illustrations (eight monochrome illustrations together with two full-color illustrations). Each monochrome illustration is made up of one to twelve smaller sections, each of which depicts part of the detailed story. These details are neither in the text, nor in the synopsis at the end of the book. Meanwhile, the reader is forced to explore and recreate the narrative of the story through these illustrations in his mind (Figure 4-5).

Shafiee, knowingly, tries to bridge between the old and familiar story of *Zahhāk* and the modern era. By putting the portraits of real people on the cover, beside the name of *Zahhāk*, he attempts to show that the story is an ongoing



Fig 4. *Zahhāk* by Farshid Shafiee (2016)



Fig 5. *Zahhāk* by Farshid Shafiee (2016)

one. All of us know some kings/managers who, after a while, got proud of their power and to satisfy their ambitions, sacrificed millions of human beings. We all know people who violated the justice, humanity and friendship for the sake of their interest. We all know people in our daily life who have stand against injustice.

In this way, the Shafiee's book tells an eternal and universal story and warns us to beware of our inner *Zahhāk*.

Conclusion

Illustration for market (here *Zahhāk* by Amir Akbar) is the exact narrative of the text and does not go beyond it, but artistic illustration (here *Zahhāk* by Farshid Shafiee) advances the frames of the text and reaches to the deeper layers of the narrative. In the latter, a familiar text in Iranian literature is presented as an iterative, eternal and universal text and the illustrator complains to governments and countries and refers to modern issues such as human rights. The reader of the book with illustration for market may easily and quickly connect with these books, but as quickly and easily put them aside and forget it, because they have nothing else to offer and there is no secret to discover. In the contrary, artistic books which are usually based on a creative idea, are interesting not only for kids and young people, but for adults as well, and can link to various audiences through different concepts. Books with illustration for market, with simple and direct illustrations quickly connect, easy to un-



derstand with the audience and provide a good sell at the beginning; conversely, the artistic books each time that are read, reveal a new concept and mystery to the audiences and allow them to slowly goes dipper into their hidden layers and, undoubtedly, in the long run would have better sales and greater impact on the audiences and society.

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Topicality of illustration composition as a marketing principle



In 1991 she graduated from the Moscow State Art Institute named after VI Surikov. From 1992 to 2001 she was engaged in teaching activities, working in parallel in book illustration. Since 2001, she has completely focused on book illustration. She works with the Moscow publishing houses AST, Makhaon, Labyrinth. Illustrated the books Astrid Lindgren, Karel Capek, Ludwig Jerzy Kern, Joel Harris, Samuel Marshak, Yuz Aleshkovskiy and other authors. She participates in Moscow and international exhibitions, and is a member of the Moscow Union of Artists since 1994.

First, I would like to mention that I am a regular illustrator and not an expert in marketing or art theory and history. I follow a common practice and work on paper with my paints and brushes.

For that reason, my speech is mainly devoted to the book illustration and some marketing principles that can be applied there.

Any picture created by an artist appeals to a viewer and is aimed at arousing a certain emotion. If the picture is a part of a publication, this emotion has to correspond the idea of the customer and the text author. It is reasonable that any visual appeal has to be as expressive as possible.

In order to achieve the goal we can apply to some general methods we all know: clarity of presentation, awareness that specific is subject to general, highlighting the essentials, careful selection of the illustration elements. The key point is the artwork integrity. However, according to the prominent Russian artist and book-publishing theorist Vladimir Favorsky "integrity implies complexity".

The idea equally concerns the entire printed work, each its broadside, every single element and, of course, each picture.

You are all familiar with the history of book printing,



so you know what impact the concept of *typography* had on the printing industry development. Unfortunately, due to some historic factors typography suffered hard times in Russia. Anyway, in the 1970s the pleiad of artists known as "art designers" broke new ground in Russian book aesthetics. They all graduated from the Moscow Polygraphic Institute and adhered to the principles of renowned Swiss style graphic design. Their strongest point was splendor art albums, nevertheless, as I have already mentioned, they influenced all the printing genres.

It would be very useful for the archaic artist like me, for example, to become familiar with the work methods accepted in design. I am referring to the modular grid that is a brainchild of the Swiss graphic design school.

Let me continue with a non-literal quotation I heard from a great book designer:

"The inventor of the modular grid – Karl Gerstner – promoted *Integral Typography* which he defined as the relationship between form and content. This relationship is based on the analysis of the text, illustrations and hierarchy, as well as on their collateral subordination and structural approach to their arrangement on a page, which inevitably resulted in using the grid".

It means that the grid preserves clarity and symmetry of the composition on one hand and allows to avoid boredom on the other. Such kind of structural thinking enables to see the advertising image in the mind's eye. Especially when a ready image, like a photo, is used.

The drawing artist faces the same task but they do not have the grid, so they work in some other way – directly with the picture. Nevertheless, there is one thing we all have in common: we work either with the text or with the picture. At least we have to. It is always a good sign when

the graphic and drawing artist is sure-handed and the director is brainy. In this case, the book has more chances to become an integral work. That is what it should be.

The main difference between a book illustration and a full-page advertising broadside or a poster is the concept of time. The book contains it but the advertising does not. The advertising tries to achieve on-the-fly effect – you see it, you memorize it – so the image has to be as attractive as it can be. In case of a book, this principle can be applied to the jacket but not in the direct way, since there are some works that are not expected to be flashy. The concept of time is worthy of special attention. First of all, a reader and a viewer who is the same person, can "stroll" around the book: flip it through, get ahead or turn back. But even if they don't and read the book patiently from cover to cover, they still keep moving through time. The market's task is not to let the reader have a catnap. The illustrations arrangement plays a crucial part here and, when we speak about the children's book, its role is essential. It is impossible and needless to make each single picture as effective as a poster. We should place the emphasis on a number of pictures and let the eye rest on the others. This principle may seem to facilitate the illustrator's task. That is an illusion, though: even "simple" illustrations that do not make so much sense have to find their exact place in a book and their "simplicity" should be used to the full.

Connection of form and content

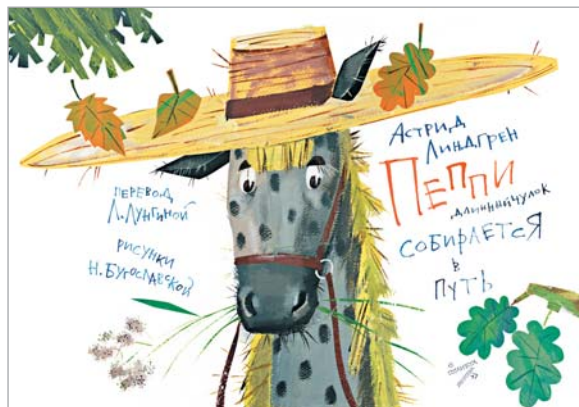
The artist's aim is to find the language of image similar to the author's language. With the printing industry development, the range of means we can use to achieve this goal has greatly expanded, especially in terms of various textures. In the 1920s, limited printing resources in either book or post-



er printing conditioned lack of expressiveness. Nowadays, when the sky is the limit one can print anything they want, any compound surface can be reproduced. Make a texture collage or go for hyperrealism – you can print whatever you like if you can afford it, of course.

In that context, I would like to say a few words about empty space. The artist constantly has to make a selection: they do not have to draw only the images that cannot be drawn. Once the selection is made, it is always important to maintain the discipline and try not to be under the thumb of a customer or your own emotions. In other words, you should not yield to temptation to add some more elements on the pretext “that states in the book”. This may have dire consequences: you overload the illustration, lose the thought and break connection between form and content. The same idea concerns the amount of visual completeness of the elements selected for the illustration.

I shall also say, the flatter the picture is, the more space it has. That is the irony. A case in point is illustrations of



Josef Lada to *The Good Soldier Švejk*. The whole world, so complex and expressive, has been created by extremely laconic means and everybody knows the main character, Švejk, it means he has become a brand name.

Similar examples can be found in Russian illustrations as well. This mainly concerns the works of Lev Tokmakov and Victor Chizhikov and the pictures of Gelsomino, Pippi Longstocking and the Olympic Bear Mishka.



Kirsten Bystrup

Denmark

A life in the service of the fantasy



She has worked as a librarian at The Danish Centre for Children's Literature, as an editor of book annotations for the public libraries and as a children's librarian at the public libraries for many years. Masters Degree in Children's Literature/Master of Education 2006. Has lectured on picturebooks for children, for instance at the In-service Course for School Librarians, has participated in the BIB symposium, latest in 2015, has reviewed picture books in magazines and a major Danish newspaper, Politiken, has written on illustrators, latest on "Svend Otto S. and the picture books" in *Billedfortælleren* Svend Otto S., Gyldendal 2016. Member of the Hans Christian Andersen Award Jury 2015, of The International Jury at the BIB 2007, of the jury of The Danish Ministry of Culture's annual Illustrator's Prize 1989-1997.

First of all, I'd like to take this opportunity to thank you for inviting me to speak at this biennale. I am very happy to be here again and it is a great pleasure participating in the symposium of the Biennale of Illustrations Bratislava 2017.

I have called my talk:

"A life in the service of the fantasy. *Cykelmyggen Egon*, *The Cyclesquitito Egon*, and its creator, Flemming Quist Møller. The story of a picture book that has become a classic in Denmark because of its artistic qualities and the author's honest, playful and unconventional strategies."

There was one book and one illustrator that came to my mind at once, reading the theme of this year's symposium

1. The book is *Cykelmyggen Egon – Cyclesquitio Egon*
2. And the illustrator and author of the book is Flemming Quist Møller, here you see the article in the newspaper when he recently had his 75th birthday. Why was it this book and this illustrator I thought of first?
3. First of all this book shows how a picture book has played and still plays a part in the modern world of commerce.

Please notice that I don't talk of "the artistic illustration". I deliberately choose talking of "a picture book" as I don't make any distinction between art and illustration.



To me illustration is art as well as a form of art, and showing up in a book, the book becomes the work of art we call a picture book.

Well, so *Cyclesqutio Egon* is if any a fine example of a picture book that is still as alive as it was when it was edited for the first time in 1967. This year it is celebrating its 50th birthday, having had an extraordinary life for quite some years – almost 40 years, as a book. Because of its brilliant idea, wonderful story, extraordinary personal and vivid pictorial universe and the superior way of using the picture book as a narrative medium.

It has however also had a life within the last 10 years as both an animated film and as a theatre play and this trans medial life of the story of *Cyclesqutio Egon* has of course had a great impact of the life of the book too. It is still published in new editions and impressions.

4. In this way *Cyclesqutio Egon* has reached the new generations of children – you might say that this protagonist from a picture book from 1967 and the universe he lives in imperceptibly has become a well known part of the cultural luggage of children and grown-ups in Denmark throughout the years – the recent and present exhibition of FQM's works in a museum in Copenhagen had for instance this advance publicity in a major newspaper – the headline referring to a well known passage from the book: "Cyclesqutio Egon came up out the water on a beautiful new racing cycle" with the addition: "and became a classic."
5. And you'll also find Cyclesqutio Egon here among a selection of just 100 Danish children's book from 1555-2008.
6. There is no doubt in my mind that this great success over a number of years besides the already mentioned

qualities of the book is due to the author's many different gifts. Some of them are revealed in this front page of his autobiography –

As you can see he is playing a drum and painting at the same time. The story is that FQM – ever since he was 18 – has been able to live on these two skills: playing music and making pictures, combined with his work as a maker of animated films, his preference for telling stories and being an actor and a manuscript writer.

Please notice the figures on the picture – besides *Cyclesqutio Egon*, whom you already know, you can see two of the other figures, he has created and told stories about – they are helping him playing the drum, – *Jungledyret Hugo* – *Jungleanimal Hugo* – and *Snuden* – *Snout*.

This self-portrait also reveals another very essential side of the author: He is as a very straightforward person and at the same time a person with a playful approach to life. These qualities are to be found whether he is addressing children or grown ups – they are fundamental of his way of living.

The title of the book, *Rytmeflip og abestregere*, is rather difficult to translate into English. Just like the picture it describes a life with music and pictures, Rytmeflip means being crazy with rhythms, while abestregere, in direct translation means monkey lines and I think plays on the expression: monkey tricks. The subtitle is, "A life in the service of fantasy" .

7. FQM has a great interest in nature and is a passionate expert/connoisseur of birds.

It is obvious that nature is a great inspiration for him when you look at his works/oeuvres and most often is an essential part of the story and the pictures.

Besides this artistic expression he has however also – what I might call – a more scientific approach to nature. An



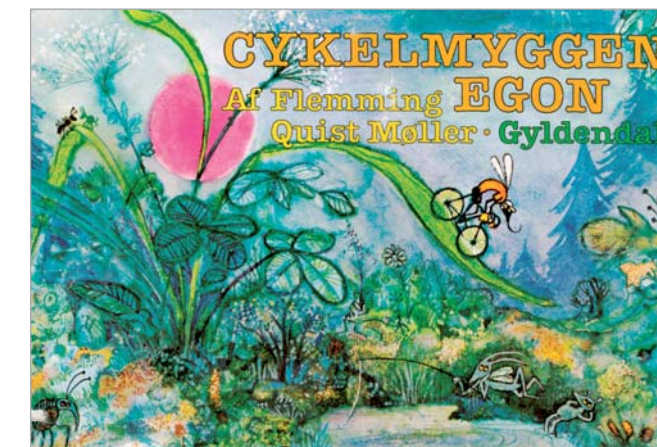
example of this is the scientific research and journal he has made of one special bird, the avocet.

The well-known attitude of being occupied with many different areas of interest is characteristic for Flemming Quist Møller. He is fundamentally a self-taught person with-in everything he does, always wanting to explore to know more. This attitude I think implicates and explains the two dimensions in his work – the playfulness and the spontaneous joy is always combined with discipline. He never takes the line of least resistance.

According to the theme of this year's symposium, I would say that FQM's if any matches the theme's asking for original and unconventional strategies of the illustrator. Instead of original I would however rather say honest and playful – you can always feel him in his pictures, in his lines and colors. He is always there, present in his stories that mostly are more or less about himself. I would also like to replace illustrator with artist, as FQM's pictorial universe includes different artistic expressions.

8. I will however concentrate on his debut, the picture book *Cyclesqutio Egon* – it all started with this book and when I read from it in a moment, I will ask you to pay close attention to how FQM uses the possibilities the picture book offers the illustrator as a medium in the visual story telling. You might for instance notice:
 - His use of the simultaneous display of two facing pages being the visual space
 - The way he integrates the text into the picture
 - The way he addresses both children and grown ups
 - The atmosphere of the visual story. I am thinking of the visual language, the technique, the colors, the composition and the setting of the story. Do you have the feeling of being in the same visual story when you turn pages?

Here you can see the front of the cover – and you get a feeling of the story of the book – the protagonist, riding on a bike on a leaf in a forest floor with a small forest lake and flowering – could it be savage carrot? – to the left. You have the feeling of being in a forest in the beginning of June – it is all very real and yet at the same time populated with figures that belong to the fantasy. Besides Egon, you can see the two, – I'll suggest: flies – fishing and having a wonderful time and in the left corner you might see a Little and an Old what I would call, – weevil.



9. We are gently led into the book – here you can see the title, handwritten
10. And here the small vignette underlines the prelude/introduction to the story in its presentation of the protagonist in the picture, surrounded by the names of both



the protagonist himself – Cykelmyggen Egon/Cyclesquito Egon – and the author – Flemming Quist Møller

11. The curtain, or should I say: the tent canvas is at last pulled aside: The story can begin

12. Mosquitos begin their lives in the water. That's where the mosquito mum lays her eggs, they hatch and out come small lively mosquito larvae. They wriggle round in the water making trouble, while waiting to become really big mosquitoes with wings and everything.

13. On the first really warm summer day the mosquito children fly and wing their way up of the water towards the sun.

But Cyclesquito Egon came up out of the water on a beautiful new racingcycle.

14. The other mosquitos couldn't understand why Egon didn't want to glide through the air, turn somersaults, fly on his back, do nosedives, and make cool landings.

But Egon loved a short fast ride more than anything else.

15. One day Egon rode up a soft hill, – but when he got to the other side, he noticed that he was riding on the top of a sleeping man. So he took a slurp of blood.



16. But the man woke up and Egon fled into his nose. "Aa Choo ", said the man and then Egon flew through the air.

17. When Egon landed, he was in a daze, and he saw that his bike was ruined. A bee came by and asked: "What will you do now? You can't use you bike anymore. "Nope", said Egon." We have a delivery bike in the beehive that you can use to help us bring honey home", said the bee. "That's great", said Egon.

So they went into the bee's castle. Egon bowed deeply and said: "Your royal highness, Cyclesquito Egon is at you service." "What does at your service mean?" Whispered the littlest bee princess to her sister." It means he is going to bring honey home to us on a delivery bike", answered her big sister with a giggle.

18. The bees poured honey into barrels, which they lowered down to the ground and loaded into the box at

the delivery bike. When the bike was fully loaded, Egon jumped on the saddle and raced home to the beehive.

19. Egon helped the bees until the honey harvest was over. Then the queen made a big bunch of honey sandwiches for him and the bees waved goodbye as Egon walked out into the world with big steps.

Suddenly Egon heard a voice that grumbled: "How can it be that you are pushing your way through here your rascal? Don't you have any respect at all for someone who has appeared in the world's greatest children's book?"

20. It was a caterpillar that was smoking a water pipe. "I was in Alice in Wonderland," it said. "I see", said Egon." May I eat my honeysandwiches here?" "As long as you don't smack you lips and get crumbs on my carpet", said the caterpillar. At that moment they heard the rumbling of wagons. A flea circus was coming by.

21. Egon jumped down from the caterpillar's leaf immedi-





ately and stopped the caravan. "If you need a handyman with strong muscles you have found the right man." And so Egon got a job. He carried tent poles, pounded in tent stakes, fed the rhinoceros beetle, and fetched water.

22. In the evening he went around for a walk in the camp. Suddenly he saw something that caused him to jump high up into the air for joy. A bike!

As quick as lightning, Egon jumped up on it and wheeled around the campground doing bike stunts. The circus fleas flocked out of their house wagons to find out what this handyman was up to.

23. The fleas could hardly believe their eyes, when they saw how incredibly good Egon was on a bike. "He is just as good as a flea acrobat", they shouted. "He should perform with us."

"Congratulations, my boy," said the director. "You are the first mosquito in the world to become a circus acrobat." "I'm

not a mosquito", said Egon, "I'm a cyclesquito." The next day the fleas built a killer riding track for Egon to use in his circus act.

24. All of the animals were crazy about seeing Egon ride his bike. And Egon was crazy about working in the circus ring with his new acrobat colleagues.

25. End of story

26. The back of the cover

27. I find it very interesting that FQM is so good in using the picture book as a narrative medium in his debut, his very first picture book. The story behind the book is that his two-year-old son one day got a mosquito bite that was itching. Sitting on the lap of his father he was first told the correct explanation of natural history of mosquitos. Then suddenly however FQM made a drawing of a mosquito with wheels instead of feet and as the boy laughed he developed *Cyclesquito Egon*.



28. I would like to mention a few of FQM's approaches in transforming the oral story into a picture book.

One of them is the alternate use of black/white and colors. This was due the economical conditions at that time – it was too expensive using colors on every opened double page. I think he has succeeded in turning this limitation into an advantage, making a successful interaction between the black ink pen drawing with the grey tone/grayscale and the colors.

Another is the way he combines the text with the pictures by writing it in hand.

29. I would also like to mention the way he addresses both children and grown-ups. For instance in this exchange of words between the two small bee princesses:

"So they went into the bee's castle. Egon bowed deeply and said: "Your royal highness, Cyclesquito Egon is at your service." "What does at your service mean?" Whispered the littlest bee princess to her sister." It means he is going to bring honey home to us on a delivery bike", answered her big sister with a giggle."

30. Another example of this double addressing you'll find in his reference to children's classics – his reference to *Alice in Wonderland* is primarily addressing the grown-ups:

"Suddenly Egon heard a voice that grumbled: "How can it be that you are pushing your way through here your rascal? Don't you have any respect at all for someone who has appeared in the world's greatest children's book?"

31. "It was a caterpillar that was smoking a water pipe. "I was in *Alice in Wonderland*," it said. "I see, said Egon."

He is however at the same time addressing the child in the following exchange of words. As a very polite and well-behaved child, Egon asks: "May I eat my honey sandwiches

here?" And in the answer of the caterpillar you can easily hear the admonition, that I guess any child would know: "As long as you don't smack your lips and get crumbs on my carpet".

32. This is the original illustration by John Tenniel, and he is just one of the many artists FQM has studied. His great knowledge of artists and art is legendary and a great inspiration for him in his work. It will lead too far to mention all of them – so I'm just going to mention two of them.

33. I'll start with Elsa Beskow (1874-1953), a very important Swedish illustrator within the Scandinavian picture book the first decades of the 20th century.

The influence from Elsa Beskow dates back to FQM's childhood as his mother was Swedish. The picture shows the front page of *Children of the forest* (1910) – and it is my own book – very used!





34. FQM mentions this book specifically – and I understand the inspiration – the joy of nature, the feeling of spring-time, the flowering anemones, the bird, a willow tit in the background, you can almost hear the water run in the stream.

35. I'd like to show you a perhaps more direct inspiration – please take a close look at this picture from the follow up to *Cyclesquito Egon*, *Cyclesquito and dancesquito* from 2005. Dancesquito – she is by the way called Dagmar – meets Egon – standing on a water lily. A girl on a water lily – does this scene remind you of something -?

36. *Thumbelina* by Hans Christian Andersen? Yes, that's just what it is.

Just as Elsa Beskow, FQM is careful in his correct depicting of flowers and plants. And just like her he populates the forest floor – though not with tiny persons similar to human beings. In his fantasy world in the forest floor we find humanized insects. His line is more wild and his colors more powerful than Elsa Beskows fragile watercolors.

You might say that he unites the enchanted world of the old classics with a genuine Hippie atmosphere.

37. Now I'd like to take a closer look at FQM's pictorial universe.

Just before I asked you if you had the feeling of being in the same visual story while I read from *Cyclesquito Egon*. I definitely have this feeling when I read *Cyclesquito Egon*, but also when I read the follow up story with dancesquito Dagmar. In fact I have the feeling of being in a coherent pictorial universe that includes whatever FQM has made.

Please take a look at this picture – do you remember Old and Little weevil, I mentioned in the beginning? They are standing in the left corner.





38. This picture is from *Cyclesquito and Dancesquito* – can you see them? – they are standing to the left
39. I would like to mention another example – please take a look at this picture, that was made back in 1965, that is 2 years before Egon. The cat with the pipe is FQM's alter ego and the child his one-year-old son. It is however the two musician to the right I'll ask you to pay attention to.
40. After almost a lifetime they at last got permission to act in *Cyclesquito and Dancesquito*
41. This is not a book – it is a Postapestry – the word is put together of “poster” and “tapestry”, that is: at tapestry made of posters. In 2013 FQM was invited by The Art Gallery of the Royal Art Academy in Copenhagen to make a art performance project that should develop over time. FQM decided creating a universe consisting of 12 posters, one poster pr. month.
42. In this extract from one of the posters you'll recognize some of the figures we have been talking of to day – Cyclesquito Egon, Dancesquito, Old and Little weevil.
43. Here you can see the poster in its entirety – and please notice Alice in Wonderland to the right, Snout sitting on the top of the roof with a kite, Caterpillar with its water pipe and in the bottom to the left Jungle animal Hugo etc.
44. Earlier I promised to mention two sources of inspiration for FQM. Besides Elsa Beskow, I'd like to mention the second one, the oriental miniatures. I think this inspiration shows clearly in the postapestry. FQM uses the halfway flat, halfway naturalistic way of building/making perspectives and landscapes of the miniatures, and he creates the details into a beautiful and calm unit out of a swarm of pictures with a lot of narrative details.
45. Finally the postapestry shows a significant trait of FQM. “Free artwork is going out in the country” says the head-

line of this mention in the newspaper and it tells that 50 units of the finished postapestry are going to be distributed to children gardens, schools and hospitals for free. During the art performance project the poster of the month was free for visitors who came to see the postapestry grow.

This initiative shows FQM as an artist with great integrity – he doesn't distinguish between art for children and art for adults, and he is sincerely concerned about getting his art communicated/mediated without great expenses.

46. Finally I'd like to mention the trans medial life of *Cyclesquito Egon*.

In 2007 *Cyclesquito and Dancesquito* was made into an animated film – here you see the cover.

47. And in 2011 it was transformed into a theatre performance, a quite extraordinary one, you might call it total theatre, *Cyclesquito Egon* was performed by a bicycle artist, or perhaps I should say equilibrist, and Danc-



- esquito by a ballet dancer. The actors and the performers were dancers, musicians, acrobats, circus artists, and rappers. It was a performance with music and songs. This is the programme.
48. The first performance took place in a regional theatre and hereafter it toured all over the country until it was performed in this theatre, Østre Gasværk, a former gasworks with an impressive stage.
49. The last performance, *Cyclesquito meets Thumbelina* took place last year, in 2016
50. FQM participated as the storyteller – dressed like a butterfly and he played drums as well, on stage.
51. This photo and the following one is from the first performance, *Cyclesquito Egon*
52. Cykelmyggen Egon
53. And this one, is from the last performance, *Cyclesquito meets Thumbelina*
54. Finally I'd like to show you an article/a mention from the local newspaper may 27. this year. A municipality has made “Cyclesquitos cycleplayground” where children

can learn to cycle in a landscape that is inspired by the book.

Cyclesquito Egon is however no longer just a Danish phenomena – the book has recently been sold to China.

A journalist asked FQM whether he had to modernize *Cyclesquito Egon* when it was put on as a total theatre play. “No”, he answered, “the forest floor has not changed that much, and bikes have not become unfashionable.”

Besides Egon represents the child's perspective with the curious and open approach to the world and as such he is contemporary, not limited to a certain period. At the same time he is fantastic and realistic, just like FQM who created him. The subtitle he has given his autobiography says a lot: “A life in the service of fantasy” – underlining how essential it is to have a playful and honest corrective to the so-called realistic world.

And then I haven't been able to play his music for you or show you his films – you still have something owing to me!

Renáta Fučíková

Czech Republic

Fawning, headstrong or accommodating... what kind of children's illustration would we like to have?



She studied at the Academy of Arts, Architecture and Design in Prague in the Illustration and Applied Graphics Department. She illustrates books, adapts classical stories into comic strips, designs stamps and in recent years has also authored picture books about the history and lives of outstanding personalities. She has received numerous domestic and international awards and was included in IBBY's list of honor and nominated for the Astrid Lindgren Memorial Award. She has illustrated fairy tales (Grimm Brothers, Hans Christian Andersen, Oscar Wilde as well as Chinese, Celtic and Arabic fairy tales), the Chronicles of Narnia by C. S. Lewis, Staré pověsti české a moravské (Old Legends of the Czech and Moravian Lands) by A. Ježková, Příběhy českých knížat a králův (Stories of Czech Princes and Kings) by A. Ježková, Mojmír, Cesta pravého krále (The Trip of the True King) by R. Štulcová, Vianoce (Christmas) by J. Krčák, Krajiny domova (Homeland) by V. Cílek and many more stories.

For almost thirty years, I have devoted my work to illustration. It is hard to believe, but I chose it as my profession when I was only three years old. I decided to study this specialization and I was dealing with it all the time. And today, I pass down my experience to students of Ladislav Sutnar Faculty of Design and Art. I will try to summarize my personal fifty-year relationship with beauty of book illustration and my quality assessment of artistic level of books for children and the youth.

But we are able to get to an objective answer what beauty is. As an active creator of illustrations, I will try to give an answer from my point of view.

Beauty of illustrations touched me in the moment when I started realizing the world around me and books. The time when I opened my first illustrated book was without any doubts the golden time of Czech book illustration for children. After the big Czechoslovak success at EXPO exhibition in Brussels in 1958, the sixties opened their door to new solutions: in the field of art and visual perception of books. There was such great artistic freedom that even a preschool child could feel it.



Authors started talking about the forbidden world behind the Iron Curtain, real and not embellished everyday life at home, secrets of nature and historical stories. This all was presented to children in an innovative visual expression.

Books were printed with thousand circulation and the state supported it by financial grants. Initially, the state used its support to transfer ideology of that time into works for children. But their generous financial grants helped create new and free approach to children's books. Unlimited means for book production gave authors possibilities to experiment.

So, in my home library, nicely placed next to each other, I had book publications with illustrations by **Antonín Strnadal, Ondřej Sekora, Cyril Bouda, Zdeňek Burian**. They represented the same stream as **Stanislav Kolíbal, Adolf Hoffmeister, Jiří Trnka, Květa Pacovská, Zdeňek Sklenář, Zdeňek Seydl, Alois Mikulka**.

After the invasion of the Warsaw Pact troops in 1968, normalization came and many of good authors left the country. It was the time when the field of children's books provided shelter for those authors who were not allowed to publish texts for adult readers. This fruitful period of Czech children's books continued further and I can only confirm it. Books were intensely read. And again, I was strongly touched by illustrators: **Dagmar Berková, Daisy Mrázková, Eva Bednářová, Markéta Prachatická, Eva Natus-Šalamounová, Jiří Šalamoun, Zdena Kabátová-Táborská, Václav Kabát, Jindřich Kovařík, Mirko Hanák, Václav Troup, Zdeněk Mézl, Jiří Kalousek...**

The eighties of the twentieth century were the years of decay. We felt resignation and nothingness in our society. Resignation also appeared in book production, printing quality and reproduction of illustrations were low, graphic visualization did not have the drive.

Illustrators missed the connection with their foreign colleagues – the only exception was the Biennial of Illustration in Bratislava. This was the place where Czech illustrators and we, students of illustration, could see the works of prestigious foreign artists.

The nineties brought freedom for the whole society and book production. After the end of absolutism at the Studio of Illustration at the Academy of Arts, Architecture and Design, the time came that I entered this field of work. But my hopes for a good job disappeared: publishing field started buying foreign licences, there were no restrictions. And the technical side of new Czech books remained substandard.

The earlier support by the state disappeared and authors lost the ground under their feet. The running publishing houses like **Albatros** and **Mladá fronta** had to fight to survive. Such books were published that readers could like and it was the time of re-editions of well established titles. But there was almost nothing new to get. We – young illustrators did not have many opportunities at home, so with the help of publishing agencies like **Artia, Aventinum, Granit**, we offered our works abroad. Or we had to live with pressure coming from sales departments of Czech publishing houses.

At the turn of the millenium, some new publishing houses were founded. Their aim was to raise the artistic level of books for children. Their books were published mainly with the help of grants and very often with the knowledge that the particular book will be addressed just to a small audience. Such books were created as resistance to those attractive ones and mostly, they had a high artistic value. Publishing houses **Meander, Baobab, Labyrint** and their high requirements for quality became the indicators in the field of quality of illustrations and texts.



Authors that remained to work for big publishers got under new pressure. Their works were seen as “commercial.” But this term is devious because if we want to have books that would reach a big amount of readers, they have to be sold and like this, they become goods. It means that every book in distribution is commercial even if it was published by a small publishing house. Instead of the term “commercial” it would be fair to call books with low artistic ambitions “fawning.”

Many of big publishing houses really publish a certain amount of titles that are fawning. The aim is to sell them to so many people as possible. This schlock is usually borrowed from abroad, but we can find it in Czech production as well.

How can we separate quality from substandard levels? We have the expert juries of national competitions and awards that can help readers to see this difference.

In 1992, prestigious Czech authors joined to support traditional Czech quality of books for children and the youth. They established the prize **Zlatá stuha (Golden Ribbon Award)** that is still given for excellent publications for children and the youth. The competition **Nejkrásnější kniha roku (The Most Beautiful Book of the Year)** has evaluated the visual design of Czech and Slovak books since 1965. It tread in the steps of the pre-war competition that evaluated visual design of publications until the time of the peaceful separation of Czechoslovakia. In 1993, the new and only completely Czech version of the competition started. In the same year, **Suk – čteme všichni** (we all read) started its existence and in 2002, the most prestigious Czech literary award **Magnesia Litera** was established. It has been evaluating children’s literature since 2003.

What do these awards have in common and what makes them different? Of course, they all are looking for quality.

But they are different in the field of their interest: **Magnesia Litera** and **Nejkrásnější kniha roku (The Most Beautiful Book of the Year)** survey the whole book production including literature of fact, translation, poetry, exhibition catalogues – but this all for the adult population. There is only one category dedicated to children’s literature, which judges everything together – concertina books for the youngest ones as well as detective stories for the youth.

Suk – čteme všichni is focused exclusively on books for children and the youth. It represents the vote of intellectuals working with children. Teachers and librarians directly monitor, which books are convenient for children, but they are also able to lead a child to a good choice. And to authors, their voting means a lot because it is a direct and cultivated reflection of their work.

Now, it is time to look at the **Golden Ribbon Award**: it judges books for children from the point of view of their text, translation, comic strip and illustration. It is focused on all genres and age categories including literary criticism. Additionally, it gives authors Lifetime Achievement Awards. **Golden Ribbon’s** expert jury consists of theorists, but mainly authors themselves. Their participation is controlled by strict regulations. Thanks to their own experience with creation, as members of the jury, they possess a high level of empathy towards the judged works and children’s readers. For the last ten years, **Golden Ribbon Award** has influenced the choice of Czech artists taking part in BIB, the nominations for IBBY Honour List and the nominations for prestigious international awards.

Members of juries for artistic awards must orientate themselves in the world that has two banks, which are drawing apart. On one bank, we have significant publications,

books with a certain visual expression that are addressed only to a specific demanding audience. They are mostly adults and worship beauty. Children can not appreciate this kind of a direct and almost headstrong expression yet.

Books on the opposite bank are full of colours, shining through its glittering paper with golden and silver dust. They annoy us with their drawings, they are fawning and this tortures us.

There is a stream somewhere between these two banks going directly to readers. And we meet another pejorative term: “middle stream.” I esteem illustrators who create beautiful illustrations of good quality and despite all the constrictions at the market, they are able to touch thousands of readers.

So what kind of Czech illustration do we want to have in the 21st century?



Certainly not fawning. We need headstrong illustrations, experimenting and searching, with a high demand to move the development of book culture forwards.

I am trying to prepare our students at Sutnar Faculty for this kind of illustration. This spring, we created together three cycles of illustrations to three significant topics: history of Czech winter sports – this cycle will represent the Czech Republic at the Olympic Games in Korea, then, stories about positive events related to the 100th anniversary of the Czechoslovak Republic and finally, greetings to Mexican inhabitants of Pilsen, Chicago’s Latino neighborhood. And there are other tasks waiting for us. We will try to connect message with beauty and content with form in such a way that today’s children will be able to perceive it.

Hoda Hadadi

Iran

Art versus stereotype Defamiliarization of a book



She is writer, illustrator and poet. She has more than 50 published book in different countries, like Iran, China, USA, France, Italy, Denmark. She is winner of national and international prizes like: New Horizon Bologna 2010 for (two friends), – Grand Prix of Belgrade 2008 and Golden plaque of Bratislava 2005. Now she is working as member of directors of Iranian illustrators association, art director for 2 publisher, art and literacy teacher (children and adults) and freelance illustrator and writer.

For studying the book market in Iran and finding the position of art in it, reviewing the first published children's books in Iran is a pre-requisite.

Before the era of modern printing in Iran the text books were taught in (Maktab Khaneh)¹ traditional religious schools in Iran. The books were mainly advice books. Some parts of Holy Quran printed by limestone lithography⁰ were also taught.



Advice book-around 1800

⁰ see: Ulrich Marzolph, Narrative Illustrations in Persian Lithographed books, Boston, Koln, Brill, 2001

¹ In the medieval Islamic world, an elementary school was known as a Maktab, which dates back to at least the 10th century. Like Madrasahs (which referred to higher education), a Maktab was often attached to a mosque.

International symposium BIB 2017



Hoda Hadadi

Sometimes rich literatures written for adults would be selected to be used as an advice book for children. For example, one version of Kalilah and Demnah, the ancient Indian stories with animal characters were taught in Maktab khaneh. The book was translated into Persian in 1300 from the collection of Malek museum printed with fine illustrations in 1865 in Qajar era³.

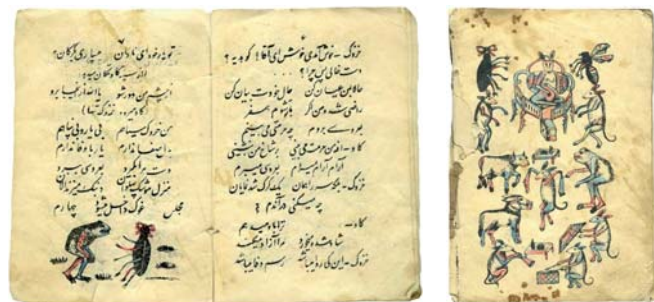


In The last years of Qajar era the first publisher of children's books in Iran started his work. Jabbar Baghcheban was the founder of the first kindergarten and first school for the deaf in Iran. He illustrated his own texts for children, and published them with both limestone and lead lithography in the cities of Tabriz and Shiraz. He also published the first



Jabbar Baghcheban and deaf students in Shiraz

³ An Iranian royal dynasty of Turkic origin, specifically from the Qajar tribe, which ruled Persia (Iran) from 1785 to 1925.



First published piece in Iran (lady Beetle)⁴



The other book 1929-life of children-Jabar Baghcheban

piece for children in Iran, lady beetle, with limestone lithography in Shiraz 1929.

As time changed, modern education demanded modern books. In books that were published before modern age, art plays an important role, not only in illustrations but also

⁴ Aunt Beetle or Lady Beetle is a special character in Persian folklore. She's a legendary single lady in search of love, who teaches us a lot about asking the right questions before committing to a relationship.

in graphic design and layout. They followed the exact rules and standards of composing a revered art piece inspired by rich old literature.

Books published before the modern era were considered luxurious and of course holy. For books such as Quran and the poet, Hafez's poetry book, they used gold and the best artists to draw patterns and write calligraphic sentences. But in the modern age, after 1920, books started to be counted as ordinary commodities.

They became affordable enough to be bought for children and funny enough to make the kids sit and read them. They were of course full of pictures and suitable to be taught without a teacher. In this case, Art as a time consuming and expensive part of the books became less significant and faded away.

During that period, translated picture books were imported and also the worldwide influence of Disney animations could obviously be seen in Iranian children's books. The new version of the old tale, Auntie Beetle, was published again in 1960 illustrating the character of Auntie



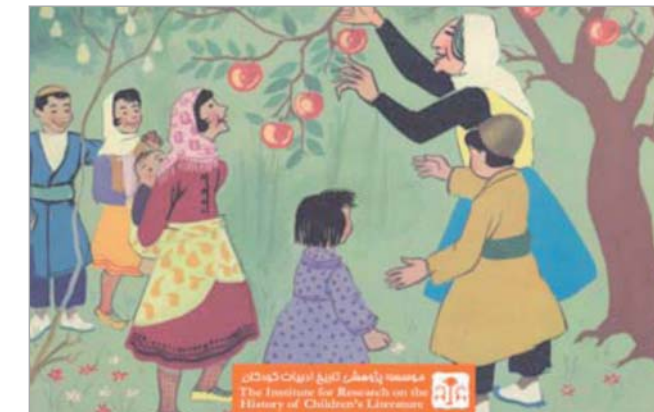
dressed up in Qajar style with Veil and Bourka. Mr. mouse, her lover however was dressed up like an Iranian man, but strangely he is Mickey mouse!

These unfavorable developments, made the intellectuals, cultural managers and educated publishers do something. Well-known painters and writers of books for adults were called upon to enter the real of children's books.

Morteza Momayez, Iran's father of graphic design illustrated the book, trumpet cats, in 1961 for children's section of AmirKabir publishing house.



Also the old folklore Persian tale, The Rolling Pumpkin, illustrated by Parviz Kalantari, a great painter in 1964 working in Bongah-e Nashr publishing house.



This book is the first full color children's book published in Iran. It enjoyed great quality and an Iranian identity, at the same time cheap to buy.

In 1965, The Institute for the Intellectual Development of Children and Young Adults better known as "Kanoon" was founded by the queen of Pahlavi, Iran's then monarchy. The



institution had a wide range of cultural and artistic activities in the field of mental and cultural development for children and young adults. It was a pioneering institute encouraging cultural activities and was the platform through which many of Iran's most respected artists came to be known.

During the next 14 years in Kanoon's golden age, 1965-79, the institution produced many valuable materials for children in the form of books, films, animations, music and etc.

Books with 100,000 circulations were published and were sent around the country. Each city has its own Kanoon, a place for children to be together, play and read. For remote villages Kanoon dispatched groups acting as portable libraries.



Painters were sent to the best Art schools of Europe to learn about modern illustration financed by Kanoon bringing new techniques and ideas for Iranian children.

The Little Black Fish, written in 1968 by Samad Behrangi⁵ and illustrated by Farshid Mesghali was among the very first books published by Kanoon. It is the winner of Bologna first prize 1969. This book is still being publishing in Iran and other countries. Mesghali also won the Hans Christen Anderson award in 1974 for all his books.



The book, Crystal Flower and the Sun, illustrated by Nikzad Nojumi in 1968 also won the Bologna prize.



⁵ Samad Behrangi 1939-1967 was an Iranian teacher, social critic, folklorist, translator, and short story writer. He is famous for his children's books, particularly The Little Black Fish. Influenced by socialism ideologies that were common among the Iranian intelligentsia of his era.



So, Iranian children learned to buy and to read books with good illustrations. Most of the artworks published during those years, even in Magazines, had acceptable level of art therefore people paid for them.

After Islamic revolution, 1979, everything started to change; children's books were not an exception. Reviewing the next 38 years is too lengthy to be written here. What can be shortly said is that the books began to categorize in two big groups, books for common audiences and books for special audiences.⁶

Nowadays, the first group of books has the market in its hands, most of them are translated books coming at a cheap price with low quality in printing and low level texts and stories. The second group are the winners of most important festivals and events, exhibiting illustrations coming at high prices and acceptable quality, but they don't make a lot of profit in the market.

To compare these two groups as an example of children's book I choose a very famous rhythmic story, The merchant and the parrot by Molana Rumi, the great Persian poet of 13th century.

This is a summary of the story:

There was a merchant who owned a parrot and used to keep the parrot in a cage. One day the merchant decided to travel to India for business purposes and asked his parrot if he wants anything as a souvenir from India. The parrot said

no, just say hello to parrots of India and tell them that I am in a cage here.

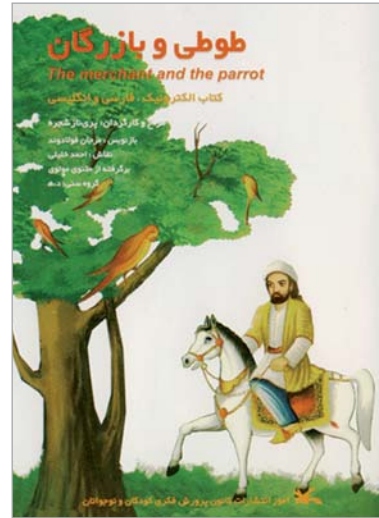
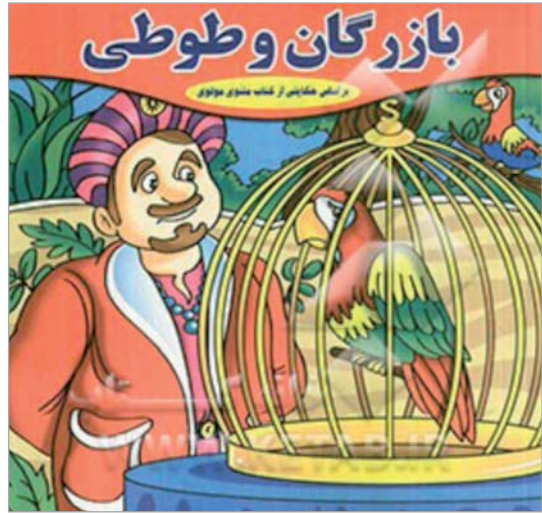
In India, the merchant saw a flock of parrots sitting on a branch of a tree. He gave his parrot's message to them. Upon hearing this one of the parrots immediately dropped down dead. The merchant was shocked and annoyed that his parrot had sent him with such a message that caused this to happen, so when he returned back from India he rebuked his parrot for sending him with such message. However, as soon as he said this, his parrot also dropped down dead.

The merchant, shocked by what had happened removed the parrot from his cage and decided to bury him. No sooner had he taken him out, the parrot flew off to a nearby tree branch and it was the message from his Indian friends that led to his freedom.

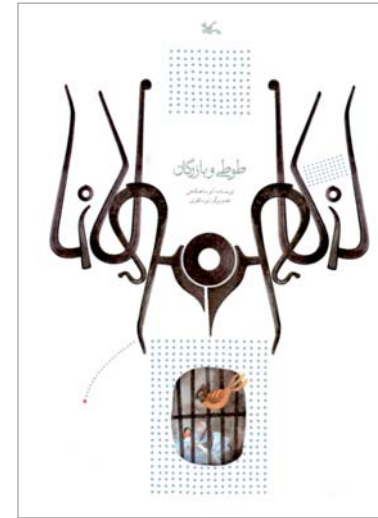
This story has been published with different illustrations for more than a hundred times, first from common commerce type:



⁶ For more information about illustration of Iran after Islamic revelation see: Boozari, Ali; Naseri daryayee, Masoud. „Children's Literature in Iran, 1961-2012“. In the 50th Anniversary Celebration Book of the Bologna Children's Book fair. Bologna: Bologna University Press with cooperation of Bologna children's book fair, 2013. *the 50th Anniversary Celebration Book of the Bologna Children's Book fair*



An Electronic book published in Kanoon.



another version of story, written by Atoosa Salehi and illustrated by: Nayereh Taghavi



This one is a funny version of the story written by farhad Hassanzadeh and illustrated by, Hadiseh Ghorban.



This one was published in text books for years.

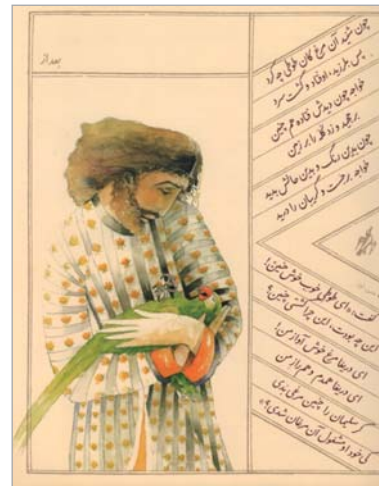
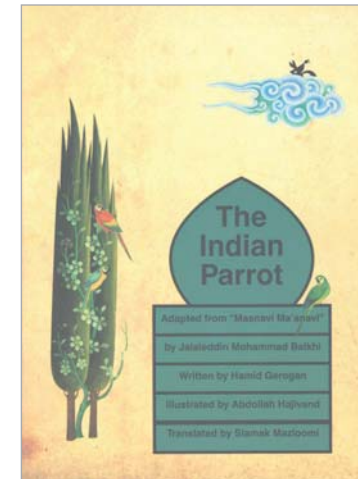


Illustration: Firoozeh Golmohamadi



Here we see the creativity of the illustrator to make the parrot transparent depicting a window to see the path the merchant had to take



This one uses an old method to make a new book illustrated by Abdollah Hajivand.



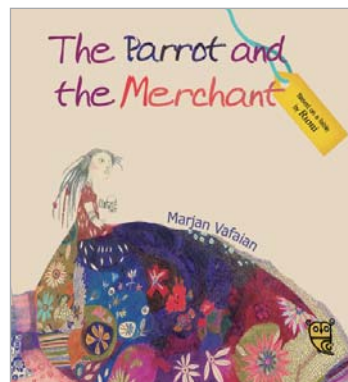
Another funny version of story, illustrated by Rashin Kheyrieh.

In most of the images, there is a fat bearded or mustached merchant in fine clothes with a cute green parrot. Illustrations are faithfully telling the story and play the decorative role in a good way.

But in my study case there is a different book illustrated by Marjan Vafaeian⁷, a talented illustrator who completely deconstructed this story.

⁷ M-Marjan Vafaeian, winner of two noma(Japan) Encouragement prize and most of her exhibitions hold in Japan such: Toko Gallery Tochingi/Mashiko Japan 2005,-Box Gallery Tokyo Japan 2005
Some of her books: The bride and groom had grown in the garden (2001, Tehran, Nazar), The sound of green goats footsteps (2003, Tehran, Shabaviz), Red skirt (2004, Tehran, Shabaviz), The red ladybird (2004, Tehran,Shabaviz), Once upon the time (2006, Tehran, Kanun parvaresh fekri), Bijan and Manijeh (2011, Tehran), Bitti and Zitti (2013, Tehran, Chekeh),Shahnamag (2014, Tehran), I'm afraid of buttons (2015, Tehran, Khaneh adabiat

Marjan vafaein born in 1978 in Tehran is a freelance Artist who has no university degree and published a few books. Her merchant, contrary to what most viewers expect, is neither fat nor bearded. The merchant she created is a woman, her name is Mahjahan and she appears very elegantly in pages with a grey parrot.



She looks like a hippie camming out of the 70s, with one eye in profiles and two eyes when she is in front of us. She seems a free woman with different life style.

Marjan chose colored pencils to make this images more delicate and more feminine. Look at the cage in page 4 of the book. The cage is not similar to what we expect. The beautiful and unique posture and her look at her parrot shows us her attachment to the bird.



Look at the deformation of the sofa and the details of her skirt.

In page 5, servants are grey, but Mahjahan has glorious colored dresses,



In page 6, illustrator wonderfully makes the camel loads transparent for us to see what she has brought from India. This is the only book, which answers our curiosity about the

merchant's purchase. If focused the viewer finds more details in this page. Femininity is widely observed though the type of Indian goods.

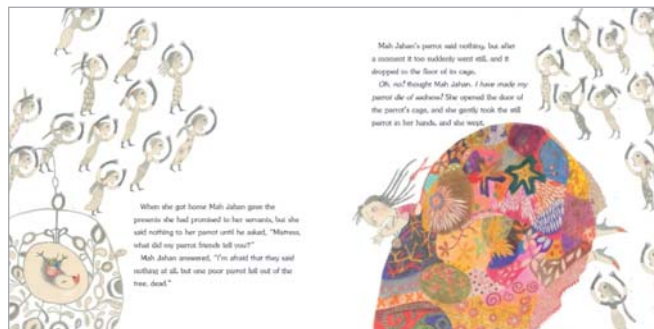


Page 8, when the Indian parrot pretended to have died, everything become grey, the colorful dress of Merchant is not colorful anymore.





And in page 9, when her parrot dies too, you can see a very traditional Iranian mourning ceremony by looking at the servants and the way they show their grief.



It is very common among traditional Iranian population especially for woman to cry loudly and scream when someone is dead and if they do not do that, it is implied that they are not sad. So, servants in this page are screaming and mourning in such way to satisfy the merchant.

And in the last page when the story ends, you can see the empty cage.



This unusual book never published in Iran. Not because of censorship of cultural system but because of publishers who did not dare to investigate on it. at last one publisher accept to publish it (Chekeh) but before doing that sold all copy writes to another one, (Tiny owl)(8), locates in London published it in 2015.

According to the publisher's report, the book got many good reviews like:

- <http://tinyowl.co.uk/looking-back-to-the-colours-of-persian-miniatures/>
- <http://tinyowl.co.uk/a-reminder-of-the-emperors-new-clothes/>
- <https://jillrbennett.wordpress.com/2015/06/24/the-parrot-and-the-merchant/>
- <http://tinyowl.co.uk/the-parrot-and-the-merchant-teaches-about-true-love/>

But in the UK market, this publisher's books do not necessary become best seller.

Producing Art books are necessary for book market. They sometime sell well and sometimes don't, but their influence on readers is out of question.

In Iran, most influential books on children are books made for the sake of art. Generations follow them and keep them as cultural heritage items. I believe the new generation of Iranian illustrators, are seriously working to find a common ground between art and business. I believe a new generation of outstanding books will come to the market from Iran in the next 10 years.

Reference

1. *The history of children's literature in Iran no2 and 5*
2. *Mohamad Mohamadi-Zohre Ghaeni, Chista publishing house 2006*

⁸ tinyowl is an Iranian publisher in UK, established in 2015, for more information see: <http://tinyowl.co.uk/contact-2/>

Steffen Larsen

Denmark

As time goes by Some observations on observing art and commercialism



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.

In the best of all societies there should be no contradiction between art and commerce/commercialism. Right? So why do we put this question all the time? And we know – although taste/art is not open for a conclusive discussion as already Immanuel Kant noticed – we know that if you put one hundred picture books before an audience of open minded and interested adult persons, they will probably almost agree on ten percent of them to be art/best.

(When I was in the BIB jury some years ago – as I remember it – we spent almost a whole afternoon trying to agree on one specific artist – I shall not tell her name – is she sentimental or is she not sentimental? And trying to define the word sentimental. Which is of course a no good thing to be! We did not agree.)

So back to the subject: If we present one hundred picture books to an audience of educated, interested, modern children, they will probably not agree as conclusively as an audience of adults. Did the children of Bratislava ever chose the same artist as the BIB jury? No! Why? Because children have other agendas whom I shall not try to define more precisely as I do not know them. But experience from my own and other children tells me, that they get stuck on de-



tails relating to their personal development at the time – it could be a colour, an animal, format of the book, some new languages picked up on the social medias or just a brand new machinery and other utopias.

I guess we have to live with this contradiction. And as the world is getting better all the time – right? – we can improve our way of creating art accordingly. Because we agree on the subject of art. Don't we? We can recognize art when we see it. Right? And there is no contradiction in the basic elements between art for children and art for adults. There are different levels of course – but both have to meet some demands: They have to be honest. And not sentimental, you know!

(So I want to share another observation with you: In the years following the collapse of the communist world there was a wave of – what could be called "Disneyfication" – of pictures coming from the former eastern block states. It hit the BIB also. It is gone now. But you still have the McDonald stores ...)

So back to the fundamental basis of art in pictures for children and art in pictures for adults. Can there be a difference? I was wondering about it this year in April "April is the cruelest month," you know, as the poet T.S. Elliot puts it. And April in my country is the month where The Ministry of Culture gives out its scholarships. And Denmark is not a bad country for writers and illustrators. This year on my Facebook wall there was a lot of anger and frustration which could be connected to the topic of this symposium. Among them a very popular (by the children) artist Jan Kjær complained over the fact that this was his tenth year of rejection of an application for scholarship. Some other writers or illustrators took part in the lament and one of them (and he is not bad) – who is working both with words and pictures, took the lead with 14 rejections in a row. Both of these il-

lustrators are – in my opinion – necessary (and professional) voices – so to speak – in the landscape of pictures. And I consider Jan Kjær's fantasy picture books to be highly sophisticated examples both in creating scenes, simplicity and the use of colours of the modern computerized language. He also has a strong and friendly way of building up his stories that I like. But our Ministry of Culture does not agree to this. Actually it seems people in power don't like fantasy at all!

The next example is another Danish illustrator, Jakob Martin Strid, who has managed to break the wall around the bad taste and present pictures and stories very similar to those of Jan Kjær, and still being loved not only by Danish children, but also by those giving out the scholarships. Both of these artists work deliberately with the computer language that many grown ups reject or dislike. (We called it "Disneyfication" a few moments ago.) It often seems these artists take a pride in making their pictures as shiny as possible and using standard colours with no deviation. Jakob Martin Strid has a childish fancy for machinery. Give this guy a piece of wood, 4 nails and a 5 feet of good rope, and he will built/draw you a helicopter or a submarine. He can do that, and he has the same friendly non-sentimental language as the before mentioned Jan Kjær. But Jakob Martin Strid works with well known animals like an elephant or a hippopotamus. He is not into the world of fantasy with its monsters and bad taste.

(And that could be an excuse for yet another parenthesis. As I mentioned before: it is a well known fact that artists producing fantasy, horror or science fiction in my country are mostly in bad standing. At least when it comes to economic encouragement.)

So how do you move from bad standing to the inner circles of artistic recognition? This year's winner of the



Ministry of Cultures big prize for illustration in Denmark is Lars Horneman. He took the long way of looking into himself. He stayed away from publishing anything for several years when he changed his way of illustrating from childish French-Belgian comic look-a-like to a new found language with deep roots in painters like the American Hopper and the Danish Hammershøi. He aims at telling the story in as few words as possible – ending with no words at all. Look at his graphic novel autobiography "Når jeg ikke er til stede" ("When I Am Not There") and the moving prizewinning refugee-saga in "Zenobia". Here he cut away almost all the words (with the consent of the author Morten Dürr) – the first one stands on page 21 – and tells the story mainly in pictures.

In presenting the theme of this symposium, you ask for "original and unconventional strategies". Here are some: get a dog, fill your house with children and drop your sketches on the floor. Or: read the text and create a total world of your own. Last year's winner of our Ministry of Cultures big prize is Anna Margrethe Kjærgaard. The name of the book is "Mit Hus" (My House) and it tells the story of what happened to the family house on the (Danish) island of Bornholm, when it was "liberated" by the Russians. A heavy bombardment when the war was over. She made a lot of sketches, threw them on the floor and one day, when she was going to Copenhagen she collected them and brought them with her and showed them to a publisher asking for his opinion of what to do next. And he said: The book is finished! It is like the story it tells. It is crumpled, filled with dog pawns and shoe marks. Like the ruins it is telling about. – The other example – and probably the next winner of the Ministry's big prize is "Nivemaskinen" (The Pinching Machine) with a very short text telling about a Small, a Big and

an I. The illustrator Cato Thau-Jensen is working on these slender pieces of information and creates a landscape of his own not mentioned in the text at all with mountains, snow, firewood, wolves and then this machine mentioned in the title that solves all the problems. This is a true masterpiece and a fine example of the role of the illustrator: to be original and unconventional.

(This last parenthesis concerns some observations on what is considered good style in some countries – and what is not. You might know a person who illustrated a book some years ago about a mole filled with anger (and curiosity) because somebody had put some shit on its head. You might like know that the book is enormously popular in my country. It seems that all Danes have at least one copy of Wolf Erlbruch's "The Mole Who Wanted To Know Who Has Defecated On Its Head" (with text by Werner Holzwarth). Speaking to Mr. Erlbruch some years ago he told me, that this book is either very popular in some countries or not popular at all. It seems there is no real middle way when it comes to this unhappy mole. Could it be perhaps because in some countries this is not a case or a problem to bother young children with? In opposition to other countries where this is an adorable situation for children. This is not a question whether Mr. Erlbruch is a real artist or not. But a question regarding the contents of his work. As you probably know he just received one of the two Nobel prizes in the children's literature: The Astrid Lindgren Memorial Award.)

So here I presented some reflections on a theme and a question which is impossible to answer. Time changes. Taste changes. Art changes. The only steady and solid element in this is commercialism. With its core of greed. Art is greed too – but greed after knowledge or – as Goethe put it in his last remark: "more light". Right?



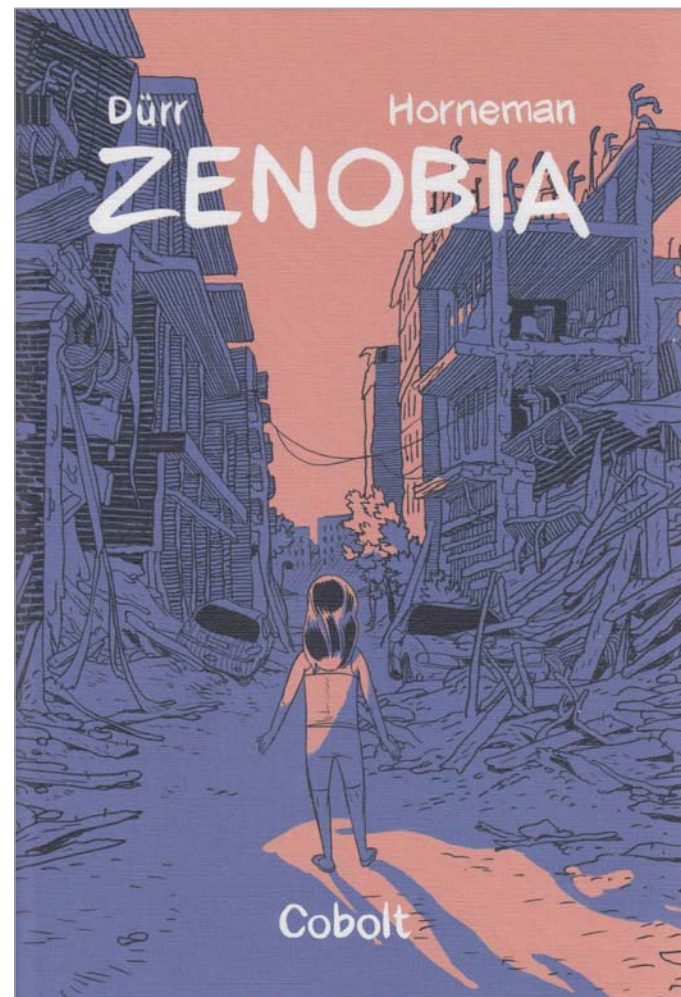
Jakob Martin Strid: The Mimbo Jimbo series.



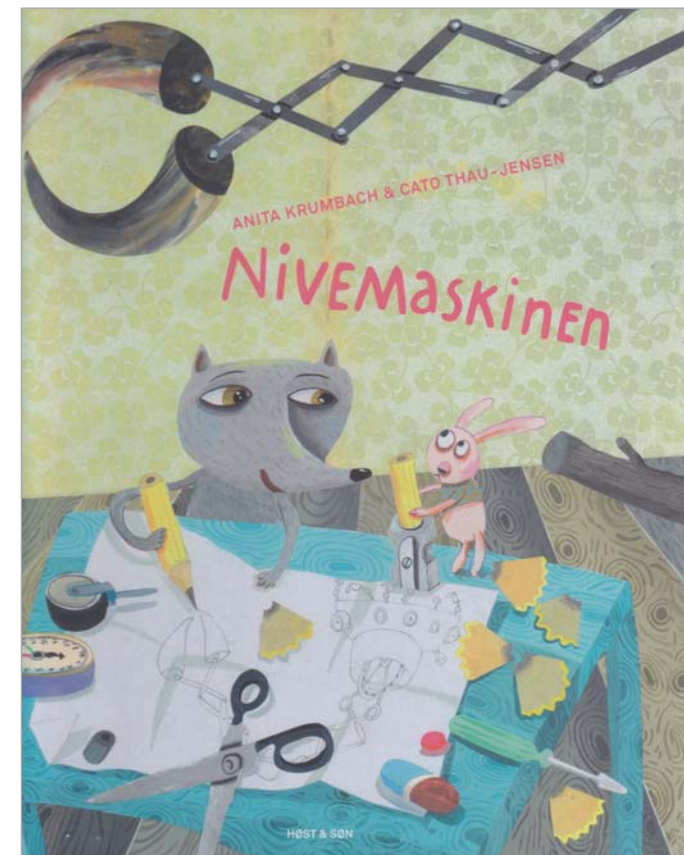
Wold Erlbruch: The Mole Who Wanted To Know Who Has Defecated On Its Head.



Anna Margrethe Kjærgaard: Mit hus (My House)



Lars Horneman: Zenobia (Zenobia)



Cato Thau-Jensen: Nivemaskinen (The Pinching Machine).

The role of artistic illustration in the modern world of commerce Original and unconventional strategies of illustrators



She went on to finish her schooling in Zagreb and graduated from the Academy of Fine Arts in the class of Professor Ferdinand Kulmer in 1985. She has had a number of one-person shows and group exhibitions in Croatia and abroad. Alongside her professional involvement in art, she conducts practical research in the field of human visual expressiveness and creativity. She is the author of a number of multimedia art projects for children and adults and now cooperates with museums and galleries by organising and managing art projects for visitors. Manuela was a member of several juries devoted to art and illustration. She has written and illustrated 12 original picture books for children and written number of articles on art. In 2014 Manuela created and co-organized ARTEINSULA, a multidisciplinary non profit organization focused on creativity in art for children and adults and phenomena of childhood and growing up. Her multimedia art in progress project "Island of Child-

hood" (started in 2008) is devoted to the children and people on small Croatian islands through presentations of her picture books, art workshops and exhibitions, in order to build creative networks between children and adults and their social and cultural environment. She has received a number of awards and prizes for her work. She is a member of the Croatian Artists Society and the Croatian Association of Independent Artists.

Examination of the relationship between the artistic and the commercial in the contemporary world shows there is a **gulf between being an artist and making a living**. Today, when goods are only exchanged on the market, and when someone who takes more than he or she gives enjoys a correspondingly higher status, it is difficult for the artist to engage in the exchange of goods (based on purchase and sale) yet also keep alive the artistic spirit.

The questions asked here, and whose answer is sought, are: what is a gift, is art a gift, where does a gift come from, how and why does an artist share his gift, can a work of art be a commodity and if so why, and what strategies do artists use in their work (and survival)? Can a gift and the market coexist, and to what degree, without one of them



destroying the other? How can these questions and their answers be applied to illustration and the picture book and how can lessons be communicated to children, and what is the situation in the present Croatian production of books for children and picture books?

The Gift

Economy of the spirit and economy of the market

The work of art exists simultaneously in two economies, a **market economy** and a **gift economy**. There are several distinct senses of 'gift', but common to all of them is the notion that a gift is a thing that we do not get by our own efforts, **it is bestowed upon us!**¹

Therefore we rightly speak about **intuition, inspiration and talent as gifts**. If a gift has been bestowed on an artist, it is up to him to make an effort in the service and development of his talent, and finally, to decide in which of the two economies he will "deal".

It is well known that artistic work does not pay. Therefore, every modern artist who chooses to work on his gift must sooner or later **ask, how to survive?** Everyone who is unemployed or cannot live from his work is tormented by a disturbing feeling of being trivial, worthless and unnecessary, and it seems that this plagues artists more than others because of the nature of their profession and their specific position on the labour market.

Artists are forced to solve the problem of their livelihood in several ways: they find secondary jobs, find patrons to

¹ Taken from Hyde, Lewis, *Dar: Kako kreativni duh transformira svijet (The Gift: How the Creative Spirit Transforms the World)*, Algoritam, 2011, Zagreb, translated from English by Ivana Galović.

support them, or manage to place their works on the market. The artist who finds a secondary job [outside or close to the field of art, author's note] and the artist who finds a patron has in a sense marked a **boundary between his art and the market**. But the artist who sells his own creations must develop a more subjective feeling so as to preserve the integrity of his gifts, and needs to keep the two groups apart but must nevertheless connect them.

He must, on the one hand, be able to disengage from the art work and think of it **as a commodity**. He must be able to reckon its value in terms of current fashions, know what the market will bear, demand fair value, and part with the work when someone pays the price.

And he must, on the other hand, be able to forget all this and **serve his gift** on its own terms.

If he cannot do the former, he cannot hope to sell his art, and if he cannot do the latter, he may have no art to sell.

The artist, who hopes to market work that is the realization of his gift, cannot begin with the market, because he will then have only commercial success. He must create for himself that gift-sphere in which the art work is made, and only when he knows the work to be the faithful realization of his gift (creating in the economy of the spirit) should he turn to see if it has currency in that other economy. Sometimes it does, sometimes it doesn't.²

² Taken from Hyde, Lewis, *Dar: Kako kreativni duh transformira svijet (The Gift: How the Creative Spirit Transforms the World)*, Algoritam, 2011, Zagreb, translated from English by Ivana Galović.



What is a work of art?

The spiritual and material life of art

As we know, art and the work of art are difficult to define. Their definition can be attempted within a particular context and specific parameters (e.g. an objective index that defines style and content).

Within the context of the commercial and artistic in today's consumer society, and within the wide boundaries of this framework, **the work of art is a gift, not a commodity**. What does a work of art have, even when it is sold and bought on the market, that makes it different from a commodity?

The work of art appeals, to paraphrase Joseph Conrad, to that part of our being which is itself a gift and not an acquisition.³ [Like, for example, capital – author's note].

The nature and source of a work of art are of mystic origin. They come from the spiritual sphere that is difficult to define. The spiritual life of art and its spiritual economy refer to giving but also to receiving a gift, that is, to returning a gift. The artist receives the gift with the responsibility to perfect it, and feels gratitude when the gift flows through him and he is permeated by a feeling that his work of art was created by a force greater than himself. If he succeeds in his efforts he has embodied the gift. He has made it real. **When the gift is embodied it can be passed along – communicated to the audience.**

If we are awake and if the artist really was gifted, the work will induce a moment of grace, a communion, a cor-

dial to the soul.⁴ The work of art has the ability to delight the senses, enliven our spirit and give us courage for living.

Even when we pay for a theatre ticket or buy a picture book there is an exchange of gifts on the spiritual level – it is an exchange of gifts, not an exchange of commodities. On the other hand, the exchange of commodities is based on acquisition (capital) and profit. **Whereas the value of the gift (and of the spiritual good) grows with the number of exchanges to as many sides (people/souls) as possible, the value of a commodity can only be increased by profit.**

Art as social property and/or cultural identity

Nonetheless, anything, any object used for trade becomes a kind of property, depending on how it is regarded in the social/cultural context. So long as people value a person's success according to the amount of material goods he has acquired, not according to the amount he has given, the gift cannot make the gifted person important. The nature of the gift is reflected in continual giving. If the gift cannot circulate, if the artist lives in a society in which **inner spiritual gifts** are not accepted **as gifts in the external material world**, the gift is not recognised or appreciated. Where goods are only exchanged by trade and for material profit, spiritual gifts are excluded from the exchange and, as we have already said, exchange is the existential form for keeping the gift alive.

For Whitman, art does not simply absorb a spirit, it breeds a spirit. We could even say that the artist creates (or

³ Taken from Hyde, Lewis, *Dar: Kako kreativni duh transformira svijet (The Gift: How the Creative Spirit Transforms the World)*, Algoritam, 2011, Zagreb, translated from English by Ivana Galović.

⁴ Taken from Hyde, Lewis, *Dar: Kako kreativni duh transformira svijet (The Gift: How the Creative Spirit Transforms the World)*, Algoritam, 2011, Zagreb, translated from English by Ivana Galović.



at least preserves) the “central spirit” of the people, for, as in poetry, a spirit that has never been articulated cannot endure.⁵ If the artist lives in a culture that cannot return gifts to those who have dedicated their lives to the realisation of a gift, then both the artist and the culture are likely to be poor both in spirit and in fact.

The imagination can create the future only if what it produces is transferred into reality. The artist completes a work of the imagination by accepting the gift and making the effort to transfer it into reality, after which the difference between the “imaginary” and the “real” disappears.

It is only spiritual gifts that establish and maintain the collective in social life, so the gifts of the imagination, as long as they are treated as such, will contribute to the collectives we call **culture and tradition**. **This exchange is one of the ways in which the deceased may inform the living and the living preserve the spiritual treasures of the past.**

The state that appreciates art and science and admits that they make up part of its national identity will find a way to organise and develop an atmosphere and institutions that support freedom of thought, imagination and analysis and also material conditions that alleviate the expression of the creative gift. For the poet Ezra Pound, culture husbands its liveliness in its works of art; they are like a spring or a reservoir of water which the citizen drinks to revive, or procreate, his soul.⁶

^{5,6} Taken from Hyde, Lewis, *Dar: Kako kreativni duh transformira svijet (The Gift: How the Creative Spirit Transforms the World)*, Algoritam, 2011, Zagreb, translated from English by Ivana Galović.

Croatian contemporary production of picture books for children

In Hans Christian Andersen's fairy-tale *The Snow Queen*, the devil breaks a magic mirror which shatters into fragments, each of which, throughout the world and in every place, mirrors the same image. In this way the economic and cultural situation in Croatia mirrors the global market economy and the consumer world view.

Large privately-owned publishers, which were formally large state-owned publishing houses, mostly publish schoolbooks or favour foreign titles, more or less commercial, because they sell better and make a bigger profit. Market laws impose calculating and assessing. They play safe and print **best-sellers that have already made a profit on the global market**.

Because of this and the lack of publishing support, many Croatian authors have founded their own small publishing houses for which they write, illustrate, make animated films, and also carry out promotion and administration. Since they have poor distribution and other logistic support, their prices cannot compete on the market with those of the major publishers (market economy). However, these small heroic (self-) publishers are true competitors with the big firms in quality, enthusiasm and emotional devotion to their products (spiritual economy of the gift). **Because, the picture book is a product governed by the laws of production and sale, but it is an original work of art and cannot be treated as a commodity.**

The small funds invested in Croatian books for children and picture books have an effect on many processes in their production. From year to year there are recurring problems in the lack of team work among the many professionals needed to create and evaluate the quality of



picture-books, starting from an editor. The editing level implies competence on several levels: good selection of and coordination in the writer-illustrator team (attention to the harmony between their style and expression), coordination in the proof-reader and language editor team (attention to language purity and exactness), and arranging for psychologists and educators to make sure that transparent criteria have been applied, which the contents of literature for children and illustration must satisfy before they reach the hands, heads and hearts of their end users – children. It could be said that the **market economy of scarcity** reciprocally shapes **cultural scarcity**.

Talking about how quality picture books are represented in Croatian educational institutions, nursery schools and schools, experts gave a disastrous diagnosis resulting from scarcity of funding but also from insufficient awareness about how important it is for children to come into contact with literature, which would foster a culture of reading among them.

However, there is an old Croatian saying that “Every evil begets some good”: the **economy of the creative spirit challenged the economy of sparsity**. To bridge the gap of privation, Croatian authors used the richness of their gifts and their diligence to grow into a strong *one-person-band* of authentic individuals, or they belong to just as strong creative family *bands*: besides writing, illustrating and animating (and administrating), they also initiate and organise festivals, conferences, exhibitions and award presentations in the fields of books for children and picture books (we must mention Arte Insula, Igubuka, Mala zvona, Autorska kuća, Sipar, Semafora, Croatian Society of Writers for Children and Young People, Knjiga u centru... and the quality of their production has brought them to the peak of Croatian

production of books of this kind.⁷ To use the terminology from the introductory part of the paper, we could say that **they created, within the wider social community, smaller communities that nurture rituals of giving, i.e. they enable the circulation of the gift**.

In contrast, and luckily, the small shards of a mirror can (on the other hand) project their reflection (and energy) into a greater image so that, thanks to these small creative communities, the Croatian illustration scene is/looks very lively and rich in the wider cultural and social collective. **Whereas market exchange relies on the balance of profit, giving the gift is carried from spirit to spirit and reciprocally brings life both to the spirit of the individual and the spirit of the collective**.

The picture book as a gift

We know that art is a gift for having had the experience of art. We can talk about art but cannot comprehend art by way of economic, psychological, or aesthetic theories.⁸ Thus it is best to use instructive stories to “explain” answers to questions such as what is art, what is a gift and many other important questions, and this is what ancestors and contemporaries need to give their inheritors-children. “There they become a universal theme, a set of instructions. Dwelling, who knows where, but crossing time and space to enwise each new generation.”⁹

⁷ Manuela Vradić-Maštruko, from the clarification submitted by the president of the professional committee for the Grigor Vitez Award for Illustration in 2015.

⁸ Taken from Hyde, Lewis, Dar: Kako kreativni duh transformira svijet (The Gift: How the Creative Spirit Transforms the World), Algoritam, 2011, Zagreb, translated from English by Ivana Galović.

⁹ Estes, Clarissa Pinkola, *Žene koje trče s vukovima* (Women Who Run With the Wolves), Algoritam, Zagreb 2004, translated from English by Lara Hobling Matković.



To end with, I will present two art works as examples from Croatian contemporary production of picture books, which illustrate and respond to the theme of this symposium and to the questions and answers that appeared in the introductory part of the paper. One addresses the feelings that appear when we have no sustenance and lose concentration and where this leads, that is, about wasting a gift in a cold environment that does not accept and respect it; the other is about the power of a gift to change such an environment. **It could be said that that they are both completely non-commercial, in style and in content. They were not created by market research but are the product of research into the spiritual self and creative life**.

The first was created as a hybrid compound of a picture book, installation and art book, and is an illustration of **Hans Christian Andersen's** classic fairy tale *The Little Match Girl*, by **Manuela Vradić-Maštruko**. It was made in 2005 as part of the author's multimedia project *A Dress for an Invisible Body* and was exhibited in Galerija Idealni grad, at the First Croatian Biennale of Illustration in Zagreb in the Klovićevi dvori Gallery, at the 40th Zagreb Salon in the Glyptothèque of the Croatian Academy of Sciences and Arts, and as part of the *Do you Celebrate Christmas?* project in Galerija Prozori in Zagreb.

As the author herself says, she “strayed” into the medium of illustration while looking for a secondary job (one of many) that would enable her to mark the boundary between her art and making a living. However, she approached this “secondary job” with so much heart and commitment that the boundary became porous. In time illustration and the instructive story became central to her creative work, giving emphasis or contrast in all the media she works in.

Furthermore, in style her art projects involve media per-

meability (they are interdisciplinary and multimedial), and in content their aim is to bridge gaps and boundaries (between children and adults, illustration and painting, art/artist and audience, individual and society...), and thus also to bridge the gap between life and art. By examining various forms of narration, from the postmodern fairy-tale to the computer game, Manuela's multimedia projects promote a humanistic view of the world. “To the materialistic idea ‘the more I have, the more I am’ she contrasts the idea ‘the more I have, the more I can share’, and the spiritual gain brought by this gesture she considers the greatest reward.”¹⁰

The little Match girl is a child that “lives in an environment where people do not care.... This child is in a milieu where what she has, little fires on sticks – the beginnings of all creative possibility – is not valued.... Being with real people who warm us, who endorse and exalt our creativity, is essential to the flow of creative life.”¹¹ This is why this illustration/installation consists of a warm white dress with woven-in matches: countless possible lights, countless possibilities for creativity. The wish to warm the little girl. Its whiteness and purity are not of this world and are the complete opposite of the dirty rags in which the girl was really dressed. It is proof, *corpus delicti*, that the person who used to inhabit it was not only invisible but has finally disappeared, and that being invisible does not always exude

¹⁰ *Melisa u zemlji slatkiša* (Melisa in Candyland), museographic interactive picture book, Museum of Contemporary Art, Zagreb, 2003, is one of a series of projects in which the author gathered sweets from the whole world, used them to structure art forms and finally shared them in various conceptual ways with the audience.

¹¹ Estes, Clarissa Pinkola, *Žene koje trče s vukovima* (Women Who Run With the Wolves), Algoritam, Zagreb 2004, translated from English by Lara Hobling Matković.



the aether of spirituality or of the magic of playing, like in the childhood game of hide-and-seek. As an ironic thread linking the present time with that of the events that take place in the fairy tale and its holiday customs, the author uses a string of Christmas lights that forms a circle on the ground under the dress, interspersed with matchboxes. On the closed or half-open matchboxes, on their front and inner sides, are dramaturgically arranged text, illustrations and matches, from unused ones to burnt ones, following the unfolding of the story.

“Here we have the Match Girl in great need, begging to be given to, offering in fact a thing of far greater value – a light – than value received in return – a penny. Whether this ‘great value given for less value received’ is within our psyches or experienced by us in the outer world, the outcome is the same: more loss of energy.”¹² In this story the circulation of the gift is blocked by coldness and indifference.

It seems that an egocentric and materialistic approach to Christmas holidays had already started in Andersen’s time; passers-by are engrossed in their own affairs, in a hurry to please themselves by buying gifts and preparing the holiday feast. No one pays any attention to the penniless little girl and no one is buying matches.

When the girl decides to light the matches (the only treasure she has) to get some warmth, she uses up her treasure on fantasising instead of on acting. She is overcome, she cannot react, she freezes, and finally dies. According to



Illustrations of Hans Christian Andersen’s classic fairy tale *The Little Match Girl*, by author Manuela Vladić-Maštruko, made in 2005 as part of the author’s multimedia project *A Dress for an Invisible Body*

¹² Estes, Clarissa Pinkola, *Žene koje trče s vukovima (Women Who Run With the Wolves)*, Algoritam, Zagreb 2004, translated from English by Lara Hobling Matković.



Clarissa Pinkola Estes’s analysis, this fairy tale metaphorically shows the paradox of creative life and what happens when we lose sustenance and a cultural milieu in a materialistic environment: “In this sense, loss of creative milieu means finding ourselves limited to only one choice, divested of, suppressing, or censoring feelings and thoughts, not acting, not saying, not doing [we freeze, author’s note] or not being [we die, author’s note].” **“To create, one must be able to respond.** Creativity is the ability to respond to all that goes on around us, to choose from the hundreds of possibilities of thought, feeling, action, and reaction that arise within us, and to put these together in a unique response, expression, or message that carries moment, passion, and meaning. That is creative life. It is made up of divine paradox.... To create one must be willing to be stone stupid, to sit upon a throne on top of a jackass and spill rubies from ones mouth. Then the river will flow, then we can stand in the stream of it raining down. We can put out our skirts and shirts to catch as much as we can carry.”¹³

We cannot but ask ourselves, how did the writer of this fairy tale live? We know that Andersen’s life was full of paradoxes in life and in creative work. He was the son of an impoverished cobbler and spent his childhood in poverty, like the little match girl, left to himself and his imagination. We know that he escaped her sad fate and achieved international acknowledgement and fame. His path to literary affirmation was difficult and full of ups and downs but finally it was successful. However, we cannot but ask again,

¹³ Estes, Clarissa Pinkola, *Žene koje trče s vukovima (Women Who Run With the Wolves)*, Algoritam, Zagreb 2004, translated from English by Lara Hobling Matković.

what is the secret of his success? Can we say that despite a hard life and paradoxes he tirelessly acted in his creative life (*keeping vigil over his soulful self*), and to use the terminology of the introductory part of the paper, that by persisting on transferring the products of his imagination he vanquished the economy of both spiritual and material poverty.

In the picture book *Tajna (The Secret)* by the man-and-wife team of authors, writer Dubravka Pađen-Farkaš and illustrator Dražen Jerabek (Sipar, 2105, Zagreb), events and epilogue move in a completely opposite direction to that in *The Little Match Girl*. **Here the individual perseveres on his gift, does not allow the “grey” environment to take control over him and is finally able to change and advance his (unstimulating) environment.**

The illustrator Jerabek places the language and resources of art in the service of the unfolding and in the heart of this story about Little Boy. By contrasting and using light and dark and chromatic and achromatic colours, he achieves exceptional dynamism in composition and overall atmosphere. His monumental and sculpture-like figures move like three-dimensional dolls in a two-dimensional theatre scenography composed of ornamentally rendered surfaces. The strong forms and volumes of his carefully stylised figures are a balanced contrast to the open surfaces of the space to which the artist brings us using different viewpoints, which makes the action expressive and dynamic.

The artist gives tonal value to figures shown in the dark by building them with tiny needle-like strokes of white on black; when showing figures in the light he uses warm colours and dynamic lines. The dramatic and moving relationship between visual elements conceptually illustrates the



struggle of the individual, in this case the hero of the story Little Boy, whose original personality resists the processes of forced socialisation that are part of growing up as he faces the eternal dilemma: **to become and remain one's own or to painlessly blend into the greyness of society.**

The Boy's vital energy is in collision with the unstimulating environment, with the greyness and darkness of the city he lives in, but the inhabitants of this unhappy city know no better, they are drowned in the indifference of everyday life in which they have forgotten the dreams of childhood,



Ilustrácie z knihy Tajna (Tajomstvo) od mužsko-ženskej autorskej dvojice – spisovateľky Dubravky Pađen-Farkaš a ilustrátora Dražena Jerabka (Sipar, 2105, Záhreb



crimson rivers and meadows full of flowers (their spiritual life and the spiritual life of the community).

Little Boy wants to share his secret because **the secret is sharing the gift.** *A gift that is not used will deteriorate, one that is shared will continue to be rich.* He tells his friends that if you look carefully at an object, occurrence or being you can penetrate under the (grey) surface and see it in its full light, in its true colours. Through this approach the authors, in word and in picture, use the figure of the boy as a personification of light, both metaphorically and physically,

because colour is the sensation created in the eye by light emitted from a source and reflected from the surface of a body. Metaphorically, we can also look on the boy as a personification of art and childhood, because it is children and artists who remind us, with their life's energy, to look carefully at the world around us so that we may truly see and experience it.¹⁴

Gifted artists bring this life's energy into their work and in this way give it to others, and the creative spirit gets the power to change the world.

¹⁴ Manuela Vladić-Maštruko, from the clarification submitted by the president of the professional committee for the Grigor Vitez Award for Illustration in 2015.

Liz Page

Switzerland

IBBY around the world



ivities IBBY at many Regional Meetings and other events. The IBBY Secretariat in Basel operates with three staff: one full-time and two part-time assistants. This small team coordinates the daily management of the organization and administers the international activities. www.ibby.org

Good morning. I am very happy to be here this morning to share with you something about what IBBY and its dedicated members are doing around the world.

IBBY has 75 National Sections and each of those, like IBBY Slovakia, are working to bring children and books together. For the past 64 years IBBY's mission has been to:

- promote international understanding through children's books;
- give children everywhere the opportunity to have access to books;
- encourage the publication and distribution of quality books;
- provide support and training for those involved in literature for children;
- stimulate research in the field of children's literature; and our most recent addition is that IBBY will protect and uphold the rights of the child according to the UN Con-

Liz Page grew up and lived in England until 1985 when she and her family moved to Basel in the north-western corner of Switzerland. She soon became involved with JuKiBu, the Intercultural Children's Library in Basel, of which she was a founding member. The library opened in 1991 and has become an important centre with over 24,000 books and other media in 52 different languages. Later she became the President of the Intercultural Children's Libraries Association of Switzerland, now called Interbiblio. She joined the International Board on Books for Young People – IBBY – as Executive Assistant in 1997 and in March 2009 was appointed Executive Director. IBBY is a non-profit organization that represents an international network of people from all over the world who are committed to bringing books and children together. Liz frequently travels to visit IBBY sections around the world and presents the work and acti-

International symposium BIB 2017



Liz Page

vention. This statement was added to the IBBY Statutes in 2014.

Each of the 75 IBBY sections uphold these universal IBBY values.

To promote international understanding IBBY has several projects that highlight books, their authors, illustrators, translators, and promotes them worldwide.

The *IBBY Honour List* is a biennial selection of outstanding recently published books from IBBY member countries. The 2016 selection included 173 nominations in 48 different languages from 57 countries. This is a unique selection because it is compiled from nominations made in the country by our members. We do not make a further selection using our own standards and preferences. Bibibana – The International House of Art for Children, here in Bratislava holds the books nominated for all the Honour List selections in their collection. I urge you to explore this wonderful and unique resource.

The *Hans Christian Andersen Award* is the highest international recognition given to an author and an illustrator of children's books. Two awards are given every other year by IBBY – one for an author and the other for an illustrator whose complete works have made an important and lasting contribution to children's literature. Our lovely and generous friends at Nami Island Inc., from South Korea, sponsors the Award. Nominations are made by the National Sections of IBBY and a distinguished international jury of children's literature specialists selects the recipients.

A very special activity is the *IBBY Selection of Outstanding Books for Young People with Disabilities*. Many young people with disabilities cannot read or enjoy a regular book, or they cannot find a suitable book among the many publications available. Therefore, they need specially pro-

duced books or selected regular books of literary and artistic quality that meet their special needs regarding design, language, plot structure and pictures. The IBBY Collection located at the Toronto Public Library features a large international selection of books for and about young people with disabilities. Every two years the IBBY National Sections suggest books for young people with disabilities to be added to the Collection. A careful selection of about 50 books from these submissions is then made choosing the really outstanding examples of these special books, and summarized in an annotated catalogue. The collection can be visited in Toronto and we are just starting a partnership with the HIVE, a partner of Worcester University in the UK, so that these books are also available in Europe.

In response to the waves of refugees from Africa and the Middle East arriving on the Italian island of Lampedusa, IBBY with IBBY Italy launched the project *Silent Books, from the world to Lampedusa and back* in 2012. The project involved creating the first library on Lampedusa to be used by local and immigrant children. The second part required creating a collection of silent books – wordless picture books – that could be understood and enjoyed by children regardless of language. These form a travelling exhibition that is administered by the IBBY secretariat. Currently the books are in being shown in the UK, Italy and the United Arab Emirates.

Since 1967, on or around Hans Christian Andersen's birthday, 2 April, *International Children's Book Day* (ICBD) has been celebrated to inspire a love of reading and to call attention to children's books. Each year a different National Section of IBBY has the opportunity to be the international sponsor of ICBD. It decides upon a theme and invites a prominent author from the host country to write a mes-



sage to the children of the world and a well-known illustrator to design a poster. These materials are used to promote stories and a love of reading. The 2017 sponsoring National Section is Russia and next year it will be IBBY Latvia.

In Europe, the National Sections of IBBY present an online selection of books for children in several European languages. This project can be accessed through the main IBBY website. It has recently been expanded to include books in the languages that are now spoken more frequently in Europe, and includes many of the languages spoken by newly arrived children and families, such as Arabic, Pashto, Farsi and Urdu.

You can read all about these projects on IBBY's website: www.ibby.org

The aims in the IBBY mission are to generally promote reading. IBBY does this a number of ways through projects and workshops. The most well known is the *IBBY-Asahi Reading Promotion Award*. Every two years the IBBY sections are invited to nominate a reading-promotion project that is current and operating somewhere in the world. The projects are seen as outstanding activities that are making a lasting contribution to reading promotion for children and young people. The Award is the only IBBY cash prize and is worth USD 10,000. We are grateful to the sponsor of the Award, the Asahi Shimbun newspaper company in Japan, especially in these difficult times when the newsprint companies are struggling to reorganize their world from print to digital.

In 2006 IBBY initiated a programme under the title *The Child's Right to Become a Reader: IBBY's Books for Children Everywhere Campaign*. Its main aim is to help produce and develop a book culture for children within regions that have special needs and/or lack support. Within this programme

we have developed *the IBBY-Yamada workshop and training programme* and the *IBBY Children in Crisis programme*.

The IBBY-Yamada programme has been running since 2006 and 89 projects have been realised in 32 countries. Many National Sections build on previous projects making them sustainable for the long-term effect. Annually, the sections submit projects that are assessed by the IBBY Executive Committee. Each approved project receives a start-up or seed fund of USD 5,000 to run the project. Other sources of funding are always encouraged. The projects that will be supported in 2018 will be announced shortly.

The IBBY Children in Crisis programme works the other way. The EC approaches the sections in countries or regions that are in dire need of help, whether due to a natural disaster, war or civil unrest. The Children in Crisis programme uses books, reading and story telling to help children whose lives have been disrupted. Its short-term purpose is to help relieve trauma through the use of bibliotherapy and to replace damaged or destroyed book-related infrastructure such as libraries or reading centres. The long-term purpose is to leave a legacy of improved or renewed infrastructure, trained adults who can use books for trauma relief and reading promotion, and a strengthened IBBY's national section. A further long-term benefit could be the provision of books in children's mother tongue.

Since the programme began, IBBY has helped countries that were affected by the Tsunami in the Indian Ocean, the more recent Japanese Tsunami in 2011, the large earthquakes in Haiti and Chile in 2010, the devastating floods in Pakistan also in 2010, the recent earthquake in Ecuador, the on-going support of the IBBY libraries in Gaza, on-going support of refugee projects in Lebanon, and the continuing situation in Afghanistan. All our sections are doing wonder-



ful work in these countries and with IBBY's support from the Children in Crisis programme, they are making a difference to the children's lives.

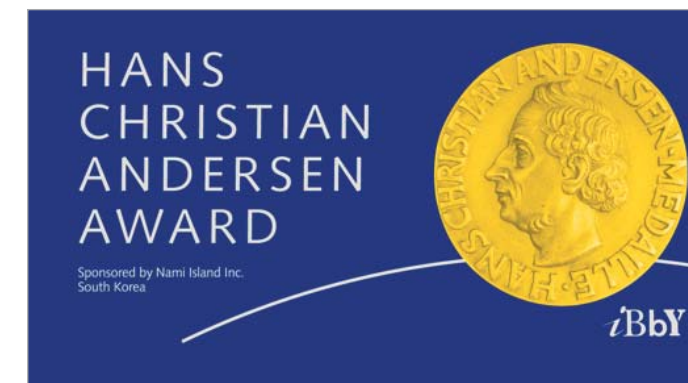
One special project that is being supported by IBBY is in El Salvador, even though there is no IBBY section there right now – it is in the process of being established but the paperwork is very complicated. An author, who himself was a refugee, has built and runs a library – *The Library of Dreams*. El Salvador is an incredibly dangerous country and has one of the highest murder-rates per capita in the world. As its name suggests, the library is a haven and an escape for the children who use it. The library creates a space where children can develop an approach to literature, art and nature through reading, through which they can arrive at a more dignified and just coexistence and become empowered to create real change in their lives.



For these projects IBBY issues appeals for funds, holds fund raising events, such as an auction of original artwork in aid of the Library of Dreams. The IBBY-Yamada programme is supported by the Yamada Bee Farm in Japan.

Since 2012 IBBY has been administering larger projects in the CANA region through the Sharjah/IBBY Fund. The Fund is supported by the Sharjah Government through the United Arab Emirates section of IBBY. The CANA region runs from Pakistan, over the Middle East as far as Tunisia – Central Asia to North Africa. This programme has the same aim as the original Children in Crisis programme and has supported projects in Iran, Afghanistan, Palestine, Lebanon, Tunisia and Pakistan. The projects are long-term and support the sections in often very difficult circumstances.

Thank you for your attention. For all these activities, and many more, please visit the IBBY website.



The Role of Artistic Illustration in the Modern World of Commerce Original and Unconventional Strategies of Illustrators



Art Curators: Continental Breakfast in 2001. The Expanded Art Curators in 2005. Selector for Applied Arts of Oktobar salon in 1994, 1999, Art director for Applied Arts and design of Oktobarski salon in 2002. Member of Council of Oktobarski salon in 2003. and 2004.

In this day and age, more than ever before, art is instrumentalised in the economic sense, regardless of the different funding sources. The relationship between commercial and non-commercial art, i.e. artistic activities today, is more difficult to identify and distinguish. The boundaries between commercial design and art “for art’s sake” are very much called into question in the world today. We are surrounded by objects of everyday life, which are designed with the sole purpose of attracting the attention of the broad crowd of potential users. Design, or commercial art as it is called now, is part of an industry on a global scale, and has become an inseparable part of daily life in which the individual is faced with a big dilemma of deciding between price and quality. In the process of design development, there are inevitable extensions of boundaries in every direction of creativity, which leads to kitsch, from the rational to artistic. However, there is room in this civilization for each of these paths.

Professional arts field/speciality: Visual arts, applied arts and design, exhibitions international and domestic. Education: Graduated from Faculty of Philosophy, The History of Art in Belgrade in 1980. Professional experience: Visual arts coordinator in Secretariat of Culture, City of Belgrade – City Government. Previous – Curator in Serbian Association of Applied Arts and Designers. Organisator of some international and domestic exhibitions (The Golden Pen of Belgrade – The International Exhibition of Illustration). A director of Singidunum Gallery from 1983 to 1994, The Gallery for applied arts and design. Art director of national selection many times for Bratislava Biennial of Illustrations and others international exhibitions of illustrations (Japan, India). Participated on International seminar about illustrations in Bratislava Biennial of Illustration in 2001. and 2009. Participated on Second CEI Venice Forum for Contemporary



The process of the commercialization of culture that becomes the culture industry has spread all over the world. The world is further accelerated with the digital revolution, which is basically constantly changing, networking and adapting to the growing number of users. Nowadays, it is important to be modern, to follow all the possible trends and to move with the times. There is a highly noticeable tendency to make the whole cultural creation part of the mass culture and mass-media culture. This is achieved by imposing on the works of art an attractive exterior of kitsch, thus increasing their communication skills. Mass culture penetrates all the pores of society, tearing down fences and jumping over the barriers between kitsch and top-notch art, imposing a marketing campaign as the only way to present a work of art. Elite culture thus becomes a commodity on the market and loses its independence.

Art that is popular, and therefore commercial, is often followed by the notion of kitsch that inevitably appears. The spread of kitsch is a phenomenon that was recognized even at the time of romanticism when the split between art and the audience began to emerge, although kitsch has followed art from its very beginnings. Kitsch is difficult to define and it may not always have a negative connotation, since it is easy to change shape, adapt to the spirit of the times, and is present in various social situations of consumerism and meeting desires. Kitsch is a typical example of the wrong way of making art and culture more accessible to the mentality of the masses through language, which is an imitation of authentic artistic expression. It is a product of a consumer society and conditioned by overproduction and consumption of items, as well as ideas. The borders between kitsch and art are unstable and open, and also depend on the times. Yesterday’s and very old kitsch seems

likable today, and even establishes itself as top-notch art and collectors’ treat (e.g. Hellenistic Tanagra figurines, Christmas cards of the 19th century). By comparing the avant-garde and kitsch, it can be concluded that both forms are used in art to express the spiritual state of contemporary art, though the avant-garde imitates the process of the creation and functioning of art, while kitsch imitates its effects.

Some examples of the commercialization of certain specific art forms and tendencies in art clearly show which changes occur, and what kind of effects are achieved by realigning certain artistic disciplines to the demands of the market. Street art is a special artistic discipline that appeared on the street as a visual expression of rebellion. It is any kind of art created on the street using a variety of techniques (graffiti, murals, stencil graffiti). The commercialization of this kind of art has been carried out lately, as the works of individual artists in this field end up and are sold in exclusive international galleries, as well as to private collectors. The complete philosophy of this kind of art is changing because the works are taken from those to whom they were originally intended, from passers-by, and are made available only in certain circles, which they affect with their artistic value, just like any painting, rather than with their messages.

Illustration is a specific branch of art which is mainly linked to the text in books, magazines, newspapers and other publications, and it is the most common visual interpretation of the text. Its role is to explain and supplement the text, and often, an illustration of the book and its design merge into a unique artistic expression. Illustrations frequently speak more convincingly, more easily, more interestingly and directly than words. As such, they can be



seen as a separate discipline of fine arts and are subject to evaluation and critique. Following the changes of styles and genres, just like other artistic disciplines, illustration began to adapt to the new demands. It has gone through different phases, becoming increasingly diverse, and often abstract.

As a visual interpretation of the text in books (for children or adults), illustration is as commercial as the book itself. The book is more marketed by the text or the author of the text. It is less common that the book is purchased for illustrations or art supplements if they are done by world-famous artists. The symbiosis of text and illustration, their close relationship and success in every respect, is usually the best advertisement for a good placement.

At a time of great technological advances that allow almost deceptive illusions, in which the real in fine art intertwines with the unreal, illustration begins its new life, regardless of the written and printed word, or the use of traditional painting techniques. With the application of computer technology, certain illustrators create illustrations in an easier and simpler way, trying not to deviate from the original quality and appeal. Some computer programs have the possibility of enriching the illustration techniques, achieving greater reality of motifs and three-dimensionality of space and the item itself. In this way, illustration is easier to make, faster and better to distribute and consume, especially if it is part of popular mass culture.

In today's society and market conditions, artists who do illustrations differently adapt to arising situations and the demand for their type of artistic production. Those who are engaged in illustration in a conventional manner, i.e. by using the original painting techniques (watercolor, inking), survive by working for publishers of children's books, and are dependent on the placement of books to sponsor

their trade. They are true to themselves and their own artistic interpretation, which may result in lower marketability and commercial effect. Conversely, some illustrators are more likely to adapt to the current trends and taste of the consumer society, which often gives rise to the influence of kitsch (cloyingness, superficiality, sentimentality), but a better commercial effect. Instead of making a compromise at the expense of their illustrations in books, the category of artists who are true to their artistic ideas and convictions would rather expand the field of activities and make illustrations for fashion magazines, and advertisements, and so engage in commercial design in order to make a living.

Commercial art is a term that, for some, entails the subordination of artistic integrity in relation to the need for financial gain. Advertising of all kinds is a good source of permanent employment for artists who do illustration. Most educated artists in this domain rarely have the luck to be immediately hired as book illustrators after they graduate. To them, commercial art provides their livelihood so they do the design of advertising in the press and magazines, or are involved in the creation of posters, leaflets, catalogs, postcards, postage stamps, stationery, and packaging materials. The impact of companies and their executives advertising on the life and career of the artist is considerable. Artists who have proven themselves in these jobs were trying to put all of their skills and artistic potential in the service of advertising and commercial art, without deviating from their integrity. They access each task with due attention and importance and thus achieve success, putting exhilaration and peace of mind into every piece of work. Many of them are responsible for raising the artistic degree of commercial art because their illustrations and posters reflect their preferences for different movements in the world of fine



arts. Greeting cards of all kinds, postcards, catalogs, or calendars were made by many illustrators during their careers. Stamps are considered less commercial works of art and many artists have designed them.

In addition to the above advertising and commercial activities that illustrators are involved in, designing and illustrating dust jackets and book covers are disciplines that are eagerly practiced. Apart from the fact that it protects the book, the dust jacket was designed to advertise a book, inform the reader of what to expect, and encourage those who are deliberating whether to buy the book. Covers can be classified into two main groups – typographic and illustrated ones. A number of designers use typographic solutions by producing special designs that clearly identify the publisher. Illustrated covers and front pages are used to decorate and describe a book and can be realized in a number of different techniques. One of the illustrations in the book is often reproduced on the dust jackets of illustrated books. Some illustrators specialize exclusively in the production of dust jackets or covers of books.

The Serbian media culture reflects the spirit of the time of transition with an unclear system of values that includes both national heritage and the spirit of a consumer society of the capitalist economy, popular entertainment and cultural globalization that penetrates all the European countries of the former Eastern Bloc.

A number of Serbian illustrators works and creates within a few children's publishers, where they are either employed or engaged to perform a task. Others adapt to the market requirements and demands, and are hired to work in a variety of commercial magazines, realize headlines and book covers, design calendars, stamps, work on drawings for animated films, draw comic books and often work for

foreign publishers. With the development of technology and faster and more accessible communications, illustrators conduct their work over the Internet for customers from all over the world.

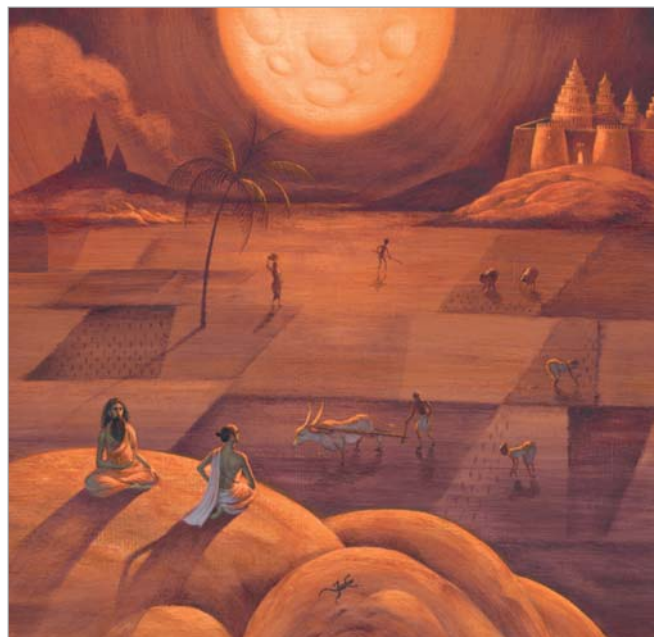
Bojana Dimitrovski is a successful illustrator of the younger generation who understands the requirements of the market and what is in demand. She uses the knowledge she has gained, and the fact that she realizes herself in multiple artistic disciplines, and makes a living as a freelance artist. Bojana Dimitrovski was born in Belgrade in 1974. She has been a professional illustrator since 1993. She collaborated with the "Politikin Zabavnik", one of the most famous Serbian illustrated magazines, and with the Serbian Literary Association. In the period from 1995 to 2001, she was engaged in commercial design in Canada, and after returning to the country, she graduated from the Faculty of Fine Arts. In the meantime, she continued to work in illustration, comics and design, and has won numerous awards for illustrations and comics. Over the last few years, she lives and works in Slovenia, where she has had two solo exhibitions of illustrations and several joint exhibitions. In Canada, she worked for fashion magazines "Glamour" and "Vogue", and when she returned to Serbia, she worked for "Cosmopolitan" as well. While she lived and worked in Canada, the primary means of artistic expression was her computer, and upon her return to Serbia, she went back to traditional techniques (watercolor, brushes and inking). In Ottawa, the Canadian capital, where she used to live, she worked as a freelancer for several design firms, including "Microsoft". Bojana Dimitrovski has illustrated a number of children's books, mostly for Slovenian publishers. A wide range of illustrations is reflected in her artistic creation. She does children's book illustrations, illustrations for educational



books, dust jackets and book covers, editorial commercial illustrations, catalog design, illustrations for TV commercials, postcards, greeting cards, logos and brochures. She did drawings for an animated film about Milena Pavlović Barili, called "Autoprtret" (Self-portrait), which involves a white cat as one of the important figures, produced by RTS.

Bojana Dimitrovski also specializes in illustration today, and as a free artist, she is able to make a living. The commercial age has brought new rules for everything, and even for every kind of art. Artists have adapted to it in different ways. Some have adapted their artistic style to the market requirements and consumer tastes, while others have stayed true to their artistic expressions, but they have also had to deal with other related disciplines that have brought profits. Bojana Dimitrovski decided to practice different forms of illustration, which have allowed her to make a living. However, she has not succumbed to the current tastes and consumer demands, because the wide range of artistic activity has allowed her to remain consistent with her distinctive style, which adapts only to the offered texts that she illustrates, rather than to the current fashions and demands of the audience.

The modern age, the demands of the market, consumers and the demanding new audience influence the placement of all types of visual art. Nevertheless, the artists are those who can change the world and educate a new generation of consumers with their original artistic solutions, despite the increasingly growing requirements.



Illustrations: Bojana Dimitrovska





The role of artistic illustration in the modern world of commerce Original and unconventional strategies of illustrators



Mirjana Bajić (1955) is a post graduated Art Historian (specialized for contemporary art), curator of SULUJ Gallery from 2012, and distinguished artist from 2004 and also a member of ULUPUDS, DIUS and AICA. She was born in Zemun where she finished high school. In the period from 1989-93 she was worked as a curator of ULUPUDS at major events (May Exhibition, International biennial exhibition of illustration the Golden Pen of Belgrade, the Prague Quadrennial). She was the curator of il the International part of the 49th and 50th Golden Pen of Belgrade 2007, 2009, (she was also author of introduction of the catalog 2007 which was published on the website of the World YBBY). Her professional activity is divided into several parts: newspaper representations, studies, essays; introductions for catalogs of solo and group exhibitions; she was author of the exhibition-projects; participating at international congresses (Amsterdam 1996), seminars, symposiums, colonies, participating at juries and forums. In her bibliography she has 40 introductions for solo exhibitions, which were published in Serbia, Italy, Greece, Romania, France, Sri Lanka.



Marija Ristic was born in 1989. She finished high school in Zemun. Currently she is a doctorand at the Faculty of Philosophy (Department of History of Art) in Belgrade. Since 2009 is a member of the National Museum Associates' Club. From 2014 until 2016 was an intern at the Art Pavilion 'Cvijeta Zuzorić'. She has been participating in the organization of art colonies in the Republic of Serbian for the past 3 years. Also, her professional activities include: writing essays, introductions for catalogs and group exhibitions; she was author of four exhibitions. Currently, she is the curator of the Golden Pen of Belgrade 2017- international biennial exhibition of illustration organized by the Association of Applied Artists and Designers of Serbia (ULUPUDS).



Kreativni centar and Dobrosav Bob Živković

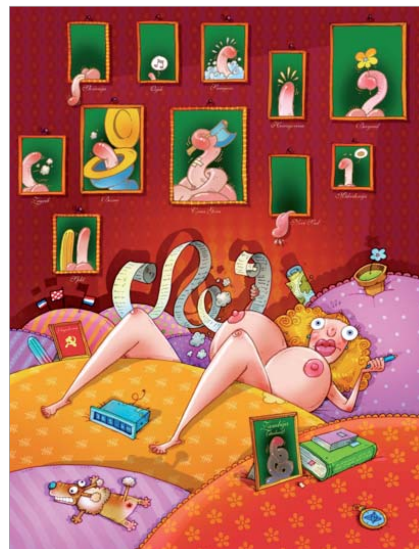
1. Kreativni centar (Creative Center) – The role of artistic illustration in the modern world of commerce

Having in mind a comprehensive understanding of the topic, before moving on to the substance of the speech, it is necessary to look at the cultural phenomenon that is of great importance for the constitution of the book market in Serbia. The occurrence of socialist art in the period after the Second World War has ceased to serve chosen classes (the nobility, the bourgeoisie, the social elite), who had a major role as sponsors or a patronage role. At the end of the nineteenth century, in the social context of the rise of the bourgeoisie that strives cultural prosperity, 1892 the oldest publishing house in our region was formed in – the Serbian Literary Association. In the period between the two world wars, specialized publishing for children appears, resulting in the precious need to educate children and young people, and to have their own literature, specialized visualization of text – illustration, comic... By establishing a socialist society in the period after World War II art has ceased to serve chosen classes (the nobility, the bourgeoisie, the social elite), who had a major role or patronage or capital gain. The development of specialized labels for printing children's books (*Lastavica*, *Plava ptica* ..) conditioned the creation of professionalism related in this area. Unfortunately, the devastating war climate, the consequences of which we feel today (was bombed and completely destroyed the National Library of Serbia in 1941, with a fund of 350 000 books), hindered the continued development of the publishing industry and coherence of the book market.

In the transition period, the socialists strictly controlled the publishing for children and gradually it got priva-

tized, so in parallel existed large state house (Institute for publishing textbooks and teaching aids) and stronger and more attractive in the market – the private sector. Since the growing awareness that the art equipment is an important element of entering in the market, it is much easier to hire specialists – illustrators for children. In the late eighties of the twentieth century, despite the existence of publishing science fiction, comics and picture books, the first large private publishing house for children was created – *Kreativni centar (Creative Center)*, which today has a high level of creative art in the field of specialized equipment. Our famous and prominent illustrator Dobrosav Bob Živković worked twenty years for this label, illustrating them for more than a hundred books that have been translated into over 40 languages. As an example that fits the theme of this presentation, we will present the book *Seks za početnike (Sex for Beginners)*, written by Jasminka Petrović, representing high-volume and one of the most translated books for children and young people in Serbia and the region. The book first won over our area and then Europe, thanks to its perfect integration of textual and visual segments.

Art illustration had a role to enrich provocative text with a delicate touch of humor. Stylishly designed between cartoons and comics, skillfully corresponding to the textual work, affecting to an extremely serious issue to be experienced with cheerfulness and humor suitable for all generations. Writer and illustrator of the book had to face a challenging task. It was necessary to adequately adapt to youth issues in relation to their sexuality, which is the result of hard work for three years. Together, through text and illustrations, are established dialogues with the topic. The role of illustrations was, primarily, that the lovable and humorous way neutralizes the embarrassment and shame that



sometimes occurs in young when talking about sex. The illustrator's sumptuous talent leads to successful perceive of the seriousness of the text, in contrast with illustrations that are rich in humor.

2. Dobrosav Bob Živković- Original and unconventional strategies of illustrators

Among the most popular and most talented Serbian illustrators – Dobrosav Bob Živković (7 May 1962, Pirot) began his career as a children's illustrator very early, – immediately after completing his studies at the Faculty of Applied Arts in Belgrade – working for magazines dedicated to children (*Tik-Tak* and *Zeka*, 1987- 1998), as well as through the children's comic *Jajzi*, which is continuously published. In the following years he is engaged in the most popular Serbian magazine for children and young people – *Politikin Zabavnik*. Developing his own specific style of illustration, he published his work among the pages of the National Geographic Junior magazine, the European, the *Dnevni Telegraph*, the NIN, the Hooper, the Playboy, the Maxim, etc. At the same time, he was illustrating *Naučna Fantastika* and *Fantazija*, something that earned him three *Lazar Komarčić* awards (the most significant Serbian award for work in the field of science fiction – 1985, 1986, 1988), as well as the Charter of the Society for Science Fiction *Sfera* (Zagreb 1988).

As previously mentioned, since 1989 he devotes himself to children's creativity and so far he has illustrated more than 100 books for children and young people. His great contribution to the development of children's creativity in Serbia resulted in prestigious awards and recognitions. He is the only Serbian illustrator who won five *Neven* awards (award for best children's illustrator); Three Golden Pen awards for the best-illustrated book; award for the best de-

sign for a children's toy (1994), the award of the Dragon children's games for outstanding contribution to the popularization of literature for children (2005); he is also the receiver of a special recognition at the World Publishers Fair in Bologna... From 1992 to 1998, Bob Živković was the artistic director and chief illustrator of the agency Saatchi & Saatchi in Belgrade and in Slovenia. After that, he continues to work in advertising as a freelance illustrator.

Experiencing his profession as an essential part of his personality, Bob Živković was drawing continuously, without allowing his creativity to stop. Very early he realized that an illustrator can neither run by campaign nor through motivation, but that commitment and consistency in one's work are the basic conditions for later success. Striving towards personal perfection, he treats illustration as a medium through which he progresses as a person too. Feeling that the call of an Applied Sciences artist ultimately includes communication, he expressed his reflecting upon a topic or upon a text content more clearly using illustration instead of words. One of the necessary strategies in such a methodology of creation was that visual communication is constantly evolving, enriched with following specialized literature and courses in psychology. In order for the artist to understand the text and its challenges, it is necessary to penetrate its topic and to devote himself to all layers of the content. For example, in the case of the book *Seks za početnike* (Sex for Beginners), it was necessary for the illustrator to ask himself these questions: what is sexuality; how are young people educated in this area; how to talk with children about this topic; how do I approach my own sexuality? It is essential that the topic hubs are known and that an opinion is formed which will be visually developed before the eyes of children's book readers. Reminding us of



Umberto Eco's thought that every visual indicator communicates something, on the basis of the system of convention or the system of gathered experience, the illustrator wants to cause an echo in the perception and emotion of the observer, the reader of the literature work specifically. We come to the conclusion that illustration is not merely carrying text's message, but points out the shapes and methods of the content's formation, always remaining open to the subjective upgrade and experience of the spectator, stimulating the creative processes for both sides (the artist and the reader) in the process of exchange of communication.

One of the specially actualized tasks of the author's art of illustration is visibility, especially in the time of overwhelming mass communications and digitally generated images. Today's media allow quick and easy visibility of illustrations, but quality will always remain a fundamental parameter which breaks the illustrator through the colorful and crowded field of contemporary art markets for visual design of printed and digital media. The phenomenon of our time is the simultaneous existence of professionals and amateurs, of highly educated and digitally semi-skilled. What distinguishes one from another in a globalized world of communications is permanent work on the perfection of real professionals, as well as the strategy of developing the uniqueness of his visual handwriting. In a time when the weight of the suppression of individuality, uniqueness stands out more, as well as the process of nurturing one's talent through constant activity and self-education. Media development brought the illusion of knowledge resulting from the easy availability of information. All that leads to an artist being easily sunk into the superficial understanding of a certain topic, in this case the illustrator, who concentrates on just completing the illustration and in the end he misses

the essence of the artwork. The profound study of the disciplines of psychology, stylistics, pedagogy, sociology and ethnology, certainly plays a significant role in the methodology of the contemporary illustrator, improving the quality of creation and enabling him to predict what type of artwork would be appropriate and desirable for the work itself, including the reception in the market.

The sophisticated use of the synergy of different methods leads to artistic success and market penetration. Personal actualization is also requested by today's illustrators, as much as following the social and creative ongoings, as a condition for success and communication in the 21st century.

3. Conclusion

We live in a world of media tyranny over the psyche of an individual, as there is constantly a huge amount of pictures invading all spheres of one's acting and thinking. In comparison to illustration, the most important change has occurred in the pair text – an art performance in which, after centuries of symbiosis, entered violently a third powerful factor – the digital form, giving the illustration a new role in the market. The so far unimaginable ease of creation started from the basic elements of drawing and colors to cover all known methods of illustration, creating through new processes, similar to the biological crossover, hybrids between works by "first hand", photography, collage, interventions on all of them, and so on and so forth. Corrections and re-implementations of already formed visual units in other media, on one hand increased the efficiency and expanded the creative presence in the market, but on the other hand they created a whole new range of problems related to copyrights, the authenticity of work, professional ethics... However, the author's illustrations for children and



young people maintain successfully their traditional concept, with rigid communication rules, expressed cognitive and psychosocial objectives, which require from the author to move very cautiously when choosing his art language. On the other hand, the global mass media production has, disregarding all preconditions, violently involved this age into an ultra-captivating world of video games in which everything is possible, fast, blindingly crammed, and sometimes extremely aggressive, instrumentalising creation through less desirable and ethically incorrect forms of communication. The counterattack came right from the field of the author's illustration, which, sui generis, fosters respect to the children's psyche and perception abilities within a specific developmental period. The battle created, on one hand, a new generation of illustrators of an extremely daring artistic expression, together with hybrids with innovative as well as classical methods of illustration, and on the other hand those who, flirting with the iconography of popular culture, in combination with the weapon of the other side, they reach at high art achievements. The first are prevalent in countries with a long tradition of children's books, such as those from the former Eastern bloc or Iran, that through programming, at the level of state policy, they suppress models of mass culture, consistently providing young artists and publishing houses with academic education and technical support. In a general review of the role of illustrations in contemporary artistic turmoil, it can be seen its latent eclectic approach to modern achievements, and even the traditional heritage of designing books and letters. Highly related discipline in relation to the purpose, style and tendency of the literature followed, illustration spontaneously inherits the achievements of modern art.

The emergence of private and foreign publishers in the

local environment has brought more opportunities for work and promotion for the specialists who devise various strategies to make themselves visible in the market. One of the new, unconventional methods is launching and actualization of the author's work through social networks -Instagram, Facebook, etc. Its success is measured by the mass availability of the illustrator's work in a wide public circle and by the reception of the artwork. Until recently restricted to readers and book buyers, illustration of the modern era has a much broader cultural penetrating power. If we take for example our *Sex for beginners* and state that its first edition sold about 1,000 copies in Serbia, then 1,000 "likes" in one hour means 1,000 times greater reception of the author's work.

As great is the danger that the modern media environment constitutes for the psyche of children and young people, that great is the potential of its creative and educational effect. As long as we approach it with knowledge and respect of certain laws and of the needs of children's psyche as well as of other consumers, illustrations will return the favor creatively and innovatively. Modern market certainly requires a new illustration sensibility-speed in communication as well as some new parameters in human image perception. One can say that contemporary illustrator exists between the desire to communicate their own inventiveness with what is understandable and attractive to modern consumers. To a large extent, he is no longer in the position of an elite creator that sets standards in the visual communication market. Ultimately it is not just to understand the literary work and serve the visual vocabulary, but also to understand the world under the scope of constant changes, and in the context of our topic, the hunger for visual attractions and constant changes affecting the traditional printed media and their forms.

Maria José Sottomayor

Portugal

Young portuguese publishers make creative and challenging books



She studied art history and has worked in a library for children and young people and given presentations on the topic of the relationship between text/illustration in Spain, Brazil, France, Italy, Argentina and Cuba. She has participated in the International Symposium BIB several times and is the author of papers on books for children and young people and has been the curator of numerous exhibitions.

Congratulations to BIB for the theme of Symposium **2017**: “Art versus commerce. The role of artistic illustrations in the world of commerce. Original and unconventional strategies of illustrators”.

Easy? No, not at all, for there are many approaches included. But extremely important to be reflected on and shared, of course.

Because most of us live in countries where consumption reaches high levels and children are one of the targets, it is crucial to speak about this theme.

It took me time to “dive” in this challenge. Little by little, looking back as in a movie retrospective, to what had been published, I realized that in these last years, I liked what I was looking at. Young Portuguese publishers, whose majority are illustrators, were creating books more and more creative, challenging and appealing.

Our books for children and youngsters, just like the Portuguese culture, are being discovered and valorised, becoming fashionable. Of course, new techniques help, and they do help, to making the work of illustrators and writers known all over the world. But that also leads various artists to seeing their illustrations imitated by others, because

International symposium BIB 2017



Maria José Sottomayor

they are accessible in social networks and the “chinfim” of appeals on hi-pads computers, smartphones, especially if they were given an award.

Going back, “Art versus commerce” it is a constant give and take.

The members of the jury in different prizes have been the same for many years. Doesn’t this lead illustrators and publishers to follow certain types of illustration?

The truth is that there are some who commit and bet on editorial diversity, not by accident nor copying A or B. Art? Sure, no doubt.

This year at the Bologna Book Fair –, Italy – I saw the crowd at the Portuguese stands, including in the biggest of all the “**Direcção-Geral do Livro, Arquivos e Bibliotecas** (Directorate-General of the Book, Archives and Libraries) – which shows a selection of the best published in Portugal since the beginning of last year.

Among the crowd, some already knew the new publishers, others were becoming aware of how our illustrators have been working on new experiences which interfere with our feelings, emotions.

All that in books that allow others, children and adults, a new look over the world.

But how did we get here?

The change to accept what is different started in 1990 with the **Exhibition of Originals** which had won prizes since the beginning at **Biennial of Illustrations Bratislava**.

This possibility came after the Portuguese **Manuela Baccelar** won a Golden Apple the only prize Portugal won at the BIB¹. After, thousands of Children, Young people, Art

¹ Porto: Afrontamento, 1989



students and Adults had the opportunity to keep informed on what was being done in many different countries. In 1994, we had the exhibition “**Le imagini della fantasia**”, the “**Mostra Internazionale d’Illustrazione per L’Infancia**” – Sàrmede, Italy.

O “**Livro para Crianças no Brasil**” arrived in 1996 together with the illustration originals, all thanks to Maria Ulrich Foundation; Art and Education was the great legacy left by this pedagogue².

And we learned that books belong to us all, regardless the origin. Later the “**Illustrarte**” appeared. And more and more the propositions of hundreds of foreign and Portuguese illustrators were competing appealing to new experiences, often using the new technologies.

Lisbon, besides all the metro stations having been decorated with Art by our best artists, it is also on the

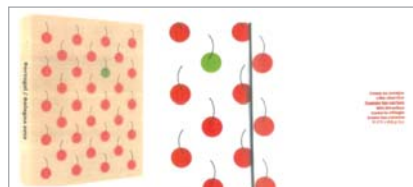


² Curator of the three exhibitions M. J. Sottomayor



Street Art map as one of the most productive European cities. The Brazilian **Gémeos**, **Kobe**, **Flix** the Venezuelan, the Portuguese **Whils** and so many others, surround us in every corner in several quarters of the capital, Porto and a little bit all over the country. I think that Art that surrounds us, painters witters', graffitters', has also influenced the illustration of books for children and youngsters, especially the artists publishers and those who work with and for them.

In 2012 our illustrators were the great surprise and discover by those who participated at the Bologna Book Fair with **"Como as Cerejas" (Like the cherries)**, **Mostra of Portuguese Illustrators organized by "Ilustrarte"**³.



There was the predominance of young illustrators and publishers who innovated and steel are mandatory reference of what has been made in Portugal, due to stimulus, aesthetic research and the renovation of our authors.

This path has been rewarded several times with awards both in Portugal and abroad. In Portugal, they were included in the **"Plano Nacional de Leitura"** with the seal **"Ler +"**.

These publishers and their illustrators believe and understand they must risk different propositions so different from "normal",

³ Curators: Ju Godinho and Eduardo Filipe

I have chosen three different books to show you for their originality and Art: **"A Bola Amarela"** (The Yellow Ball), **"A Sereia e os Gigantes"** (The Mermaid and th Giants) and **"Dança"** (Dance). Throughout the pages of these works, the authors "catch us", give us the will to grow as readers, not to stay quiet and satisfied with what is already known, which gives security but has no unforeseen.

"A BOLA AMARELA" ("THE YELLOW BALL")⁴

This is a book published by **Planeta Tangerina** (1999), the first Portuguese Publisher showed up with new projects and proposals, conceived by a collective of two illustrators, one designer and a writer, author of several titles⁵.

They were given awards in our country more than once. Then they started to show up at **Bologna Book Fair**. People were interested on translating their books. In 2013, **Planeta Tangerina** was elected **"The best children's publisher in Europe"**.

It was like that and continues to be...

"The Yellow Ball" was the last book of one of the group members, the illustrator **Bernardo P. Carvalho** (1973). This artist was awarded with the **Prémio Nacional de Ilustração** in 2010. This is an honour given by the **Direcção Geral do Livro, Arquivo e Bibliotecas** and the prize includes €1500 as a contribute to trip and stay at the Bologna Book Fair.

"A Bola Amarela" is a partnership between **Bernardo P. Carvalho** and **Daniel Fehr**. The contact of this swiss author was made as he learned about its publications.

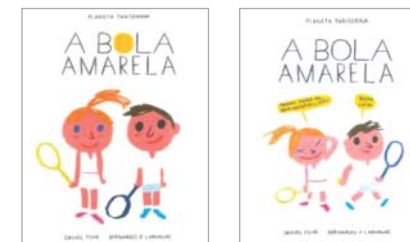
⁴ Carcavelos: Planeta Tangerina, 2017

⁵ Madalena Mattoso, Bernardo P. Carvalho, João Abreu a Isabel Minhós Martins



This contact gave origin to this book which provides readers or listeners an unexpected and amusing story.

In the cover, the title's graphisms draw our attention and the game starts here. The letter "o" is round, different from the type of the others and it is filled in yellow as if it were already a ball. A shame the inclusion of the characters equipped and holding racquets as, in my point of view, it takes the surprise of what the ball is used for.



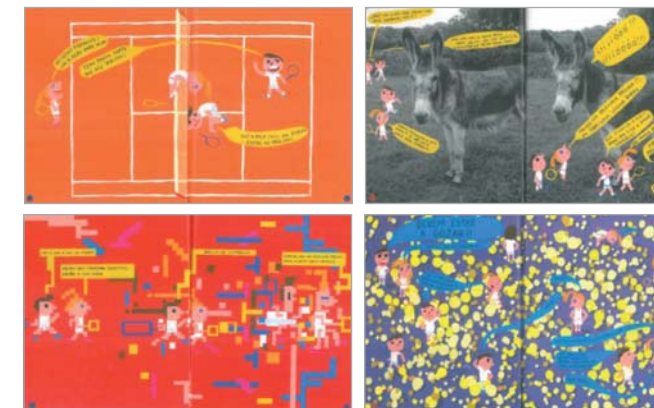
Moreover, they appear again on the front page and we learn that Luísa and Luís are going to play tennis, in a short dialogue but a very interesting idea. To highlight the relationship between genders and the right Luísa must play as well.

"A Bola Amarela" is a book that breaks rules and thus we are grabbed by novelty and end up amazed.

Daniel Fehr and **Bernardo P. Carvalho** force us to read and reread, to enter that labyrinthic match between Luísa and Luís. Just at the beginning they lose the yellow ball as it gets stuck in the fold of the double page of the book which is nothing but the tennis court.

The illustration, text and graphic project, dialogue always in an appealing way, running intertwined in importance and resolutions.

The story is told in an accelerated sequence of a tennis



match, with short breaks, probably symbolizing the change of sides of the tennis players.

In the illustrations by **Bernardo P. Carvalho** we find several references and techniques: including the comics as the text is written in balloons. These balloons accompany the move of characters which always appear on double page encompassing our visual camp up to different plans. These perspectives refer us to the cinematographic language, to digital, to photography and even perhaps to Street Art.

In this variety of prepositions, including iconic language, the final touch of illustration is a work on a computer.

His story is a permanent kidding to move forward and backwards in the search of the yellow ball. This stimulates the reader's imagination arousing new narratives due to stops, departures and different techniques, spaces and the relationship between visual and verbal language.

"A Bola Amarela" is an intricaded narrative and this is what fascinates us. The situations drive us to want the ball and question ourselves how all this adventure is going to



end. In this search, we are guided by unexpected situations that occur to the characters. There is a lot of nonsense, even irony.

In the second last page, in the border vertical, in a very small type of letter, there is a disguised and curious clew: the reader is questioned whether he noticed where Luís left the racquet. This makes him a character of the story and, at the same time, co-author with **Daniel Fehr** and **Bernardo P. Carvalho**.

The last pages are filled with different moments, like flashes, with the tennis match they can finally play.



“A SEREIA E OS GIGANTES” (“THE MERMAID AND THE GIANTS”⁶) **Catarina Sobral** (1985) is the author of the text, illustrations and graphic project of this book. It talks about the memory of times, about a legend of one of the most beautiful beaches in the South of Portugal. It passed from generation to generation through the voice of “maritimos” (seafarers).

The author studied Illustration and Communication Design, including works in engraving and cinema.

Catarina Sobral is the youngest Portuguese illustrator having received several national and international awards.

⁶ Lisabon: Orfeu Negro, 2015

In 2013, her work **“Achimpa”** was awarded by the Sociedade Portuguesa de Autores (Portuguese Authors Society) as the best book for children and youngsters.

It was selected for the **Mostra Bologna Raggazzi** in 2014, being awarded with the **International Illustration Award** for **“Images of the World”** with five of her books.



This year she has just won, at the **NAMI CONCOURS** in **South Coreia**, one of the **Green Island** with the original version of **“La Sirena y los Gigantes Enamorados” S. M. Publishers**.

“Orfeu Negro” (2008) published the translation under the title **“A Sereia e os Gigantes”** in an agreement with S.M. Publishers.

This is a story full of symbolism: one of the Giants is the Mountain which stands between earth and sky, dwelling of the gods; the other Giant is the Sea symbol of dynamics and life. Because they are giants and they have their characteristic strength.

It is the mermaid who seduces the navigators with the melody of her chants and her voice. **Catarina Sobral** establishes a strong intimacy between the text and the illustrations. But the iconic language goes always further and this makes us realize the great cultural background the illustrator has. Her images are first sketched, then work digitally and then again by hand.

But what seems to be important is the discovery of all the delirious creations of this illustrator. Some pages look like “collage” and then in others there are stamps and



frames which, in spite of the strong colours and the looser and thicker line, send us to images of the 19th century.

The cover of **“A Sereia e os Gigantes”** catches us by surprise thanks to the solution **Catarina Sobral** found and risked. It shows us the Mermaid clearly, but the Giant Sea and the Giant Mountain are sort of agglutinated, fused into a single image given by the height and the shape of the mountain coloured in blue, the sea colour, on a background which takes us to the sunset in the Summer, on the beaches at the South of our country. There is a reinforcement of the sea. The white strip at the end of the page, enhances the sea where the Mermaid is in the middle of the waves, as they depend on the blowing winds.

The book guards of the book, both in the beginning at the end, have different elements of the Sea and the Mountain, divided by a black line.

This reminds us of an image matching game. In the beginning, it acts as a presentation and at the end they are repeated, now as a synthesis of what we discovered throughout the narrative.

This legend, as most legends, starts in balance, as the two Giants, Mountain and Sea, forever neighbours, live in harmony, being brilliantly anthropomorphised by the art of **Catarina Sobral**.

The illustrator challenges us at every page to read deep the several languages she created. The graphic project is another language which she articulates with the visual and written.

One day, an unexpected event disturbs the quiet relationship between the two giants. On a double page, with an unused illustration, arrives after a long journey, a very small character compared to the Mountain and the Sea – a Mermaid. And the liberation of colours, of movement, the

superpositions is such that it leads us to **Pop Art**, **Optical Art**, and why not **Mondrian**?

Throughout a language outstandingly involved by illustration, **Catarina Sobral** starts telling us how things would never be the same from that moment on.

The Giants didn't know who that character was nor where it had come from.

The Sea takes the decision to speak to her, because the Mermaid was in its waters.

And how challenging, innovative, creative is the Giants clothing in a never-ending variety of fish. And what to say about the solution found by the Mermaid to be facing the Sea? Coming on the crest of the undulating wave that passes behind him, with some references to the cinematographic language. They talk. As he listens to the seductive voice of the Mermaid, the Sea falls in love.

The Mountain also comes to speak to her, now placed at the bottom of the page on a white strip filled with different fish that surround her.





Once more, if it is possible, the illustration “fans us” to read the many details with which **Catarina Sobral** decorates and fills the giant Mountain “outfit”. As they talk, he falls in love with the Mermaid to whom he offers shelter.

We know by the verbal and visual languages that the imbalance settles in the narrative. The furious Sea tells her that she couldn’t give what was not hers and threatens her. The furious Mountain threatens to throw herself on the Sea.

The fury is such that the illustrator changes their shapes, enhancing their anger using iconic language.

The Mermaid, as the readers, tries to know how such anger will end and asks them a proof of force. In the relation text/image, the illustrator shows us, on a double page, the Mermaid between the two giants; on a black background referring to mystery, confusion and disorder as she tries to keep them apart.

Catarina Sobral never repeats herself, creating and reinventing on each page or double page.

The Sea offers the Mermaid everything it contains, the blue colour and unexpectedly... a flower bouquet. The Mountain gives her what is its own and, surprisingly... a pearl neckless. All the illustration has again a strong reference to Modern Art.

The Giants, both in love, confront themselves more and more because the Mermaid does not decide whom she loves. The unbalance in the narrative reaches its peak; Sea and Mountain take revenge on each other. And again, **Catarina Sobral** amazes us as the giants’ outfits are filled with elements that hurt: anchors and spikes reinforce the fury of both.



Throughout the verbal language we learn that the tired Mermaid decides to stay between the two giants in love. The illustration is one of the most creative in the book where Sea and Mountain appear again in harmony. To stay close to the Giants, the Mermaid turns into sand, thinner anyone had ever seen.

Catarina Sobral keeps on making surprises, now showing a character, probably a traveller, lining against a rock, barefooted, looking at the little waves brought by the Southwest wind of the afternoon.

On the following page, we learn that the thin sand is now Praia da Rocha one of the author’s favourite.

A Sereia e os Gigantes is a book that happily creates a strong relation between the several languages in which the child can live, move and itself.

This is a story/legend in which a more profound reading is not innocent at all because it is made from negotiations.

“**A Sereia e os Gigantes**” by **Catarina Sobral** is a narrative which, in a metaphoric way, speaks about human problems. Speaking about them helps the reader to react when facing deceptions, failures or successes, to believe in the unusual and the ability to give and thus helping oneself.

“DANÇA” (“DANSE”)

The illustrator **João Fazenda** (1979) is the author of the book “DANÇA”, winner in 2015 of the “**Prémio Nacional de Ilustração**” by unanimity of the members of the jury.

I join them in their decision.

Pato Lógico Publishers (2010) by **André Letria**, also an

⁷ Lisbon: Pato Lógico, 2015



illustrator awarded several times, doesn’t stop demanding quality and innovation, which are visible in “DANÇA”.

João Fazenda, with a Comics background created a work with iconic language alone. It starts with sketches digitally modified. These are illustrations in a line close to neo-expressionism, stimulating our imagination with an enigmatic and unstable story. It tells us that we are alive in a struggle against routine and fear of taking risks.

The first contact with “Dança” is the reading of the cover which shows the rhythm of music and dance. By the visual and verbal titles, movement and colour of images, we are led to think of Matisse. This possible reference distracts us and directs our look to the pairs that dance. But, just after, we encounter a stiff, colourless, character; a man before his pair. She is dancing and dressed in the same luminous and expansive yellow as the title. This makes us think of its importance in the narrative. The main character’s lines are geometric forming squares and rectangles. It is the most immediate way for readers to understand she is different. But



is it all so different from the majority? “Dança” continues with originality through the book guards, because all the characters are placed in a yellowish background with white brushstrokes – which lights – where the pair that dances are coloured in dark blue, like silhouettes in the coming night, after hours of dancing, all in a panoramic plane.

In an unexpected way, **João Fazenda** erupts through the double front page, with the title and his name painted in white, leaving colours to those who dance and reinforcing the feminine character. The latter accompanies the geometric form, as if shaking us to a more attentive reading.

The man who’s story we want to know is placed on the left side and in the beginning of the page, almost as if he wanted to escape.

His partner, in an appealing red stain, wants to pull him the middle of the dance to break his fear of moving. Curious, the readers are led to follow her and turn the page to learn more about the narrative. The ball carries on. In a general plan, the different character, stiff, colourless, makes a serious effort to touch his partner putting his hand on her waist. Taken by the music, she dances, whirls, jumps around him in a challenge. Serious, he looks at her thinking, perhaps, she is a little crazy or too exhibitionist. He is uncappable to get involved and have the courage to enter this liberation music provides, even in spite her taking him on rhythmic affections provided by the music.

João Fazenda, manages in a rhythmic and the superb way to fit the illustrations, reinforced by the different fields of vision.

The narrative goes on and we get to know the everyday life of the “square” man. He leads a completely organized life, equal, grey, both at home and at work as an executive, always facing the computer where he seats all day. There



were small – or big – interruptions on this routine: the way the feminine character says good day, laughing and throwing him a kiss, and where red dominates as symbol of life. By opposition, he waves at her with a stiff hand, closed face reinforced by a cold colour, as he goes towards his desk where everything is tidy and without looking at his colleague who is just like him.

This is the place where the character spends his day.

Throughout the narrative, we feel the intention of **João Fazenda** not to tell us everything immediately. He insists in different ways on the story of the “geometric man”. This is visible in the attempt, as he gets home, to keep on dressed strictly and listen to the music on his record player in a real appeal to move and dance. This is reinforced by kinetic signals.

But liking what he is listening to, doesn't give him yet the ability to loosen his movements.



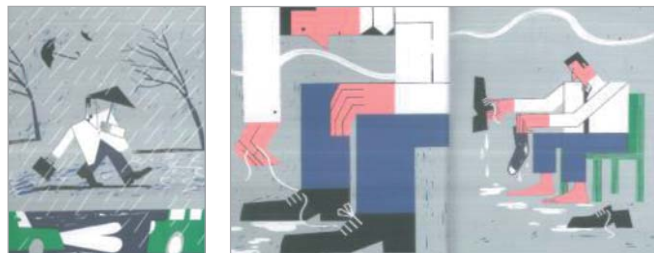
He ends up by provoking a more obvious unbalance in the narrative by running around and tripping over things and breaking with the excessive tidiness at home. From the beginning, the reader and his colleague realize that something is happening to her neighbour who is scared and preoccupied.

The stiff character returns to the routine daily life.

João Fazenda gives us a slight balance in the story through the efforts he did to learn how to dance.

But to dance there must be a “click” of pleasure, of joy of complicity with your partner. And this relation keeps non-existent. It is the rain and the strong winds the elements that are going to “untidy” and change de “square” man.

At home, the music again disquiets him, coming from outside, maybe even from next door, the neighbour's who loves to dance. All soaked he takes his shoes off, socks, pieces that are nothing but the symbol of his imprisoned movements and fears.



The illustrator shows us everything in a close plan in “plongé”, solutions that are very interesting because they bring greater emphasis to a key moment of “Dança”.

The reader is still surprised as, unexpectedly, the colour starts to appear, even though he remains geometric. The more he feels the music the more the “square” man starts losing those characteristics on the face, the bare feet and hands. Then on all the body. His shoes feel the vibrations and the rhythm of the music, moving and jumping high up. Notice the shoes details at the end of the page, untied – finally his liberation.



On the last page, which is double, the character dances with astonishing movements, with a partner that, by the high heels red colour of the shoes and the fluttering skirt, we know it is his colleague and neighbour who, since the beginning of the narrative, challenged him to dance.



Now, embraced they dance together.

They are so enthusiastic dancing that they almost disappearing of the page, where in a “contre plongé” we only see the legs and feet in a swivel enjoyment.

Was it a dream?

João Fazenda points out and reinforces the different

moments of the narrative using much achieved to various kinetic signs and plans, in a cinematographic and comics language, which articulate during “Dança”.

The illustrator made the unlikely encounters/mismatch of the main character, a series of difficulties, which lead any reader to negotiate its own way, with this passionate narrative which code we all master.

João Fazenda helps us not to fear emotions nor dreams. He takes us by the hand and leads us, without asking whether we have the courage to carry on walking. And off we go...

I wrote this text while Lisbon Book Fair was already opened. It is held on both sides of Parc Edward VII. Under the blooming lila-blue jacarandas, children, youngsters and many people read what is on the closets publishers' stands. Come on! Grab a book, you can read!!!

There are more and more people coming each year; they all have the right to come and go between the ugly things of this world and beauty. And especially the right to enjoy reading.

We all read and tell stories to bring harmony between our life and reality.

The vision of others given by the books is a unique opportunity to know other cultures, provided no hierarchisation exists between them. If it has quality, if it does not explore the commercial simplistic side, the book helps changing attitudes, developing tolerance and solidarity. If it has quality, the book combats attitudes such as ethnocentrism, eurocentrism and racism.

We all must turn books into open doors, widening and building solid ways of communication between people.

This is the reason why I am, once more, taking part in BIB Symposium.

Václav Šlajch

Czech Republic

Art School Confidential: Professionals Contemporaneity in commercial illustration



He was born in 1980. After his graduation from a Master's program in Illustration, Faculty of Design and Art (FDA) of the University of West Bohemia (UWB) in Plzeň, he worked as a free-lance illustrator and comics author. Since 2013 he has worked as a teacher of Media and Didactic Illustration with the FDA UWB in Plzeň. He cooperates with the City Library Prague as an illustrator and was the illustrator for magazines Men Only, Magnus and Maxim for many years, and now is a periodic contributor for the magazine Nový prostor. He started cooperating with the director Jan Svěrák in recent years (besides a short animated film for Nation's Memory Award, he worked as an illustrator and artist for the film Tři bratři (Three Brothers)). He is a regular contributor for the prestigious comix anthology AARGH! published by the association Analphabet books. In 2010 he won the Muriel Award granted by the KomiksFEST festival! for the best short comics story. He likes cactuses, licorice and films by the Coen brothers.

The author of the contribution works at the Studio of Media and Didactic Illustration at the Faculty of Design and Art in Pilsen.

In 1991, American Daniel Clowes, an underground author, made a short, but really fundamental comic strip Art School Confidential. This four-page story became something like a concentrated well of wisdom, in which a reader easily finds answers to all questions from the field of art universities. Among other things, Clowes deals (with for him typical enthusiasm) with the categorization of particular types of students. And one of these categories is so called "professional" – according to Clowes, it is a person that during his studies, works on commercial jobs and remains at school only to annoy others. I would like to quote: "Mr Teacher, I could not do my homework because I am working on drawings for Newsweek. They pay 1800 dollars for an image." So we will look at these professionals among students of illustration as a social group.

It could seem that definitions are valid in the whole universe disregarding the geographical position, or time. But, since the nineties, there has been a certain move. From my own experience, I can say that the illustration environment

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Václav Šlajch



in the Czech Republic has changed. For the last ten years, it has even changed violently and significantly. It is not one student in hundred anymore that earns his money with illustrations. The number of professionals among students is growing. My pedagogical experience tells me that it is one in thirty.

It is the result of the need on both sides – but we should look at the word "need" with a certain distance. While the term "commercial illustration" still remains a little oxymoron at the Czech book market, in other media areas, we can certainly speak about obvious "commercial illustration." The demand for it comes mainly from go-getting and endlessly hungry branches of entertainment industry. Gambling developers' studios produce a great amount of titles every year – popular computer games, video games, or game apps for mobile phones. The branch of games as well as film and the advertising area form a certain backbone of entertainment industry where a commercial illustrator can find a job easily. This greedy industry still longs for new

ideas and talents. Certainly, here we could deal with well known malignancy of work in the advertising area, which is known as an ill environment converting a young and sensitive creator into a lifeless corpse. It is the same in top film (trick) studios, in which the life-time of an artist reaches about three years. But this is not the topic of this contribution.

We have defined the development on the side of the demand. The offer on the side of illustrators also has not dramatically changed in the mentioned period of the last ten years. When talking about the technical side, students inclining towards commercial illustration usually come to school well prepared. Many of them already know what exactly they want to do in the future.

What does a „professional“ of illustration look like?

Personal features as well as ambitions and motivation of concrete "professionals" are not easy to generalise. But the connecting element is certainly admiration for this top skill and their effort to penetrate into particular artistic techniques (drawing, painting...) trying to reach the highest technical level. Another characteristic feature is certainly fancy that they find in the field of their interest (for example, computer games, fantasy literature...) as well as accepting and sharing of "pop culture attitude."

The development of digital technologies enables these students their penetration into commercial environment – we must consider two important aspects.

The first aspect is the technical one. Digital painting (for example, combined with 3D models, or photo bashing) enables in an easy way to create attractive and effective illustrations with so called Eye Candy effects. We could discuss the relative simplicity of digital painting, but more or less we



can agree that this technique is incomparably more comfortable than for example, classical oil painting, or watercolour. From the point of view of an artist, it is easily applicable and not so time demanding.

The second aspect is the social one. Online galleries and social networks are an effective digital helper for a commercial author. His presence in cyberspace provides advantages, but it can be dangerous.

Danger of the Internet

Video tutorials

The Internet is full of video tutorials. How to lose weight, how to put on weight, how to fold and pack a T-shirt, how to make a firework from domestic materials and how to fix amputated extremities to the body at home. No wonder that we can even find a lot of videos showing how to draw and paint “in the right way.” Many of these videos can improve technical preparation of a student, but among this big amount, we can find only minimum of videos of good quality. The confrontation with one of popular You Tube teachers can be an appalling experience. The best-case scenario is that a student can develop technical bad habits and manners and the worst-case scenario, he accepts opinions and attitudes of such a self-appointed tutor – a strange video preacher.

Risk of life without searching

Young and unknown authors present their works to a wide audience and their sponsors see the social reaction as a good criterion of their popularity, or popularity of a certain style. Students working for Czech and foreign companies get to new contacts and jobs thanks to positive reactions on social networks. The criteria of quality can be easily replaced

by the criteria of popularity. For a student, this means a malignant situation, but for commercial industry, it is probably the most convenient situation. From the point of view of a sponsor, to employ popular authors is the financial win. And the double win is the fact that popular illustrators are usually excellent and skillful professionals – because a common viewer still appreciates technical perfectness as well as fundamental aesthetic quality.

As it has already been mentioned, the commercial success can be a big danger for an author – it can give him the feeling that he is going the right way and his personal development can be stopped. Instead of searching, exploring and discovering new possibilities, he spends his time with working on commercial jobs. The time of freedom, experimenting and forming his own artistic personality can convert into searching for the most effective routine.

The working style and genre requirements often do not support the author’s personal development, on the contrary, they suppress possibilities of his inventions. “The ordered” illustration must success in the commercial environment and this is the reason why the same schemata are always repeated. Sponsors make the authors go already hundred times walked way and authors do not realize that like this, they make the limits of their artistic expression firmer.

Role of school

That is why school plays an important role and it is the teacher who should give students such tasks that would make them think “outside the box.” And so many tasks as possible. Students should be led by teachers to consciously leave their comfort zones. During their studies, they should understand that forming of their own author’s style is a



long-term and neverending process. They should understand that when an illustrator starts being satisfied with himself and celebrated by a supporting crowd, he will find himself in the author’s grave. They should understand that their studies are the time of freedom and searching for freedom that enables them to grow without any pressure.

I do not think that we should discourage good students from commercial illustration, we should lead them in such a way that their tendency to a certain commercial environment will be the result of mature consideration and not of admiration, or an automatically accepted attitude.

At the end, my personal remark on commercialism in illustration in general

I do not see the borders between commercialism and non-commercialism of illustration so clearly. To be honest, I do know know many purely non-commercial illustrators who want their works to be presented just to five people. That is the reason why I cannot define commercial illustration as something bad, something we should suffer from. And like

this, I do not see all commercial authors as monsters on the bottom of the social abyss. Commercial illustration – like, for example, pop music – can be of good quality, not too fawning, in good taste and in a certain manner beneficial. Personally, I like pleasant commercial stuff that does not pretend anything. I like it more than the non-commercial stuff that acts as if it was art of high level.



Milena Šubrtová

Czech Republic

Changes of Icon-text Communication with Children in the 21st Century Depiction of Time and Death in Children's Picture Books



She is an associate professor with the Czech Language and Literature Department of the Faculty of Education at Masaryk University in Brno. Her teaching and research focuses on the field of Czech and world literature for children and young people. She is the author of a monograph "The topic of death in Czech and world prose for children and young people" (2007) and was the chief editor for two co-authored publications "Fairy Tale Stories in Czech Literature for Children and Young People" 1990-2010 (2011) and "Dictionary of Authors of Literature for Children and Youth 2. Czech Writers" (2012). She cooperates with the literary periodical *iLiteratura.cz* and regularly writes about developments in Czech literature for children and youth for the *BIBIANA Review*.

The topic of this symposium is connected with illustration that should be seen in the context and in communicative chain of the whole book form. This enables me to extend my consideration and from a wider point of view, to look at the issue of visual part of books for children.

Changes of book form and literary communication in the last quarter-century

Since the 90s of the 20th century, we have seen significant changes books for children and young people have gone through. The place and function of a book in reading by children has been modified depending on different changes of the economic, social and cultural context and their mutual relationships. Globalisation of markets makes information transfer and cultural change faster and easier. Transformation of family and school surroundings leads to mental acceleration of children and restructures their social relationships and habits. For books, the significant development of new media creates a place for competition. A book does not represent the only information medium and if it wants to be successful and get the interest of children in the digital era, it must search for new strategies. Attractiveness of illustrations plays an important role because children of this

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Milena Šubrtová

time live in the world full of visual impulses. Their aesthetic value is often unstable.

Current literature for children can be characterized by degrading the borders that were set by literature for adults at the beginning of the 17th century. It erases thematic borders and in literature for children, we can find topics that were seen as taboo in the past (for example, topics of sexuality and sexual identity, illnesses, dying). The borders between fiction and documentary are disappearing. Due to postmodern tendency there is a mixture of genres, narration techniques, moving borders between tall and small, authorial and folk, even between beautiful and ugly. One of the most obvious borders that have been broken in the last quarter-century is the border between text and illustration. Illustration that was completely subordinate to text is getting more important and emancipated. Borders between text and illustration, verbal and visual narrator have been destroyed. And like this, borders within book itself are disappearing. Originally protecting elements, like board paper, carry a concrete or emotional message and the book form is disturbed by tendencies for individual completing of the book or even by its destruction.

As the result, there are no borders between different age categories of readers. At BIB 1999, Andrej Švec mentioned in his presentation called *Pictures of Imagination* that in the next years, there would be a strong trend in illustration that would not distinguish the difference between works addressed to children and those for adults. What the theory of literature calls essence of childhood, should be present in illustration, but not as a naive artistic work that courts children. It should be a demanding artistic expression that makes creative space for an active development of current trends in free visual art.¹

What does a visual component of a book for children in the 21st century look like? Are the strategies of current illustrators really original and unconventional? Are they addressed to children's readers or do they even broaden their horizon?

Classic book faces redefinition of its functions. It is still irreplaceable in the life of a child, but it is not the only information medium. It is a medium that leads a child to independent thinking and it provides space for a close contact with art work. Like this, book gets more important meaning because an image as an act of reception enables to use more senses (sight, but in connection with a book even touch and smell). The reception is more dynamic thanks to different types of binding of the text and images.

This provokes changes in literary communication with children's readers who communicate through icons. This communication is used by children naturally, it comes before their reading abilities appear. According to Euriell Gobbel-Mévellec, today's child becomes more a viewer than a reader.² Because of this, the perception of literature is not easier. On the contrary, it requires the ability to catalogue visual impulses, read symbols and in a dialogue with an artistic work to decipher not only intertextual message, but intericonic as well. It is exactly the completeness of illustration that manages to start emotional processes which lead by children to strengthening of their cognitive processes.

¹ ŠVEC, Andrej. *Pictures of Imagination*, *International Symposium BIB 1999*. Bratislava: Bibiana, 1999, p. 37.

² GOBBEL-MÉVELLEC, Euriell. *L'Album contemporain et le théâtre de l'image*. Paris: Éditions classiques Garnier, 2014.



In my contribution, I would like to answer the questions related to originality, unconventionality and above all, to possibilities of children's reception of illustrating strategies with the help of interpretive analysis of some picture books that have been published in the last fifteen years. These publications have one common topic – how children perceive time, how it goes on and how it is related to death.

Depiction of time and death in picture books for children

Children perceive time with a subjective distortion and with a certain ambivalence of attitudes. Sometimes they want to stop it and sometimes they want some things to pass as quickly as possible. Their understanding of time is influenced by their childish selfishness, they refuse the idea of getting old and the idea of dying. In the 20th century, children got to know time more or less from the practical point of view (picture books showing the cycle of the day phases and to them related rhythm of human activities). Modern picture books dealing with the topic of time, getting old and death can represent an original way how visual elements can help children create a picture in their minds that leads to exacter understanding of time concept including our own limited existence.

The author and artist **Paul Cox** decided to go the way of construction of easy precepts that a child can make while thinking about time. His *Le livre le plus long du monde* (The Longest Book in the World, 2002) is in reality a little book with just four pages to read. He dedicated it to Bruno Munari. Its conception and format (9 x 8,5 cm) are similar to Munari's prebooks. The book is composed by the use of principles of numerology and circular motif: in pictures, changing positions of the sun from sunrise to sunset, a four-coloured model of screen printing (including the dark sur-

face of space), comb binding and when we page through, it gives us the feeling of neverending circle of time, because it cannot be seen which page is the first and which is the last one. The pendant to it is *Cependant... Le livre le plus court du monde* (The Shortest Book in the World, 2002). The composition of this book has no limits: it does not have a title page, its only and always repeated text is the name of the book, its screen binding makes it impossible to distinguish between the beginning and the end. The album is composed of scenes taking place in the whole world in the same moment of time. This moment is the only thing they have in common, because it concerns different situations. The book's subtitle could be *Around the World in a Second*, because the scene of the book represents the whole world and while the time is standing, people in the illustrations are moving and by paging through, we are wandering through space. Time movements in space cause that the stopped time is changing, the clock dial is present in some pictures and the hour hand is changing its position. Illustrations are made by the use of basic colours, with little points on the surface looking like a pattern on a warp. They have no contours and they make an impression of incompleteness, boundlessness and unsharpness – as if we wanted to catch something that is moving, something that is happening in time, and it is moving.

Nicolas Bianco Levrin dedicated himself to the topic of time in his photographic album *Les temps perdus* (Lost Moments, 2005) that he made together with Julie Rembauville. A bored man is wasting his time by thinking what he could do instead of living his life. His book *Même si...* (Even If... 2008) is thanks to the graphic design based on decoupage, it is more emotional and it was made in cooperation with Mino (Dominique Martin). The first look into its



content is a small black hole cut direct in the title. When we page through step by step, the thing we see is getting bigger and suddenly, there is a fascinating growing of a human fetus in the front of a reader's eyes. It is caught in a sophisticated way, the plasticity of the cream coloured paper is supported by the shadows made by turning the pages. The slow growth (every page one month) culminates on the double-page with a birth of a child: baby's legs in the air, but the torso with a crying face and a hand of an adult in a soothing gesture are on the dark surface of the opposite page. By the second part of the book, black and grey colours are used and time is passing faster. Growing up, becoming adult and getting old consist of life exams, disillusionment and losses. Three-dimensionality is disappearing and it is replaced by shadow silhouettes. The text is composed just by parts of a compound sentence based on grammatical parallelism (even if...) and it introduces the negative life experience and situation. The point is the closing complement of this compound that laconically adds: *Start again*. The book connects time with the cycle of a human life, refers to the objective passage of time and its subjective perception. By paging through the opening part, the child can feel time physically.

Anne Herbauts always considers a book as a whole, in which every detail has its function. Different graphic techniques (painting, drawing, collage, decoupage) are used as well as different ways of text expressions (prosaic text, poetic text, word play). She says: "I write pictures and draw words, I'm neither a writer nor an illustrator." The topic of time often comes back in her books, but each time in a different way. In her book *L'Heure Vide* (The Empty Hour, 2000) she gives time a visual appearance. The main character of the story is the empty hour, in other words the

time that is the switch between night and day. Anne Herbauts defines it in the text with the help of different adjectives that have a strong and directly visual potential: grey, sad, blue (the expression *L'Heure Bleue* can be a connecting element with an olfactory association – it is the name of the legendary and still these days produced perfume by Guerlain that was launched already in 1912). They make a melancholic impression with the aim to evoke the mentioned interval between day and night. The Empty Hour has a long figure, its long and thin silhouette is emphasised by stilts that it uses to move. On its head we can see a thimble. What the stilts and the thimble mean is not explained in the text, their sense is in the graphic realization leading to visualisation of narrow vertical associated with sewing. Later, The Empty Hour really appears, directly sewed into the seams of the pages in the book binding and between the personified characters of Day and Night.

A very similar visual expression of time we can find in her next book *Lundi* (Monday, 2004). The text of the book is based on word play, using the possibilities of homophones and as the result, we can see a double meaning in the text. This is also reflected by imaginative illustrations. The depicted characters and objects show their clear meaning, but their composition on the page associates and corresponds to hidden meanings. The book does not show only the cycle of time (passing hours, changing week days and seasons) but its repeatability as well. Monday meets its friends, their names are hidden with the help of word play like Yesterday and Tomorrow. It gets lost and appears later, but, of course, in a different form.

Illustrations with spatial arrangement depict the time perception: all the new things come from the left and all the old things disappear in the right. This is the direction how



we read the text and how the clock hands move. The author tells the story using a different thickness of printing paper list that is gradually getting thinner. The feeling of loss is physically tangible. Monday is getting lost, its silhouette is disappearing in the snow represented by plastic buttress and later depicted on the white part of the page using the relief technique. This is the moment when the perception of the illustration requires the use of touch. The elusiveness of time is expressed in a very persuasive way.

Anne Herbauts never uses a mean without an effect or just for an empty effect. A good example can be a cut in the form of a house that can be found on the cover of the book *Lundi* (Monday). This was a special wish of the publisher. He wanted to use this graphic attraction to explain the higher price of the book. The author made of it the main motive – the motive of loss because the cut represents a house that disappears in the moment when the reader opens the book. To accept time passing means to accept a change but a loss as well – even death. In Anne Herbaut's books it does not happen consciously, but it is based on emotions and emotional experience and thanks to the chosen personified technique used by the illustrations.

In her book *Lundi*, we can see how she connects time passing with a loss in a figurative meaning (with death), but in her album *Theferless* (2012), she expresses the connection with death explicitly. Anne Herbauts jumps between symbolism and explicitism, generalization and concretisation. The first double-page without any text shows a house in the middle of a dense forest, surrounded by the way in the form of lying eight. Here we find ourselves in space of symbols: the red house of a simple geometric form placed on the left side can mean the heart and the yellow way expresses infinity. People in the house are characteri-

sed by general names (Very old, Father, Child, Mother) and the personified Death lives together with them in the house. The people are named by general names to emphasise their social roles and the animal characters are individualised by their own names to emphasise their unique character: cat Moby Dick that has two fish in the stomach and a found swallow *Theferless*. One autumn night, Moby Dick brings in its teeth a seriously injured swallow and the family takes care of it. At the beginning of the late summer, they all let it go and the swallow as very old dies at the end of the late summer.

The illustration part plays a very important anticipative role (especially the space placement of the whole-page and double-page illustrations in which the characters in the front automatically get the biggest attention), but they help a child, a reader make emotional connections. The depiction of death is related to the traditional folk picture of a skeleton but it is not frightening. The extraordinary cheek bones in the face of the old woman remind us of Death. They both are depicted very close to each other but Death is the more active one what is reflected only in the illustration (looking out of the window, reading a newspaper, playing domino). The way how Death moves in the illustrations (from the left to the right, from the back to the front) claims the space that it does not have in the text and like this, it expresses the important meaning only by the use of images. The last double-page carries a laconic announcement that in August, in the middle of summer, the old woman dies and it is coloured blue without any pictures. The impression that the blue colour makes is like this stronger. At first, the blue colour is associated with the swallow, with the form of its body and wings that connect the horizontal with the vertical and this is the way how the blue colour ex-



presses the connection with heaven, sea, time and infinity. We can see the new association with death and the picture of the sea and heaven get a new meaning of infinity, eternal cycle of life. "I will come back," is the promise of the swallow made between the grey clouds at the back of the cover. Anne Herbauts presents death as a natural part of life, almost as a family member.

Anne Herbauts uses intericonic messages in her books like the characters of birds and humans with bird features as well as everyday objects with symbolic meaning (house, chair, red teapot, red fibre). Details are those that create by a children's reader something like a net and this net filters and catches the most important messages.

The personification of death can be also found in books by **Kitty Crowther**. Her book *La visite de Petite Mort* (The Visit of Little Death, 2004) depicts it already in the drawing that indicates the atmosphere of the whole book and is the synthesis of the typical folk understanding of death enriched by the author's artistic touch. Mr Death wearing black clothes, its face is a simple drawing reminding us of a skull or an exotic mask³ and in its hand unconventionally holding a badminton racket. The identity of the second player is not revealed. On the second page, we can see only bare feet. In the first illustration, we can see Death with its traditional tool – scythe. It is the moment, in which Little Death accompanies the dying one when we realize its important feature: compared to an adult, it is as tall as a child, but it still makes us feel frightened. The illustration makes clear what is writ-

³ Anne Herbaut was inspired by the poster to the Japanese animated film *Spirited Away* made by Hayao Miyazaki in 2001 and by Inuit masks. CROWTHER, Kitty. *Les Visiteurs du soir*. In *La Joie par les livres*, 13. 9. 2008, p. 4.

ten in the text a bit later when Little Death meets a little girl who reminds Little Death that it looks like a child. The girl is not afraid of Little Death and does not hesitate to go with it. Thanks to this little girl, Little Death gets to know the feeling of pain when you lose a close person. The little girl comes back later and looks like an angel accompanying Death. The girl is the answer to the unspoken riddle from the fly-leaf. It is not the Little Death that is enigmatic in this book, but the identity of the little girl carrying the message that death is not the end.

Kitty Crowther composed the book by the classical dissociated way: she placed the illustrations into the frames of the same size and the text under them. It is the moment when Little Death plays with the little girl when the frames disappear and the illustrations extend to the edges. This space borderlessness of illustration shows the meaning that for Death time stopped passing in the moments of happiness and play. It is similar in the final illustration that shows passing time, unlimited time. Borderlessness is also found on the double-page with the dedication where we can see a horizontal line. The image of the little girl and Little Death when they together page through an open book. This gives readers the feeling of a certain time connection – maybe it is the book that they have just finished reading.

Death with a look of a child can be also found in the book by **Michal Stavaríč** that was illustrated by the artist **Dorothee Schwab** – *Die kleine Sensesfrau* (Little Girl with Scythe, 2010). The personification of death is emphasised by the application of family ties and relationships – Little Death is not a child only in the sense of unfinished growing, but it is a child because it is a daughter. Smrtka (The Old Mr Death) feels that it is time to rest and pass down his skill to his follower Little Death. Mr Smrtka represents the frighte-



ning image of death. Wearing a black cowl and his face getting over the edge of the page make this character look bigger, especially from a child's perspective. Later, Little Death wears her father's cowl and carries a heavy scythe. She goes to the world to get some new experience and learn something about dying and life. Already the first double-page shows that it is a kind of an expedition. Little Death is influenced by time: as she grows, her hair gets longer and the scythe shorter. A child becomes a young woman. The black cowl as one of the attributes of death changes its colour to optimistic yellow and the scythe is not depicted in many illustrations. There are some other situations, in which these attributes serve as playing elements (the scythe becomes the foremast and the cowl becomes the sail of an improvised ship). At the end, the scythe is used in accordance with death's mission but it is expressed in a funny and jolly way: the little girl with the scythe makes a swing of it and gives it to an ill dying child. The author's Little Death has a guide at the end of the story. It is a black raven that is drawn in a simple form on the final double-page and its spread wings remind us of a cross.

The script of the book and the text are not in coordination and the point that would be understandable for every child is missing. The questions that the Little Death asks her father Mr Smrtka remain unanswered. The graphic design of the book plays a more important role. The innovative printing where the text copies some illustration lines and the use of different types of writing involve the text into the graphic plan and the effect of the text gets stronger. The double-page collages made by Dorothee Schwab repeatedly show some motives that are not supported by the text. With the help of them she wants to awake the evocation of hidden meanings (blooming and hanging dande-

lion as an example of cycle of life), but for children's readers this evocation probably remains hidden. This is the case of the pieces of the creased newspapers with un-readable (German) text that occur in the background of each collage. They can express a movement (blown by the wind), time passing, abrasion and the process of getting old. On the flyleaf, the personified Death introduces itself in a completely different form from the one in the book. In the image fields reminding us of a comic strip, we can see that the little girl has a magician hat and the scythe is her magician's stick. There is a little black bird sitting in her hair that absolutely does not remind us of a monumental contour of the raven at the end of the book. This appearance of the personified death does not correspond to the fact that Death in the story does not possess any of those magic skills. The book was meant for children, but because of its inventive graphic conception, it reaches more adult readers.

Originality and unconventionality

When we strictly want to use the etymological definition, then the word original from Latin „originalis“ associates with the verb „oriri“ – begin, arise. From this point of view, we can consider those approaches and techniques as original when they were the first and their originality is connected with the fact that they were the first to be used. The word unconventional is the opposite of conventional from Latin „convenire“ – be agreed upon, be arranged. As unconventional we see the approaches and techniques that disturb something generally accepted. Many of artistic elements and techniques used in current books for children (exception can be opportunities provided by digital illustrations) have been known more or less since the nineteenth century. In this sense, the strategies of current illustrations



observed in some samples of works are more unconventional than original. The growth of these unconventional solutions neutralize this and originally unconventional techniques can become common.

What can be then considered as original and unconventional? The answer can be found in the artistic graphic solution. Traditional painting and drawing techniques are not the feature of anachronism, just like the use of computer technologies are not the guarantee of originality. We should ask for new contexts and functions of illustration. Really rich material of multimedia character is available for today's children and through this mean, they learn more about the world outside that surrounds them. Illustrations have a stronger meaning there where we deal with the inner world, world of our experiences, feelings, abstract concepts. Innovations of illustrations are closely connected with the way how the author can interface verbal and visual narration, or how his visual part can substitute the verbal one.

The form and the function of the peritext is changing. It does not have only informative function, but it also works as motivation and takes part in narration. Very often, a story starts already in the illustrations on the cover or flyleaf (for example, the analysed book of Anne Herbauts, Kitty Crowther, Nicolase Bianco Levrina). In the case of Paul Cox, the peritext is eliminated. It is not a destructive gesture related to the traditional book form, but it is the way how we can palpably show a child what the cycle of time and parallelism mean. Like this, the form of a book and manipulation with it get meaningful functions.

Colour becomes a very important mean of narration. It does not express only the atmosphere, mood, or feeling, but it carries deeper sometimes even essential messages of the story and it disengages from the conventional cultu-

ral categorization (for example, black is not only the colour of sorrow and vice versa – sorrow and death can be expressed by other colours).

Most of the observed books are based on personification. The method of personification is traditionally used in books for children, but it is expressed unconventionally (personification of death and time in the books of Anne Herbauts, Kitty Crowther, Stavariče and Schwaab) and it offers a child the needed space for discovering other messages. In folk tales and their illustrations, the personification of death is usually connected with petrified folk visualisation, very often with negative and frightening associations. The authors fight against it by visual display of death that looks like a lovely child.

Current readers – children are used to analysing icons and they have a developed sense of detail. The authors use this skill to perceive details, they cultivate it with the use of intericonic messages and they admit inspiration by other artistic works (Paul Cox, Kitty Crowther). They create their own imaginary worlds and nets of intericon quotations (Anne Herbauts).

It is the fact that the functional priority of current picture book moves from its informative task to the expression of imagination. It interconnects works for children and works for adults. Like this, some books get more positive feedback from adults and not from children (for example, Stavarič – Schwaab).

With already mentioned innovations, there are new requirements arising for the theorists that deal with book production for children. Research of the field that belonged to work of literary critics requires still more competence to interpret images, make the terminology more precise and like this, in a reliable way, it can reflect new narrative sides



of illustration. Even theoretical literature loses the borders that made it different from the artistic one in the past. In 2013, Sophie Van der Linden published a voluminous work. It synthesizes her theoretical allocation and categorization of the picture book *Album(s)*. She felt that common typographical adaptation would not respond to her intention – she wanted a book, which would reflect the content and which would be visually attractive. Olivier Douza was responsible for its artistic conception and the result was an artistically attractive book that celebrates creativity. It is the evidence of the importance of visuality in today's world.

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She is engaged in design and illustration of books and theory of illustration, as well as in photography, painting, video art, experimenting with various artistic media and fields of their application. She graduated in Applied Photography (2007) and specialized in Book Illustration (2011) at the Higher Education Technical School of Professional Studies in Novi Sad. She finished her Master's degree at the Academy of Arts in Belgrade (2015) on the subject Video-illustration. She is the founder, director and jury member of the Book illustration festival „BookILL Fest“ in Novi Sad, Serbia. In 2013 she has published a book „On illustrating poetry books: history, theory, practice“. In 2015 she has published a book „VIDEO-ILLUSTRATION OF A BOOK: A New View on the Illustration and Image-Building of a Book in Public“ for which she has received the Award for the best book in the category of theory of visual communications at the 60.

International Book Fair in Belgrade in 2015. In 2015 she participated at The International Symposium within the Biennial of Illustrations Bratislava. She designed or illustrated covers for over 300 books published by Banat Cultural Centre in Novo Miloševo where she works as art director. She had 26 solo exhibitions and many group exhibitions in Serbia and abroad.

Introduction

The books *Style Games 1* and *Style Games 2* by authors Si meon Marinković, the writer, and Dušan Pavlić, the illustrator, published by *Kreativni centar* (Belgrade, Serbia) emerge as: a specific original and unconventional unity of words and images; a superb example of an intertextual intertwining of messages originating from two communication codes – the verbal and the visual code; an example of how multiple variations of the same narrative matrix, in different style forms, both in images and in text, encourage and induce the imagination of gifted creators to upgrade the basic narrative matrix and testify to the immense field of creativity; they appear as an example of leaning on the post-modern domination of form over content, this time in creativity intended for children (which is a rarity) but at a time of



contemporary art, which has surpassed post-modernism, at a time of global capitalism and neoliberalism, of extensive networking and new digital technologies and media.

Illustration, as a carrier of a powerful communication code in the contemporary context of art, the market and society in general, represents an area that is experiencing a unique renaissance, as witnessed by *Style Games 1* and *2*. At a time of development of creative economy, original creativity and richness of the human spirit represent not only a permanent spiritual value but also a potential competitive advantage. *Kreativni centar*, as a leading children's publisher in Serbia, with an international reputation and numerous publishing rights sold and publications translated abroad, recognized this moment in the book market and dared to publish something seemingly completely non-commercial, hiring one of the best illustrators in Serbia to first illustrate the book *Style Games 1* and then, as this book achieved a surprising success by receiving multiple prestigious awards in Serbia, the second, even more extensive and richer venture – *Style Games 2*. As the second part also reaped the awards, exhibitions of book illustrations and an increased media interest followed. The exhibition has even given rise to an expert panel discussion *The importance of illustration in children's books*. Illustration, as applied art conditionally speaking, originated from a book as a market product and found itself on the walls of non-commercial galleries testifying to the continuous circle of art and everyday life, which confirms the value of illustration as equal to that of fine art, but also the possibility of cutting-edge visual art to be mass-reproduced in thousands of copies in books.

Style Games of images and text

What kind of *Style Games* has led the author of this text to

write this type of introduction? It is the *Style Games* involving the fable of the raven and the fox. The famous story speaks about a fox who tricked the raven, who stood high up on a tree branch, and stole a piece of cheese from him by utilizing its cunningness and the raven's vanity. This well-known narrative was told by the writer in more than 150 ways, by changing the form and style: the form of a poem, prose text, comic, text message, letter, newspaper article, as a hymn, ode, lullaby, elegy, toast, love poem, sonnet wreath, comedy, tragedy, or through examples of numerous literary figures of speech and manners of storytelling and singing. This manual on literary forms and styles also contains explanations on the forms and styles used in telling the story which provides it with an educational tone. In each of these literary texts the foundation is the fable of the raven and the fox told in a different way. The raven and the fox are illustrated in the same number of ways. It sounds unlikely to someone who has not seen the books *Style Games 1* and *2* that interesting works can be created by drawing the same topic over a hundred times.

The duo Marinković – Pavlić has succeeded in producing stylistic variations of the same narrative in an interesting fashion, still holding on to the thread that connects them in this imaginative upgrade – i.e. to the intertextual relationship with the fable – but also in offering the reader with a multitude of new information, details, descriptions, characters, incidental stories and events. What personifies the quality and value of the relationship between word and image in these books is their mutual synergy. The illustrator made an effort not to repeat what the writer had already said (only to a necessary extent) but to add to the unsaid via the images. This way, both the pictures and the text in these books comprise an inseparable entity, it could be said



that one is incomplete without the other and that they are what they are exclusively when together.

When it comes to illustrated books “we are in a situation in which we have to read two works of art – the illustration and the literary text, which are mutually interacting or represent a context for one another, but certainly co-create, perhaps it can be said, a third mutual text, a text that unifies them and refers to the overall impression which the book, as a whole, has on the reader” (Vlahović Filipov 2015: 63). Therefore, in the books *Style Games 1* and *2*, the word represents a context for the image and the image represents a context for the word and together they create a hybrid, multi-layered work whose elements form a symbiosis with a multitude of intertextual relationships. These characteristics will certainly not be important nor recognizable to children, or even to average adult readers, but they represent those invisible ties between the codes of the book as an artistic whole which allow the reader to enjoy, learn, have fun, time and again waiting to see what type of textual/visual whole will be used in telling/describing the well-known fable. It is important to emphasize that the book as an art object comprised of words and images is unified here by professional design, graphic equipment and printing.

Style Games of illustrator Dušan Pavlić

This creative challenge can only be overcome by formed, skilled and experienced illustrators who mastered the skills and techniques of drawing but also possess a liberated unconscious creative part of their creative being, providing the illustrator with the possibility to deliver an imaginative addition to the text, to enrich it, make it come to life, complete it... The repetition of the same narrative matrix, in dif-

ferent forms or style, has made it possible for the illustrator to manifest the richness of his talent in its entirety and to offer multiple variations, approaches, illustration techniques pertaining to the same topic. As the end of the second book draws near, the illustrator’s imagination appears to grow in its magnitude and freedom, the characters, events and scenes become more and more unusual and original, which is necessary, because the same stereotypical image cannot be repeated so many times in two books: the raven sitting on a branch with the cheese, and the fox sitting under a tree.

The illustrator implements his *Style Games* with the visual story about the raven and the fox in a number of ways, always accompanying the writer’s text in a fair co-authorial manner by enriching it and emphasizing it without suffocating it. Hence, this is achieved in the following ways:

- through motifs: by adding characters, motifs or actions which do not exist in the text; in this sense, the illustrator’s imagination is very rich and makes the writer’s work unimaginable without illustrations done by this author in particular.
- through characterization of the major and minor story actors: sometimes they are in the real form of animals, sometimes they are walking on two legs like humans, sometimes the fox/raven is *male* and sometimes *female*, various emotions of characters are highly emphasized.
- through technique, apparently always using computer technique (the author perhaps only initiated some illustrations on paper): pale coloured hatched drawing; two-dimensional illustrations without shadowing or hatching, coloured in a simple fashion in clear shades; richly depicted, saturated in colour, nuanced by details,



shadows, illustration colour shades etc.

- through the artistic expression: by alternating the approaches to combining colours, textures, compositions; some illustrations are done in extremely contrasting colour combinations, others are monochromatic or done in harmonious colour combinations, some are pale in colour, some are almost black and white, some are done in extremely dark non-contrasting colour combinations, others in extremely bright colour tones, in some places the characters are completely stylized, almost as if on posters, in a designer fashion, in other places they are richly depicted, in some places there is a spatial dimension which is lacking in others...
- by relying on the style and form of the writer’s work (e.g. the haiku form of the fable of the raven and the fox leads the illustrator to draw the raven and the fox in a seated position, meditating).
- by relying on the time, space and context i.e. on some peculiarity of the writer’s text (e.g. the epic poem *Bugarštica* which has a medieval theme is represented by the illustrator by presenting the fox as a lady and the raven as a knight in armour, in accordance with the time period to which the form and content of the song relate to). If we think about it more carefully, the raven and the fox are animals that are not generally liked; children’s books are full of bears, rabbits, kittens, puppies, domestic and for the most part lovely and beautiful animals, or others that are dangerous, fearless, fantastic, mythological. How can these animals be made interesting and appealing to children with the book having a certain value both from the literary and the visual standpoint? Certainly, through an artistic upgrade. Partly owing to the writer and partly to the illustrator, the fox and the raven make an unusual combina-

tion. Sometimes they are a male-female couple whose love sparks. The struggle over the cheese turns into a kind of seduction game. Often the fox is depicted as a lovely lady and the raven as a charming man. The characterization of story actors is extremely important here, which is something the illustrator is successful at – evoking the fox’s cunningness, deceitfulness, the care of the fox as a mother for its offspring, or the raven’s vanity, disappointment, its attitude the old man, the female raven, the fox...





We are familiar with the famous saying *Couples who fight together, stay together*. On the front page of *Style Games 2* an odd couple – the fox and the raven, dance almost as if they were in love. Who would say that these are the characters from the fable whose struggle for survival and over a piece of cheese reminds us of cunningness and vanity? Yes, it is exactly them in one of the illustration style games of Dušan Pavlić.

What makes this book unconventional and original in the illustration sense? The same characters depicted in various ways, the richness of artistic expression and techniques, because we are accustomed to books being consistently illustrated in the same manner, that one character has the same appearance from the beginning to the end of the book and not a different one on every illustration. Still, despite these differences, as readers we never lose the feeling that these are the same characters, that we are in a world of two books which are, despite all stylistic variations, coherent and compact as a whole. This is ensured by the witty, informal, relaxed, but still consistently professionally serious and committed illustration approach of Dušan Pavlić.

In his interview for the newspaper *Danas*, the illustrator has attempted to fathom the secret of the emergence of such unusual books. „Both of the *Style Games* books were created in a specific way. Rarely have I had so much freedom in my work until now. The writer simply handed me the text with a lot of confidence. I was lucky, so I was able to start and complete the illustrations without much hassle. Maybe that is where the secret lies“. The illustrator has, it seems, like a child, freed his creative potential and produced a rich and original result. In the rationale behind the prestigious Serbian prize – Neven, which was awarded for the book *Style Games*, both his talent and achievement

are confirmed: „Dušan easily performs upgrades by using his drawing skills. The likable, skilful, diverse, fun, warm drawings once again demonstrate great knowledge and one of the already confirmed best Serbian illustrators Dušan Pavlić“ (Marković 2017: 14).

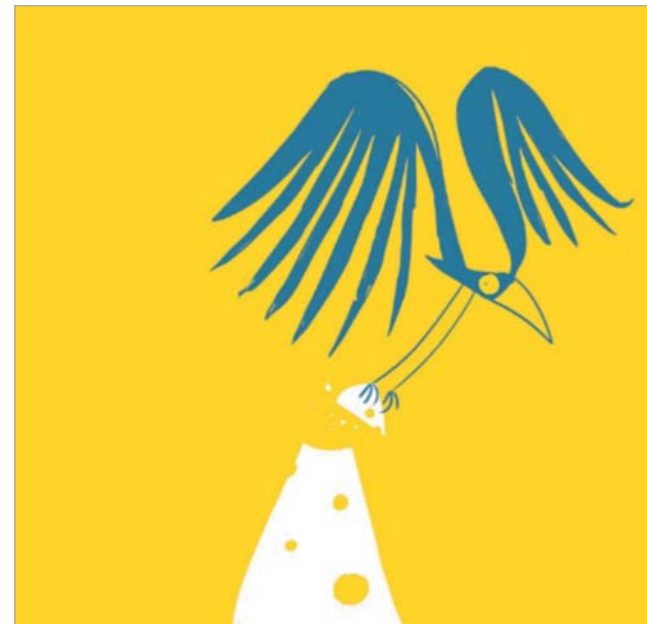
Analysis of individual illustrations

The illustration for the poem *Lullaby for little foxes*. The poem is the fox's lullaby for her children. From the poem we cannot learn most of the things that can be seen on the illustration, apart from the fact that it is evening and that the fox is putting them to bed. The entire scene is the il-



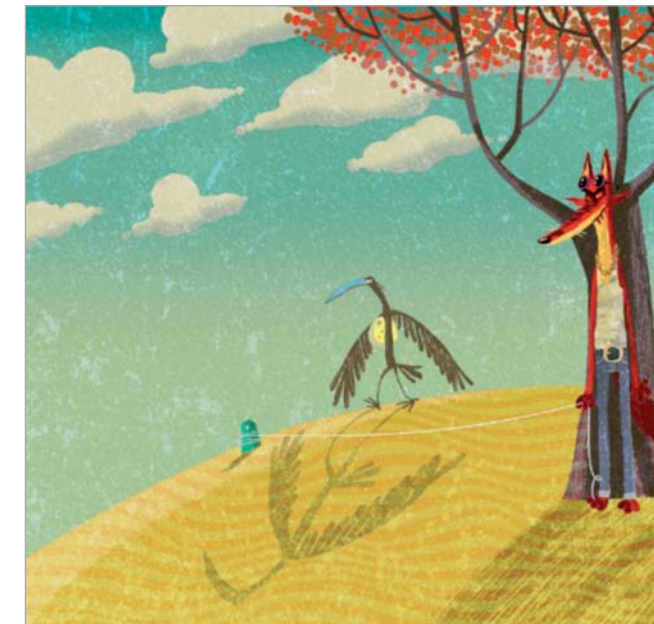
lustrator's upgrade: the fox's lair in between the roots of a tree, the details of a warm home, a new moon, three little foxes, an owl on a branch... The illustrator has conveyed the warmth of a mother's love and care for her offspring from the poem onto the image. The illustration is rich in detail, nuances, shades and texture (*Style Games*, pp.42).

The illustration of the poem *The raven's pantum to his female*. The poem in the form of a *pantum* is the raven's cry to the female raven over the cheese that was taken from him by the fox. However, in the image we can only see a raven in flight as he is tearing off a piece of cheese. The illustration is maximally reduced, two-dimensional, with no



colour shades, shadows, hatching, details, in two colours with an emphasized complementary contrast. It reminds of a designer or poster solution. The bird is, also, very reduced and almost grotesque in shape, stylized (*Style Games 2*, pp. 72).

The illustration of the poem *Chorus* represents the communication between the fox and the raven after the event with the cheese. The depiction shows a scene that does not appear in the text, apart from the word trap – which probably prompted the illustrator to draw the event from the fable differently this time: the fox has made a trap with an intention to trip the raven up in order to snatch his cheese.





The characters are walking on two legs as people, which is not always the case in this book (*Style Games 2*, pp. 122).

The fable of the raven and the fox told in the form of a haiku poem. The illustrator communicates with the origin of the haiku form related to the Far East, in a nice way with his characters meditating under the cherry blossom with the cheese between them as if it was not the object of their quarrel. The simple artistic expression, in bright colours, without too many details, without the dimension of space, without shadows, colour nuances. It possesses a certain amount of humour (*Style Games 1*, pp. 62).



The fable told in a nervous manner in the story Nervous prompted the illustrator to reinvent the entire context in which the story is told. The content of the depiction does not exist in the story. The story is, of course, about the raven and the fox, and here their forest friends are nervously discussing the event of the cheese snatching. The emphasized line drawing, pale in colours, an artistic expression enti-



rely different from previous examples. Without strong contrasts and colour saturation (*Style Games 1*, pp. 24).

The illustration of the poem *Bugarštica* whose title represents a form of an epic heroic poem, which is the style that it is written in, speaks about the courageous behaviour of the raven and about the lady fox who got the cheese. The illustrator presents the characters as belonging to the Middle Ages. The raven, the hero in armour, drops the cheese when he sees the beauty of the lady fox... A stylized background, without the spatial dimension, an image frame in shapes resembling heraldic items. The fox is sophisticated and pretty. The colours are dimmed, with a contrast of reddish-brown and green tones. The form is somewhat reduced but the foreground is still three-dimensional whi-



le the background is flat and decorative (*Style Games 2*, pp. 10, 11).

Conclusion

The richness of the illustration expressions in symbiosis with the writer's work has made the books *Style Games 1* and *Style Games 2* challenging and interesting both for reading and for viewing. At the present moment they represent an exception in the illustration and publishing arena of commercially illustrated children's books which are, as instant products of the consumer society, quickly forgotten and spent. The originality of illustrations and their visual richness make the books *Style Games 1* and *2* stand out in the book market, even though conditionally speaking they are non-commercial, precisely because of their unusualness and impressiveness. This is evidenced by numerous awards, media book reports and illustration exhibitions.

Whether the market competition game in Serbia can take this type of a publishing venture, even though the attention of the media and the professional public is noticeable, or whether it is the publisher's social responsibility, is an issue open for debate. In any case it is a bold move by the publisher and a grand effort by the writer and illustrator, which will surely leave a mark in the cultural sense, both from the standpoint of children's literature and the standpoint of illustration.

Illustration as an art discipline, in circumstances such as the publication of the books *Style Games 1* and *Style Games 2*, gains an opportunity to show itself in its full glory as a carrier of a powerful visual communication code, aesthetic and cultural values in the context of the galaxy of images and intensive and rapid visual communications in the time that we live in. Illustrations such as these in *Style Games 1* and *2* enrich our visual culture and readership and represent, with their originality and imaginative playing, a wall of defence from mediocrity, plagiarism and the banal sentimentality in the market of children's books.

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Maria Christania Winardi

Indonesia

Indonesian Picture Books: Striving Against the Mainstream



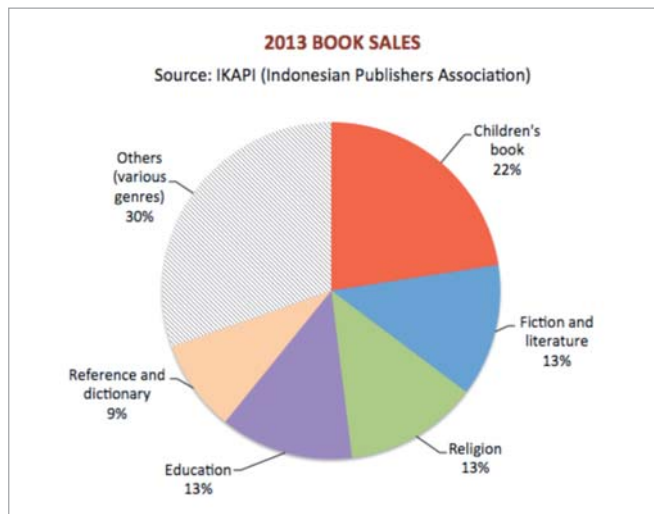
Maria was born and grew up in Indonesia, where she received her bachelor degree in visual communication design in Bandung Institute of Technology. She then worked as a freelance graphic designer and spent a few years teaching in a kindergarten. Her first picture book, Jerry Giraffe and The Giant Butter Cookie received an honorary mention for publisher in Biennial of Illustration Bratislava 2013 and listed in IBBY Honor List 2014 for illustrator. Later that year, she moved to England, in which she is currently residing. In 2016, she received an MA in Children's Book Illustration from Cambridge School of Art. Maria is a proud member of SACL (Society of The Advancement of Children's Literature) and Indonesian Section of IBBY. She is now represented by the Bright Group International.

Abstract

Within the last few years, we have witnessed the emerging of the Indonesian picture book market. This is evident by the ever-increasing number of picture books over a wide range of genre published by Indonesian illustrators and authors. However, almost all major publishers demand specific requirements regarding the illustration style due to the popular local market. This is evident by the close visual resemblance of these books to mainstream illustration styles e.g. Disney's and Japanese/Korean comics. Here, I will discuss the reason behind this phenomenon and how some Indonesian picture book illustrators/authors tried to address this issue by maintaining their own original and unique artistic values.

1. Current Indonesian book market

The following chart is taken from Indonesian Publishers Association. It shows the total book sales by the biggest book retailer in Indonesia in 2013. The market share of children's book was about 22% from about 33 million copies of books sold nationwide in that year, which is the biggest portion amongst any other genres. This shows that the children's book market in Indonesia is very promising.



Within the last few years, there has been a huge surge in the number of Indonesian children's book authors and illustrators, particularly the emerging young authors and illustrators. Their work could be found in many major bookstores all over Indonesia due to the high demand in the local market. Interestingly, most of these books have a very similar illustration style that is heavily influenced by Disney cartoon series and Japanese/Korean comics. Such a similarity is mostly driven by the pressure from mainstream Indonesian publishers. These publishers consider these particular styles highly profitable. This constraint causes a huge drawback for Indonesian illustrators, as it limits their freedom and creativity in exploring new artistic expressions. Many Indonesian illustrators do not bother to do any research and prefer to do a quick and dirty approach in making illustration. The low payment rate for illustration makes everything much worse. This leads to many Indonesian illustrators opting to work fully digital to reduce their spending in materials, time, and effort. As a result, many of the currently available books have a very 'generic' appearance.

The following are some examples of Indonesian children's books with a close visual resemblance with Disney characters:



2. Current Indonesian children's books



The following are some examples of Indonesian children's books with a close visual resemblance with popular TV cartoon series:



The following are some examples of Indonesian children's books with a close visual resemblance with Japanese comics:



The following are some examples of Indonesian children's books with a close visual resemblance with Korean illustrated nonfiction/information books:



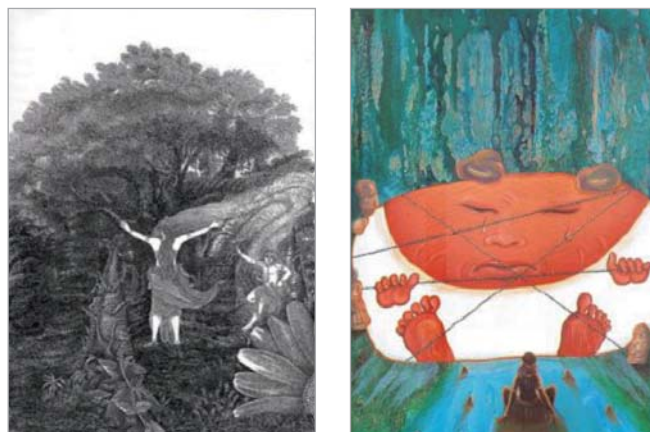


3. A few Indonesian picture book authors and illustrators are against this mainstream

Nonetheless, there are a few Indonesian picture book creators who are aware about the importance in raising the artistic value and creativity standard of the children's book illustration. They decided to self-publish their work so that they have the freedom to do experiments and keep the originality and uniqueness of their illustrations. The following are some examples of Indonesian picture book creators who have been successfully self-published their books:

Society for The Advancement of Children's Literature (SACL) / Murti Bunanta Circle

An example of a very successful independent publisher. SACL was founded by Murti Bunanta a well-known expert in children's literature. She is a pioneer in Indonesian self-publishing children's books industry. She has retold a large number of Indonesian folktales in the form of picture books and collaborated with numerous Indonesian leading illustrators. Many of the titles have received international awards and recognition, and translated to many foreign languages.



Artworks: ©Hardiyono - KPBA

Above are some award-winning folktale picture books authored by Murti Bunanta and illustrated by Hardiyono. As she sets the visual artistic value of her books to be ex-



ceptionally high, her books stand out among other books published by mainstream publishers in the same genre as shown below.



Besides publishing picture books, Murti Bunanta has been actively promoting Indonesian folktales through some creative means such as wall hangings, puppet shows, and plays based on her books.



©Murti Bunanta Documentation Centre

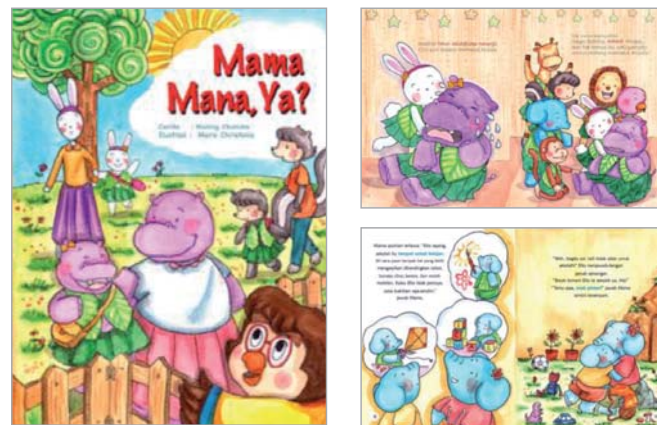
Self-published picture books by illustrators

It is very common in Indonesia that children's books are authored and illustrated by different persons. However, this norm is now shifting as there is a growing number of young Indonesian illustrators who start writing their own stories. They also prefer the self-publishing routes to maintain the originality and uniqueness of their books without being dictated to follow a particular illustration style by the mainstream publishers. It is important to mention that most of these illustrators are still actively illustrating for the mainstream publishers to make their ends meet. They need to do this because most of the self-published books are printed on demand that make the profit margin relatively low. Many sell their self-published books online through social medias or in art events. Most bookstores refuse to display these books as they are only available in a limited quantity. The following are some illustrators and examples of their works:

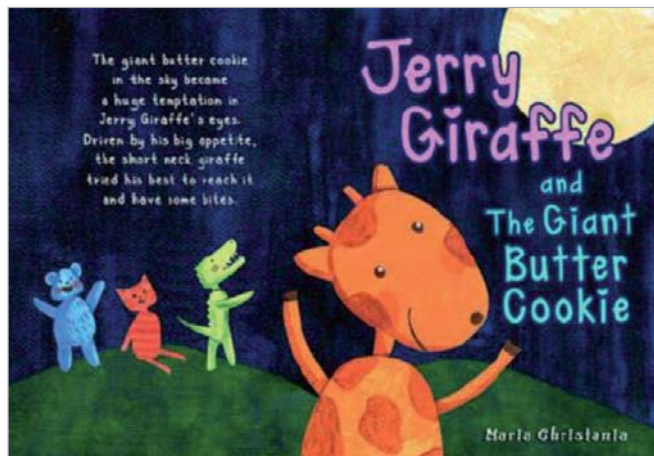


Maria Christiania

As an illustrator myself, I found that it was very challenging to go against the mainstream. On one hand, I would like to keep the freedom to explore any artistic expressions. On the other hand, I also need to earn money to survive. This means that I need to compromise by working with mainstream publishers, while independently keeping my idealistic project on going. Here are some examples of my illustrations for a mainstream publisher. The editor asked me to use vibrant colors, cram the pages with images and draw the characters to appear cuter and chubbier.



In contrast, the following is my first self-published book, which received an honorary mention for publisher in BIB 2013. I made the artwork with collage and experimented with various materials. I also added a personal touch in the packaging for each customer. Even though the profit mar-



gin was extremely low, I was satisfied with the effort and results.

Aaron Randy

The following are two self-published picture books by Indonesian Illustrator Aaron Randy. The first book is an alphabet book titled *Fireee!*. This children's book genre is rarely made by local authors. The other book is titled *Was that*



a Wolf? in which he drawn the characters and environment as cookies. One particular aspect about these self-published books that makes them very unique and interesting is that the illustrator includes some gimmicks, such as board games and cookie cutters, to be sold together with the books. These gimmicks reflect the characters featured in the books.



©Aaron Randy

Chike Tania

Chike Tania is an emerging Indonesian illustrator who recently self-published her first picture book titled *Snugi and Snarl*. While children's book illustration in Indonesia is often associated with a highly contrasted and saturated colour pallet, she has proven that it is not always necessary. In fact, unique illustrations could come with a low saturation and limited colour pallet. Similar to the approach taken by Aaron Randy, she also produces various merchandises, such as stickers, backpacks and figurines, that features the characters in her book.



©Chike Tania

Alim Bakhtiar

The following artwork are taken from an illustrated novel by Alim Bakhtiar. This novel is currently being prepared for self-publication. As it is not well explored in the Indonesian children's book market, this genre is considered very risky. Thus, no mainstream publishers are willing to publish any illustrated novels. Nevertheless, Alim Bakhtiar was not taken aback and decided to self-publish the book.



©Alim Bakhtiar

Summary

In summary, Indonesian illustrators have a lot of potential to produce original and artistic artwork if they are given the opportunity and freedom to explore and express their creativity. However, most of the mainstream publishers impose a high pressure to these illustrators to follow a particular illustration style that is considered highly profitable at the moment. Self-publishing provides a means to maintain the originality and uniqueness of the illustrations without being dictated by the mainstream publishers. Some Indonesian illustrators have been able to successfully self-publish their books and gain international recognition, while others have just started. Nonetheless, the successful examples of self-published books and small independent publishers have set the tone that it is possible to strive against the mainstream in children's book market.

Mingzhou Zhang

China

China in Picture Books
The China Picture Book Alliance



Background

With the fast economic growth in the past 40 years, China has grown into the world's second biggest economy. It has a population of 1.3 billion people with over 367 million young people under the age of 18. Furthermore, 3 years earlier, China has loosened its control of the famous ONE CHILD POLICY and more and more family will have their second child. The biggest population and the second biggest economy means this huge consumer market prepare the basis for all quality products including children's books especially picture books.

From 2006, when the 30th IBBY World Congress was held in Macau, Chinese young parents seemed to start to discover the beauty and yummy of picture books. Before that time, very few people understood and appreciated the artistic value of picture books.

However, in about recent 10 years, high quality picture books, especially those translated from western countries and from Japan and Korea, have been familiar with by young readers, writers and illustrators, experts, researchers and parents. Picture books have already become a fashion, quite unbelievable if we think it back to about 10 years ago.

He studied international affairs management at Shanghai International Studies University and then worked as a director of the Chinese film association for children and youth. He is the vice-president of the Chinese IBBY Section and actively promotes children's reading. He participated in organizing the International Forum on Children's Reading Culture and cooperated with elementary schools in research of children's literature, effective learning and reading promotion. He has intensified cooperation between the Chinese IBBY Section and Central IBBY as well as with other national IBBY sections. In 2016 he was Elected as Vice President of IBBY, a Chinese person holds this position in IBBY history for the first time. He believes that arts can save human souls, that international cultural and art exchanges can enhance mutual understanding and respect, can protect ecological environment and keep world peace.



As time goes by, enormous amount of picture book titles, good or bad, have been introduced into China. Some picture books have been selling so well, that each year, they sell about 1 million copies, so profitable that almost all publishers are buying rights to picture books, thus the royalties go up too quickly, sometimes, the advance payment has climbed up to 20000 US dollars for a single title. This impose a very heavy burden to Chinese publishers.

China made picture books

On the other hand, Chinese readers started to ask for more original quality picture books for cultural and traditional reasons. Parents hope to let their kids to learn about traditional Chinese culture contents, thinking of China with a continuous history of about 5000 years, it is not difficult to understand the internal needs for China made picture books.

Current status of picture books in China market:

- Pure foreign created picture books
- Pure Chinese created picture books

Mixed blood picture books in China, author Chinese, foreign illustrator or vice versa

In order to promote original Chinese picture books, many awards have been set up in China to encourage creation of picture books that are first published in China.

However, the result is not satisfactory enough. Awards are awards, they don't bring about production of books and big sale of books after they are published. There must be some more systematic and comprehensive way to bring China made picture books to a higher level.

Furthermore, from 2016 on, Exhibition of Illustrations of Bologna Book Fair and the Exhibitor of H. C. Andersen Awards winner illustrator have been so successful across China, that

more and more people are thinking of having Illustration Exhibition of BIB and of Namiconcours as well in the future.

It is under this situation, a brand new platform is going to appear in China: that is

- China in Picture Books – China Picture Book Alliance

Initial Membership of the alliance:

- Over 31 Professional children's book publishing companies in China
- China Publication Research Institute, an professional research body for publishing industry
- Frankfurt Book Fair
- Central Academy of Fine Arts of China
- Beijing Municipal Government
- CBBY (Chinese Section of IBBY)
- Corporate structure
- Advisory Committee (national and international)

President of the Alliance: By a world famous and professional expert on children's books. He/She will be responsible for:

- Calling for conventions
- Participate in key events
- Coordinating international resources

Secretariat of the Alliance: Administrative functions

Executive teams:

- Research & Development Team (Online and offline)
- Sales and Marketing Team
- Branding Team

First phase:

Setup of the China Picture Book Alliance, select an advisory



body and a president, a secretariat, at this phase, the alliance is purely a non profit organization.

Second phase:

Turning the alliance into an entity that will have sustained, high efficient operational publishing platform with broad international vision on children's contents.

Finding an appropriate location in Beijing and having a physical R&D Base.

Off-line R&D team:

10-20 Chinese editors who are with sufficient communicative competence and international vision. In order to have deeper understanding of international markets, several overseas editorial team in other countries, especially in Europe and US, is also under consideration. Chinese editors will have instant online communications with their overseas colleagues on wechat (a very convenient social media) and so on so force.

Soliciting illustrations from worldwide for Chinese stories. A very successful example is the book entitled a Feather, written by Cao Wenxuan from China, illustrated by Roger Mello from Brazil. After the book was published in 2013, both creators got the H. C. Andersen Awards, Roger Mello as an illustrator in 2014, and Cao Wenxuan as an author in 2016. Copy rights of this title has been sold to more 10 different languages, quite a shining example for 'mixed blood' picture books.

Copy rights:

Setting up brand new award called China Picture Book Awards to award all new books to be published on China, the Alliance will get the rights and find a member publisher

to publish the works of award winners in the Chinese version, and develop into other forms of products if appropriate. Or sell rights to international markets through its own international channel including but not limited to the IPR online platform under Frankfurt Book Fair, China Book International (a national initiative for bring Chinese books to the world market), and IBBY national sections' publisher members.

Regular exhibition on major international book fairs: Frankfurt Book Fair, Bologna Book Fair, BIBF (Beijing International Book Fair)

Objective:

With stories from China, traditional or newly created, with contents from China or about China, every year, about a thousand titles of original Chinese picture books to international market in about 10 languages.

With the involvement of investment, R&D, marketing, the setting up and maintenance of the valued brand name China Picture Books Alliance will be widely accepted home and abroad and generate sufficient benefits accordingly, thus the art value of picture books including illustrations and texts will be realized through commercialization.

Future:

If this China in Picture Books initiative prove to be successful, it may aspire another country in Picture Books, another and another, then Asia in picture books, Europe in picture books, Africa in picture books, America in picture books, and Oceania in picture books...and thus, a whole world in Picture Books concept will come into being.

If so, what a world that would be? And what a world of picture books that would be!

Hlavný sponzor



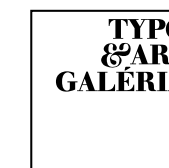
Partneri



Sponzori



BRATISLAVA - STARÉ MESTO



Mediální sponzori



:RÁDIO SLOVENSKO :RÁDIO REGINA
:RÁDIO DEVÍN :RÁDIO_FM
:RÁDIO SLOVAKIA INTERNATIONAL



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