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Program in Research of
Child and Youth Culture



The Shirley and Leslie Porter
School of Cultural Studies
The Lester and Sally Entin
Faculty of Humanities
Tel Aviv University

The 8th International Conference of
The European Network of Picturebook Research
Hosted by The Program in Research of Child
and Youth Culture, Tel Aviv University

Picturebooks in Time



Illustrations: Batia Kolton

3-4 October, 2021, Hybrid Conference
(Tel Aviv University & Zoom)

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Information & Registration

To register for the conference, please contact Tamar Neugarten, at picturebooks2021@gmail.com

For more information on the European Network of Picturebook Research, please contact Bettina Kümmerling-Meibauer, University of Tübingen, at bettina.kuemmerling-meibauer@uni-tuebingen.de

Illustrations: Ms. Batia Kolton

Graphic Design: Michal Semo Kovetz, TAU Graphic Design Studio

The European Network of Picturebook Research

The European Network of Picturebook Research was established during the first picturebook conference in Barcelona in September 2007. Since then, biannual picturebook conferences have been held in different European countries:

2007: New Impulses in Picturebook Research: Aesthetic and Cognitive Aspects of Picturebooks

At the University of Barcelona, organized by Teresa Colomer and Cecilia Silva-Díaz

2009: Beyond Borders: Art, Narrative and Culture in Picturebooks

At the University of Glasgow, organized by Evelyn Arizpe and Maureen Farrell

2011: History and Theory of the Picturebook

At the University of Tübingen, organized by Bettina Kümmerling-Meibauer

2013: Picturebooks as Meeting Places: Text, Image, Ideology

At the University of Stockholm, organized by Elina Druker

2015: Picturebooks, Democracy and Social Change

At the University of Gdańsk, organized by Malgorzata Cackowska

2017: Home and Lived-In Spaces in Picturebooks from the 1950s to the Present

At the University of Padua, organized by Marnie Campagnaro

2019: Verbal and Visual Strategies in Nonfiction Picturebooks

At the Western Norway University of Applied Sciences, organized by Nina Goga

The aims of these conferences are:

- a. To foster international picturebook research
- b. To promote young researchers who are focusing on the investigation of picturebooks
- c. To publish selected papers presented at the conferences through international publishers or in peer-reviewed journals.

The Program in Research of Child and Youth Culture at Tel Aviv University

The MA program in Research of Child and Youth Culture is a multidisciplinary program that provides students with a conceptual foundation in child and youth culture research and knowledge of this culture's various facets in their historical, social and contemporary contexts. The program includes the following areas of specialization: childhood and its place in society; histories of children and youth; institutions and their influence on the lives of youth; intergenerational cultural discourse including children's textbooks, literature, newspapers and television; and youth platforms of discourse, particularly digital media.

The program is the only one of its kind in Israel, and its faculty consists of renowned scholars who are pioneers in the field of childhood and youth studies.

For further information: https://humanities.tau.ac.il/child_culture/about_us

2021 Conference: Picturebooks in Time

The genre of picturebooks is universally recognized as a unique artistic platform that draws first-rate artists and an enthusiastic readership of all ages. At the same time, it is a relatively new artistic platform, intimately tied to the past two centuries, especially to the cultural and artistic challenges associated with modernism and postmodernism.

The 8th International Conference of The European Network of Picturebook Research focuses on the juncture connecting the dimensions of time and history with picturebooks, on three main levels:

- **The poetic level:** the discursive advantages of the picturebook genre in the construction of awareness of time and history; in clarifying terms such as life-span (birth, childhood, youth, adulthood, old age and death), seasons of the year, hours of the day and epochs, and of the tension between objective and subjective time.
- **The interpretational and cognitive level:** the cognitive impact of age on the way we read and understand the multimodality of picturebooks; the question of anachronistic or nostalgic readings of picturebooks.
- **The cultural-historical level:** milestones in the development of the picturebook genre in various cultures – its historical circumstances, histories of publication and acceptance; local and global changes; critical junctures and present directions of development; the examination of how the picturebook could serve as a historical document teaching us about the daily life and material culture of a certain time and place, its values, ideological beliefs, intergenerational relations and the cultural needs of the genre's writers and original readership.

Program

A large yellow bee is positioned above the letter 'g' in the word 'Program'. To the right of the word, three smaller yellow bees are flying. Below the word, another yellow bee is positioned below the letter 'a'.

DAY 1 | SUNDAY, OCTOBER 3RD | Hybrid Conference (Tel Aviv University & Zoom)

10:00-10:30

GREETINGS

Prof. Rachel Gali Cinnamon, Dean, The Lester and Sally Entin Faculty of the Humanities, Tel Aviv University

Prof. Galili Shahar, Head of The Shirley and Lesley Porter School of Cultural Studies, Tel Aviv University

Prof. Yael Darr, Head of The Program in Research of Child and Youth Culture, Tel Aviv University

Prof. Bettina Kümmerling-Meibauer, Founding member of The European Network of Picturebook Research, Eberhard Karls University of Tübingen

10:30-12:00 – **Session 1**

CHAPTERS IN ISRAELI PICTUREBOOK HISTORY

Moderator: **Yael Darr**, Tel Aviv University

The Early Israeli Picturebook and the Conflict between Ideology and Aesthetics

Giddon Ticotsky, The Hebrew University of Jerusalem

Representations of Time in Jewish Children's Prayer Books

Tali Berner, Tel Aviv University

Beyond the Yellow Badge: Reconstructing a Visual Memory of the Holocaust in Israeli Picturebooks

Rima Shikhmanter, Tel Aviv University

12:00-12:30 – **Coffee Break**

12:30-14:00 – **Session 2**

TIME AND PLACE IN PICTUREBOOKS

Moderator: **Rima Shikhmanter**, Tel Aviv University

A Tale of a City: The Changing Faces of Tel Aviv in 20th Century to 21st Century Picturebooks

Erga Heller, Kaye Academic College of Education

American Urbanization in the 1930s and 1940s: Looking at Virginia Lee Burton's Picturebooks through an Eco-critical Lens

Hadas Marcus, Tel Aviv University

In and Out of Time: Innocence, Loss and Nostalgia in Photography Books of Children in the Kibbutz

Ayala Amir, Bar-Ilan University and the Open University of Israel

Butterflies and Kites: Visual Subversion in Contemporary Palestinian Picturebooks

Loay Wattad, Tel Aviv University

14:00-15:00 – **Lunch Break**

■ 15:00-16:30 – **Session 3**

PICTUREBOOKS IN POST-WORLD WAR II ERA

Moderator: **Tali Berner**, Tel Aviv University

A Dark Shadow Behind the Cheerful Faces: Henryk Hechtkopf's Picturebook Illustrations

Hanna Lerner, Tel Aviv University

Hidden Modernism in East German Post-war Picturebooks

Bettina Kümmerling-Meibauer, Eberhard Karls University of Tübingen & **Jörg Meibauer**, Johannes Gutenberg University, Mainz

Matolek the Billy-Goat Goes to Jerusalem

Hubert Bilewicz & Małgorzata Cackowska, University of Gdańsk

'New Look' Aesthetics as Reflected in Polish Picturebooks of the 1950s-1960s, and its Contemporary Echoes

Anita Wincencjusz-Patyna, Eugeniusz Geppert Academy of Art and Design in Wrocław

16:30-17:00 – **Coffee Break**

■ 17:00-18:00 – **Session 4**

REVISITING THE PAST, IMAGINING THE FUTURE

Moderator: **Giddon Ticotsky**, The Hebrew University of Jerusalem

Children's Search Books: Illustrations as an Ideological Search Engine

Einat Baram Eshel, Beit Berl College and Levinsky College of Education

"One is Not Born, But Rather Becomes, a Picturebook": In the Garden and Elimyau

Ayelet Kohn, David Yellin Academic College of Education & **Rachel Weissbrod**, Bar-Ilan University

■ 18:00-19:00 – **Roundtable**

THE PRESENT AND FUTURE OF ILLUSTRATION IN ISRAEL

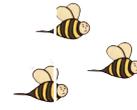
Panel headed by **Merav Solomon**, Bezalel Academy of Art and Design, Jerusalem

Participants:

Orit Bergman, Israeli illustrator and writer of Children's books, Head of Illustration Studies in the department of Visual Communication, Bezalel Academy of Arts and Design, Jerusalem.

Orna Granot, Associate curator of Illustrated Children's books, and Head of the Illustration Library, The Israel Museum, Jerusalem; Chair of the jury of the Israel Museum Ben Yitzhak illustration award for a children's book; Researcher and lecturer, Shenkar College for Art and Design, Ramat Gan, and Bezalel Academy of Arts and Design, Jerusalem.

Itamar Daube, Animator and illustrator, Head of the Illustration and Animation program in the Visual Communication Department at Shenkar College of Engineering, Design and Art, Ramat Gan.



DAY 2 | MONDAY OCTOBER 4TH | Virtual Conference (via Zoom)

10:00-11:30 – **Session 5**

PEDAGOGY AND PICTUREBOOKS

Moderator: **Nina Goga**, Western Norway University of Applied Sciences

Picturebooks as a Source for the Study of Language Beliefs and Attitudes in Aotearoa / New Zealand

Nicola Daly, University of Waikato

Transformation of ABC Books in Turkey: From Literacy Education to Hybrid Interaction

Ilgim Veryeri Alaca, Koç University, **Özen Nergis Dolcerocca**, University of Bologna & **Dilek Yördem**, Mimar Sinan Fine Arts University

Elsa Beskow's Picturebooks: A Holistic Approach to Children's Reading

Petra Băni Rigler, Pedagogical High School PH FHNW, University of Zurich

11:30-11:45 – **Coffee Break**

11:45-12:30 – **Session 6**

PORTUGUESE HISTORIES OF PICTUREBOOKS

Moderator: **Yael Darr**, Tel Aviv University

Portuguese Picturebooks and Their History: Cristina Malaquias' Books as Milestones of the Genre

Sara Reis da Silva, University of Minho, Braga

Contributions towards a Historical Approach of Picturebooks in Portugal: The Relationship between the International Classics and the National Novelties

Ana Margarida Ramos, University of Aveiro

12:30-13:30 – **Lunch Break**

13:30-15:00 – **Session 7**

PICTUREBOOKS AS PRIMARY SOURCES

Moderator: **Bettina Kümmerling-Meibauer**, Eberhard Karls University of Tübingen

Clothes in Croatian Mid-20th Century Picturebooks as Indicators of Ideological Change

Smiljana Narančić Kovač, University of Zagreb

"When Soldiers Died, Heroes Were Born": Picturebooks about the Yugoslav People's Liberation War

Svetlana Kalezić Radonjić, University of Montenegro

Don Milani and his Legacy in the Italian History of Education: Biographical Picturebooks as Primary Sources?

Chiara Malpezzi, University of Padua

15:00-15:30 – **Coffee Break**



■ 15:30-17:00 – **Parallel Sessions (Sessions 8 & 9)**

PUBLISHING HISTORIES (Parallel Session 8)

Moderator: **Jörg Meibauer**, Johannes Gutenberg University, Mainz

The Role of *Kodomo no Tomo*: A Pivotal Point in the History of Japanese Picturebooks

Cheng-Ting Chang, Sophia University, Japan

Astrid Lindgren's Seacrow Island from an Intermedial Perspective

Annette Almgren White, Jönköping University & **Helene Ehriander**, Linnæus University, Växjö

Digging in the Past of Writing Technology: Typewriter Typefaces in Contemporary Picturebooks

Katharina Egerer, Technische Universität Dresden

"Adventures in Slumberland": The Career of the Swedish Jon Blund

JoAnn Conrad, Diablo Valley College

HISTORIES OF INTERPRETATION (Parallel Session 9)

Moderator: **Tal Kogman**, Tel Aviv University

The Story of Little Black Sambo throughout Time and During Black Lives Matter

Carrie Anne Thomas, Ohio State University

Little Red Riding Hood and the Wolf City: New Times, New Fears

Ekaterina Shatalova, University of Glasgow

German Jacob, Yemenite Zechariah, and the Ukulele from the Green Island: Cultural Influences in the Process of Translating a Picturebook into Hebrew

Gila Danino-Yona, WIZO Haifa Academy of Design and Education

Visual (Re)Creations of Poems Over Time

Anne-Stefi Teigland, Western Norway University of Applied Science

17:00-17:30 – **Coffee Break**

■ 17:30-19:00 – **Session 10**

ARTISTS IN TIME

Moderator: **Marnie Campagnaro**, University of Padua

"A Melancholy Meditation on the False Millennium": Time, Nonsense, and Humour in the Works of Edward Gorey

Nikola Novaković, University of Applied Health Sciences, Zagreb

Excavating the Picturebooks of Tom Seidmann-Freud

Rachel Feldman, University of California, Santa Barbara

Timeless Picturebooks by Franciszka and Stefan Themerson

Elżbieta Jamróz-Stolarska, University of Wrocław

19:00-19:30 – **Closing words**

SUMMING-UP AND LAUNCHING THE NEXT CONFERENCE



Abstracts



listed alphabetically according to author



Astrid Lindgren's *Seacrow Island* from an Intermedial Perspective

Anette Almgren White

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Dr. Anette Almgren White is since 2017, employed as Senior Lecturer at Jönköping University, the Department of Language and Communication. Before that, she worked as Senior Lecturer at Linnaeus University (2012-2016). She completed in 2011 her PhD in Comparative literature with intermedial approach. She is involved in Teaching programs and in Creative writing and Creative writing of picturebooks.

Almgren White's research is connected to intermedial aspects of children's books, films and other media. She has written several articles and chapters about Lindgren's work and about picture books. She is also interested in learning practices inside and outside traditional learning environments.

Helene Ehriander

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Helene Ehriander is professor in the Department of Film and Literature at the Linnaeus University, Växjö, Sweden. She defended her thesis on Humanism and the View on History in Kai Söderhjelm's Historical Novels for Children and Young People, in Comparative Literature at the University of Lund in 2003. Ehriander was the project leader of The Linnaeus University project "The Book Dog and Astrid Lindgren" 2013-2016. Ehriander is currently writing a book on Astrid Lindgren as an editor at the publishing house Rabén & Sjögren and completing a study on Astrid Lindgren as an Swedish celebrity and icon. Helene Ehriander is research group leader of Childhood Research in Literature, Language and Learning (CHILL) and member of Linnaeus University Centre for Intermedial and Multimodal Studies (IMS) and Centre for Research on Teaching and Learning in School Subjects in Arts and Humanities (CÄHL).

Abstract

In our presentation we analyse how the chapter book *Seacrow Island* (1964 in Swedish), the original television series of the same name and the subsequent films have been reimagined as two new picturebooks illustrated by Maria Nilsson Thore (2019, 2020). We will discuss the artistic/didactic/considerations given to at once remaining respectful to the source material and to making the story an understandable and enjoyable experience for a new generation of readers.

Astrid Lindgren's works belong to Sweden's cultural heritage and many of her books have been translated into multiple languages and are read around the world. It is interesting to ponder which of Lindgren's books will live on as classics and what adaptations are required in terms of their content, language, style and form for this to happen. Here, it is also appropriate to consider what Göte Klingberg called medium-choosing adaptations, in order to give due consideration to how a story can maintain the reader's interest in a new millennium (Klingberg 1972: 95). Likewise, to observe the artistic deliberations involved in the illustrator's visualisations (Nikolajeva & Scott 2001: 41-60). In the context of children's literature, classics are often adapted works that are more or less reworked versions of the source material, whether originally intended for children or adults. Many of the works we now call classics would not have survived without this reworking (Ehriander 2015: 26-27). It is also striking that the story of *Seacrow Island*, the archipelago and the people who live there, is now being reworked for a younger readership in much the same way as many of Lindgren's other works, in keeping with the changing times and changes in reading habits over the half century since the first generation of children encountered the fictional world of *Seacrow Island* (Almgren White & Ehriander 2020).

Selected Bibliography

- Astrid Lindgrens bildvärldar* (ed.) Helene Ehriander & Anette Almgren White, Göteborg: Makadam 2019.
- "Ett litet djur åt Pelle" – en bilderboks relationer till *Vi på Saltkråkan*. Anette Almgren White & Helene Ehriander, *HumaNetten*, 2020, p. 231-255.
- "Pictures of Alma in Katthult: Emil's Mother the Writer in an Intermedial Light", LP Publishing Contemporary Literary Criticism series: Astrid Lindgren, to be published 2021.

In and Out of Time: Innocence, Loss and Nostalgia in Photography Books of Children in the Kibbutz

Ayala Amir

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Open University of Israel
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Dr. Ayala Amir earned her Ph.D at the Hebrew University of Jerusalem, where she has taught for many years. She currently teaches at the Department of Comparative Literature at Bar Ilan University and in the Open University of Israel. Her book, *The Visual Poetic of Raymond Carver* (Rowman & Littlefield) was published in 2010. She has also published articles on modern and postmodern fiction, and the interconnections between literature and the visual arts, as well as chapters on literary criticism, narratology and Great Books for the Open University courses.

Abstract

According to Jenifer Green-Lewis, nostalgia is inherent in the event of photography as it frames a moment in the present while transforming it into a past longed for in the future. According to Eynel Wardi, nostalgia, as opposed to the Freudian melancholy, is an affect which enables representation by acknowledging loss and containing it in the very experience of the object. These insights into the nature of photography and nostalgia frame my discussion of a genre defined by nostalgia and its special time-structure – photographed books for children.

From its early days, photographs of children in general (Higonnet) and the genre of photographed fictions (Kümmerling-Meibauer), produced a nostalgic image of childhood in an era already conquered by modernization. The nostalgic affect works both in the representation of space – an Edenic image of nature already shadowed by its demise, and of time – an image of childhood imbued by the “looking backward aesthetics” (Bartholnyes) – under the sign of loss.

The talk focuses on photography books of children in the Kibbutz. Created by Israel’s leading photographers as well as amateur, local photographers, these books embody the vision of childhood in a rural parentless environment protected from the fate of the Oedipal fall and the perils of a changing society. I suggest that documenting these children in a fictional format, photographers and writers, pictures and words cooperated in creating an image of childhood situated on the border between nature and culture, imagination and reality, utopia, and its realization in history.

Selected Bibliography

- Bartholnyes, Gil. “The Instant Past: Nostalgia and Digital Retro Photography.” *Media and Nostalgia: Yearning for the Past, Present and Future*, edited by Katharina Niemeyer. London and New York: Palgrave Macmillan, 2014. 51-56
- Green-Lewis, Jennifer. *Victorian Photography, Literature, and the Invention of Modern Memory: Already the Past*. New York and London: Bloomsbury, 2017.
- Higonnet, Ann. *Pictures of Innocence. The History and Crisis of Ideal Childhood*. London: Thames and Hudson, 1998
- Kümmerling-Meibauer, Bettina. “Lost in Nostalgia: Images of Childhood in Photo Books for Children.” *Reinventing Childhood Nostalgia: Books, Toys, and Contemporary Media Culture*, edited by Elisabeth Wesseling. London: Routledge, 2018. 154-168.
- Wardi, Eynel. *Once Below a Time: Dylan Thomas, Julia Kristeva, and Other Speaking Subjects*. New York: SUNY Press, 2000.

Elsa Beskow's Picturebooks: A Holistic Approach to Children's Reading

Petra Bäni Rigler

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Switzerland

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Petra Bäni Rigler, PhD, studied Scandinavian Studies and Art History at the University of Basel. As a researcher in the *Project Material Poetics in Scandinavian children's literature* of the University of Zurich, founded by the national research foundation, she finished with a PhD about Elsa Beskow's work under the title *Bilderbuch-Lesebuch-Künstlerbuch. Elsa Beskows Ästhetik des Materiellen* (2019). Bäni Rigler is a lecturer at a pedagogical highschool (PH FHNW) and at the University of Zurich where she teaches (Scandinavian) children's literature and its didactics.

Abstract

Elsa Beskow (1874-1953) played a key role in shaping the history of the Swedish and even international modern picturebook. With designing over 40 picturebooks, a reading book and several tales, she is uniting Ellen Keys' reformist pedagogical and philosophical ideas with knowledge of art history and art practices of her time (Bäni Rigler 2019, Nix 2002). Using new printing technologies such as mass and colour printing, she creates picturebooks of an extremely high quality for all Swedish children. Her deep understanding of the child is reflected in her books and relates to the design and material aspects such as colours, choice of paper, format, and typography. Consequently, she has pioneered the art to teach children reading and writing by fusing pedagogy and art. A particularly good example of this can be seen in her own reading and writing book for the Swedish primary school *Vill du läsa?* As strong as her impact on her following generations of authors and illustrators such as Astrid Lindgren and Lennart Hellsing was, as much her picturebooks also changed during the time concerning transmission and design. Hence, a question which arises is: what happens to old picturebooks in the chain of editors, press and bookmarket and which impact do changes in design have on the reader and the reading?

In this paper, I would like to discuss the book- and reading history, considering state-of-the-art in materiality research (Druker 2008, Müller-Wille 2018, Bäni Rigler 2019, Hubli 2019, Field 2019, Schmitz-Emans 2020, Källström 2020), and to question to which extent newer picture book editions still are conforming to the "original"? Which impact does these research insights of old picture books have on present design, didactics, and desire of the reader, teacher, librarian, and parents to find an attractive picturebook?

Selected Bibliography

- Bäni Rigler, Petra (2019): *Bilderbuch – Lesebuch – Künstlerbuch. Elsa Beskows Ästhetik des Materiellen*. Narr: Tübingen.
- Druker, Elina (2008): *Modernismens bilder: Den moderna bilderboken i Norden*. Makadam: Göteborg.
- Kümmerling-Meibauer, Bettina; Meibauer, Jörg (2019): *Picturebooks as objects?* In: *Libri & Liberi*, 8 (2): 257–278
- Müller-Wille, Klaus (2017): *Sezierte Bücher. Hans Christian Andersens Materialästhetik*. Willhelm Fink: Paderborn.
- Källström, Lisa (2020): *Pippi mellan världar. En bildretorisk studie*. Lund.



Children's Search Books: Illustrations as an Ideological Search Engine

Einat Baram Eshel

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Dr. Einat Baram Eshel is a senior lecturer in Hebrew literature and Children's literature at Beit Berl College and Levinsky College of Education, Israel, and the head of the Yemima Center for the Research and Teaching of Children's and Youth Literature at Beit Berl College.

Dr. Baram Eshel has been involved in academic teaching for more than two decades. Her areas of expertise are two: Hebrew literature in the period of the enlightenment, and the theory and poetics of Hebrew children's literature.

Dr. Baram Eshel has published two scholarly books (2001, 2011) and a selection of articles in her field of expertise, and edited *A Small World – A Journal for the Study of Children's and Youth's Literature* (2007-2014). Her third book, dealing with Hebrew children's literature in the postmodern era, is now in preparation.

Abstract

Wimmelbuch (Wimmelbooks) have their roots in the ancient, medieval painting of Hieronymus Bosch and Peter Brueghel the Elder. The name is derived from the German word *Wimmeln*, which means “group” or “many,” and indicates their character. These are books whose illustrations are teeming with minuscule visual details – humans, animals, objects, landscapes, and surrounding details. This type of book does not necessarily belong to children's literature. However, the Search-and-Find children's books were derived from it. These are Picturebooks in which the illustrations have an exclusive role (or, at the very least, primary, when compared to text).

In my lecture, I will map out the contemporary Search-and-Find Books currently found on children's bookshelves in Israel, and point out the changes that have occurred in the genre since the last quarter of the 20th century. As early as the 1990s, the uncontrolled, spontaneous search that characterized these books in the past was converted in such a way as to encourage cognitive development by directing the child's wandering gaze. The most renowned of such “guided” Search Books are Martin Handford's *Where's Waldo?* Books, which challenge the reader's patience, determination, and observation skills. However, In the 2000s the genre has gradually been exploited to promote a variety of contemporary agendas, such as sustainability (e.g., Graem Base, *The Waterhole*, 2001), identity and heritage (Barbara McClintock, *Adèle & Simon*, 2006), and multiculturalism (Racheli Shalev, *Only in Israel*, 2017).

What is left of the playful reading of books brimming with intriguing details? To what degree is it possible to establish independent narratives in these books in light of the built-in search challenges that characterize them? What in these works meets the postmodern intentions, and how does it reconcile with their didactic message? These questions will be discussed in my lecture, which shall present three sub-genres of popular Search Books in Israel.

Selected Bibliography

- Rémi, C. (2011). “Reading as Playing: The Cognitive Challenge of the Wimmelbook.” In E. Kümmerling-Meibauer (Ed.), *Emergent Literacy: Children's Books from 0 to 3* (115-139). Benjamins: Amsterdam.
- Sabine, M. (2014). “Aesthetics of Childhood: The Visual Art of Rotraut Susanne Berner.” *Bookbird: A Journal of International Children's Literature*, 52(4), 113-116.
- Thiede, R. (2019). “Synesthetic Entrainment in Interactive Reading Sessions of Children's Books.” *Children's Literature Association Quarterly*, 44(4), 381-400.
- Zadra, S. (2017). “Wordless Picture Books beyond School Boundaries: Visual Bridges toward Family-School Partnerships in Education.” *Proceedings* 1, 1-9.

Representations of time in Jewish Children's Prayer Books

Tali Berner

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Dr. Tali Berner teaches at the Program for the Research of Child and Youth Culture, Tel Aviv University, Israel. She is a historian of early modern Jewish history, interested, in particular, in the history of children and childhood and the family. Her Current research focuses on youth culture in early modern Jewish communities. Her book "In their Own Way: Children and Childhood in Early Modern Ashkenaz" was published in 2018 by the Shazar Center publication in Hebrew. She is the co-editor (with Lucy Underwood) of "Children, Youth and Religious Minorities in Early Modern Europe", Palgrave, 2019.

Abstract

Illuminated children's prayer books is a popular genre among Jewish children of all denominations. Often targeted at preschool children, illustrations and photographs play a central role in these prayer books, distinguishing them from those intended for an older audience, and thus they can be described as picturebooks. The accessibility of print contributed to this diverse genre, that includes prayer books that use illustrations alongside others who use photographs. Some prayer books were designed for small, intimate communities, often homemade, depicting local children, but others are targeted towards larger audiences, often produced by religious authorities or major publishers.

In this lecture I would like to discuss how time, and in particular times of the day and seasons of the year are depicted in this genre. Time is an essential aspect of Jewish prayers. As in other religions, time is divided between the sacred and the profane. Not only there are different prayers for morning, noon and evening, these prayers need to be recited during very specific times of the day. Special prayers and rituals evolve around the seasons of the year. Depiction of these moments, and stressing the importance of temporality to Jewish ritual are, therefore, a main concern of authors of children's prayer books. In depicting time, I argue, the compilers of these books have an opportunity to represent nature and the outside world, while contrasting it with the cultural and religious constructs of time. In particular, I will discuss depictions of the natural in the Israeli-Zionist context, thus looking at the junction of nature, religion and nationality in Jewish children's prayer books published in the first two decades of the 21st century.

Selected Bibliography

- Laura Arnold Liebman, "Children, Toys and Judaism", Anna Strhan, Stephen G. Parker and Susan Ridgely (ed.), *The Bloomsbury Reader in Religion and Childhood*, 2017, 299-306
- Silvia Evangelisti, "Learning from Home: Discourses on Education and Domestic Visual Culture in Early Modern Italy", *History* 98, 2013, 663-679
- Tali Berner, "Jewish Children and Domestic Devotion in Early Modern Illustrations", *Childhood, Youth and Religious Minorities in Early Modern Europe*, edited by Tali Berner and Lucy Underwood, *Palgrave Studies in the History of Childhood*, Palgrave Macmillan, 2019, 43-74.



Matolek the Billy-Goat goes to Jerusalem

Hubert Bilewicz

University of Gdańsk, Poland
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Hubert Bilewicz PhD, is an art historian. He graduated Warsaw University (art history), Nicolaus Copernicus University in Toruń (museology). He currently works at the Institute of Art History at the University of Gdańsk. His research centers on modern visual culture, the history of architecture and design in the 20th century. He has authored a number of publications, including *Between Nationalism and Modernity: Discussing Folk and Vernacular Traditions in Polish Industrial Design in the Years 1890-1989* [with J. Friedrich], "Centropa. A Journal of Central European Architecture and Related Arts" Vol. 14 – 2014, issue 3, pp. 228-246.

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Abstract

Habent sua fata libelli (books have their destiny). We shall focus on one of the earliest and most popular Polish picturebooks: the adventures of *Matolek the Billy-Goat* (one of the first and most famous Polish comics books, created in 1932-1933 by Kornel Makuszyński (story) and Marian Walentynowicz (art)). Popular since its creation until today, it has become an iconic classic and an important part of the canon of Polish children's literature.

We shall pose questions concerning the presence of the book in Palestine before the Second World War (together with the waves of Jews migrating from the area of the Second Polish Republic); as well as its reception during the IIWW (in connection with the presence of Polish refugees in Jerusalem and the functioning of the educational life of the Polish refugees).

We shall also address the reception of the book in post-war times (in particular during the first years after the establishment of Israel), which will be based on an analysis of the existing documents and the recorded recollections. We shall put forward a thesis that the identification with the figure of the Billy-Goat (being perhaps a paraphrase of the Legend of the Wandering Jew) fitted the common experience of all the 20th century migrants (immigrants, war refugees, escapees and outcasts), becoming a supranational figure of the utopian search for the imagined Promised Land.

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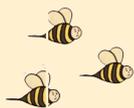
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The Role of *Kodomo no Tomo*: A Pivotal Point in the History of Japanese Picturebooks

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Abstract

The combination of words and pictures in Japanese storytelling has a very long and rich history. This traces back to the 8th century and the oldest known picture-scroll in Japan. In the 1910s and 1920s, as western ideas about childhood spread into Japan, several important multi-coloured picture-magazines for children were established. The 1950s marked a significant era—not only were many classic western picturebooks translated and published, but some classic Japanese picturebooks started to appear. Many were translated into other languages and are still widely read in Japan.

Kodomo no Tomo [Friends of Children], a monthly picturebook series launched by Fukuinkan Shoten in 1956, played a pioneering role. The series editor, Tadashi Matsui, was a crucial figure in developing and shaping the modern Japanese picturebook. This paper uncovers the role *Kodomo no Tomo* played in the history of Japanese picturebooks. Its birth, transition and influence are considered and explored, specifically, through analysis of selected picturebooks in the series and through consideration of the historical and cultural norms of that time.

In conclusion, the strong Japanese tradition of the visual in storytelling, combined with translated children's picturebooks from the West, paved the way for the ground-breaking picture-magazine, *Kodomo no Tomo*, which in turn led to the production of original contemporary Japanese picturebooks and the development of the picturebook as an indispensable part of Japanese children's literature.

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“Adventures in Slumberland”: The Career of the Swedish Jon Blund

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JoAnn Conrad is a folklorist and professor of history and anthropology. Her current research projects concern Swedish women illustrators and writers of children’s books in the early twentieth century and their role in identity formation, as well as a larger work on the epistemology of the Fairy Tale. Her most recent work includes guest editing a special issue of *Narrative Culture* entitled “Containing Women: Entanglements of Genre and Gender;” and a piece on Swedish Women’s Networks in the new collected edition *Modern Women Artists in the Nordic Countries, 1900-1960*.

Abstract

With a minimal number of visual clues, particularly his umbrella and stocking cap, Jon/John Blund is a recognizable character in Sweden. The embodiment and bearer of sleep-inducing stories at bedtime, he has been (mistakenly) identified as the Swedish equivalent of H. C. Andersen’s Ole Lukøje (1841), with whom he shares some elements, and also with a more generalized “sandman” character. But these associations efface the particularly Swedish nature of Jon Blund which is revealed in a complicated publishing history – one which is emphatically tied to the visual.

This project retraces the visual incarnations of Jon Blund from illustrated translations of Andersen in the 19th century; to early Swedish picturebooks; to 20th century serialized comics and picturebooks; to commercial products such as dolls, interior decorations, and other material objects of mid-20th century; to serialized TV programs. Contemporary understandings of Jon Blund are not only the result of the condensed and partial residual of these historical manifestations, but also are a consequence of the increasingly visual aspect of the character. Jon Blund provided a visual scaffolding onto which additional elements were added and removed, reflecting contemporary sensibilities.

In reconstructing the specifics of the publishing history attendant to the character of Jon Blund, I look to his images and narratives to provide a window into larger social changes. From the first translation of Ole Lukøje as Jon Blund, to subsequent renditions, variations, and conflation with other characters, such as with the East-German Sandman series of the late 1950s which was adapted into the Swedish context in the early 1970s, Jon Blund has served as a mechanism to “indigenize” various stories and characters to ultimately reflect larger cultural discourses in Sweden throughout the 20th century.

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Picturebooks as a Source for the Study of Language Beliefs and Attitudes in Aotearoa/New Zealand

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Abstract

Te Reo Māori (TRM) is an indigenous language of Aotearoa/New Zealand and was given official status in 1987, alongside English; in 2016 New Zealand Sign Language (NZSL) was also given official status. While Aotearoa/New Zealand is a multilingual country (Royal Society of New Zealand, 2013), Māori and New Zealand Sign Language still struggle to be given space and value in everyday society. The presence of these languages in picturebooks published in New Zealand since 1987 offers a method of exploring and documenting the changing societal language beliefs and attitudes across a 34 year period. This is of particular importance because of the contribution of children's literature to developing language attitudes in child and adult readers (Daly, 2009; 2010). In this presentation Critical Content Analysis (Johnson, Mathis & Short, 2017) will be used in combination with a sociolinguistic lens called Linguistic Landscape (Landry and Bourhis, 1997) to analyse a sample of ten picturebooks published since 1987, showing how picturebooks reflect language beliefs and attitudes to official yet minority languages in an English-dominant society. Five picturebooks featuring TRM and English and five picturebooks featuring NZSL and English will be analysed in terms of the relative space and dominance afforded each language within each picturebook using a method developed by the author (Daly, 2019). In both cases, links to language status in law and education will be examined to explore the potential of picturebooks as a source for the study of language beliefs and attitudes.

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German Jacob, Yemenite Zechariah, and the Ukulele from the Green Island: Cultural Influences in the Process of Translating a Picturebook into Hebrew, and Temporal Influences of its Interpretation

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Dr. Gila Danino-Yona is a Senior Lecturer at the WIZO Haifa Academy of Design and Education. Her research focuses on critical analyses of children's literature. She is the author of *Good Girls: The Construction of Gender Relations in Canon Israeli Children's Literature* (Resling publishing house, 2017). Danino-Yona is also the Director of External Studies at the Academy of Design and Education. She previously served as the national coordinator of the Forum for Professional Development of Teachers in the Ministry of Education.



Abstract

During the formation of Hebrew children's literature, translating children's books from around the world into Hebrew was a widespread phenomenon, a trend that diminished with the growth of original Hebrew children's literature. As part of the translation process, a work is adapted to society, its culture, and its norms. This adaptation—In the Israeli context—was usually designed to protect children from controversial content and to educate them on what were deemed “appropriate” values (Weissbrod, 2007). “Appropriate,” in this context, should be read as representing the hegemonic ideological value system. This lecture will focus on the representation of Mizrahi Jews in translated children's books. It will discuss two books: The first, a translation of an 1826 German children's book. While the Hebrew translation does not indicate a year of publication, it is estimated it was published in the 1940s, around 114 years after its original publication. The second book is a Hebrew translation of a 1951 U.S. book, which was published in Israel 15 years later, in 1966.

The books were selected due to the centrality of ethnic issues introduced through the Hebrew translations, and the way in which they allow an examination of the inner-Jewish, ethno-hierarchical order. The lecture will examine thematic and visual changes that the story underwent in the process of its translation into Hebrew; stereotypical symbolism of various characteristics (Shenhav & Yonah, 2008) and the process of anchoring negative racial stereotypes in constructed physical difference, building on Toni Morrison's concept of “Africanism” (Morrison, 1992; Naveh, 1997); the way in which the principle of ‘the fiction of ethnic coherence’ (Sasson-Levy and Shoshana, 2014) is expressed in the translated works; and, finally, how the ethnic issue is presented and simultaneously concealed, forming a “dynamic of denial” (Bitton, 2011: 457) regarding the Mizrahi issue.

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Digging in the Past of Writing Technology: Typewriter Typefaces in Contemporary Picturebooks

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Katharina Egerer lives and works in Dresden, Germany. She is currently engaged as a scientific associate at the Technische Universität Dresden at the Chair of Primary Education/German. She is interested in research on typewriterart and (contemporary) picturebooks, her thesis has the provisional working title "Click.Clack.Bing – Die Schreibmaschine im zeitgenössischen Bilderbuch. Ein vielperspektivischer Blick im Kontext von Produktion(en) und Rezeption" [Click.Clack.Bing – The Typewriter in contemporary picturebooks. A multi-perspective view in the context of production(s) and reception]. Her master thesis focused on typewriters in artworks.



Abstract

Although the analog technology of typewriters is outdated and no longer part of children's everyday life, surprisingly, a lot of contemporary picture books integrate typewriters and/or their typeface. Using the distinctive typeface of a typewriter to design text could be considered as a retro-trend or seems to be motivated by a kind of nostalgia (cf. Salisbury 2017). Various digital fonts, imitating the imperfect look of characters once produced by mechanical typewriters, facilitate the integration of the typewriter typeface in picture books. Features of digital design have "influenced the semiotic potential of typography" (Pantaleo 2014: 147). Accordingly, typography with its typeface selection is perceived to be very important as an aesthetic category interacting with image and text. The choice of a certain font affects the content and opens up different possibilities for interpretation. Therefore, typography as a socially and culturally shaped resource signifies something and supports, amplifies, extends or irritates construction of meaning. According to social semiotic theory, typography is seen as a "mode" (Serafini/Clausen 2012: 3), while picture books could be defined as multimodal texts. "As the merging of pictorial and verbal text has become increasingly commonplace, more [...] artists have taken control of the overall design of the page" (Salisbury 2020: 97) including typography. Against this background, the paper explores, based on a picturebook analysis, in which contexts the typewriter typeface is used in various picturebooks and which meaning it unfolds (cf. Staiger 2019). Due to the fact that the integration of typewriter typefaces isn't a singular phenomenon limited to the European area picturebooks from different countries are considered in the analysis.

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Excavating the Picturebooks of Tom Seidmann-Freud

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Rachel Feldman is a doctoral candidate in Comparative Literature specializing in Translation and Writing Studies, at the University of California, Santa Barbara. She is finishing her dissertation, which considers intergenerational collaborations, intersemiotic translation, and the role of heritage languages, focusing upon Children's Literature and Jewish Literature in English, Hebrew, German, French and Yiddish. Her scholarly presentations and writing consider issues of postmemory, imaginary landscapes, and aesthetic and ethical entanglements in children's literature, literature and poetry of the Shoah, and narratives of displacement and migration. She is also the founding editor of the UCSB graduate journal *Exchanges* at the GCLR.

Abstract

My paper examines the work of author-illustrator Tom Seidmann-Freud within the historical and cultural circumstances of the Hebrew publishing industry in Berlin during the 1920s, paying particular focus to the visual materiality and symbolic interplay of text and image. Seidmann-Freud is often referenced in ways that situate her as an anomaly, a young woman who dressed as a man and wanted to be called "Tom"; a tragedy, a wife and mother who died of anorexia; or as adjacent to a group of famous Jewish intellectuals: her uncle Sigmund Freud, flatmate Gershom Sholem, friend Walter Benjamin, and business-partner Hayim Nahmun Bialik. This paper seeks to reposition the andocentric narratives surrounding her work, illuminating how Seidmann-Freud – a woman author, illustrator, editor, and publisher – exemplified the image of the androgynous, insouciant, and liberated Weimar woman of the like made famous by Otto Dix. This paper seeks to address a gap in critical scholarship paid to her innovations to children's literature and the picturebook genre. In this paper, I examine two examples of picturebooks produced by Seidmann-Freud that feature an interplay of word and image through particular placement of human and animal figures within their textual surroundings: *Sefer Ha-Otiyot* (Book of Letters), an unpublished 1920 project with S.Y Agnon and Zalman Schocken, and *Das Zauberboot* (1929, *The Magic Boat*), one of two avante-garde, moveable books. Through a variety of critical and theoretical lenses – feminist, postmodern, and queer – this paper engages in a literary archaeology in order to re-examine Seidmann-Freud's aesthetic innovations as evocative of the *Neue Sachlichkeit*, or "New Objectivity", movement that emerged in 1920s Weimar Germany, as well as her partial anonymity, including the conspicuous omission of her illustrations and mention of her intellectual and artistic labor from the recent release of *Sefer Ha-Otiyot* by Schocken Publishing.

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A Tale of a City: The Changing Faces of Tel Aviv in 20th Century to 21st Century Picturebooks

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Abstract

Studying cities and urban landscape illustrations in children's picturebooks may reflect concepts of mode de vivre, nationality, or history (Goga & Kümmerling-Meibauer, 2017; Heller, 2021; Mallan, 2012). Reading and viewing those illustrations help the young readers to become familiar with their past and present society, nation, and history.

This paper focuses on the visual representations of the 'First Hebrew City' (Tel Aviv) in Modern Hebrew children's picturebooks from the early 20th century till the present and analyses their illustrations from cultural studies perspective.

The analysed corpus includes the works of many artists and illustrators, among them Peretz Ruschkewitz, Eliska Kantorová, David Gilboa, Nahum Gutman, Arie Navon, Danny Kerman, Yossi Abulafia, Liora Grossman, David Polonsky, Roni Pahima, Lena Guberman, Zoya Cherkassky, and Ovadia Benishu.

The aim of the paper is to compare the visual interpretations of Tel Aviv within Israel picturebooks to its ideological visionary (historical documentation of the creation of the Hebrew City), to touristic imagery (the city's popular sites and buildings), and to demonstrate the ambivalent value of urbanism in picturebooks of the newly born state of Israel in comparison to contemporary picturebooks.

The paper studies the similarities and differences among the illustrations and examines the changing imagery of illustrated Tel Aviv, within three contexts: (1) modern and contemporary Hebrew/Israeli culture; (2) Zionism; (3) the current multi-cultural/international nature of the city.

Although the international nature of the city becomes clearer in the 21st century picturebooks, some Zionist, iconic and anachronistic characteristics are still widely used and serve as forms of identification of the city, as the blue-and-yellow colour scheme; certain local trees and neighbourhoods' gardens; window shutters and open balconies; and the Bauhaus style, thus enabling the young readers to recognize the changing Hebrew City both in old and new picturebooks.

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Timeless Picturebooks by Franciszka and Stefan Themerson

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Abstract

The interwar period was not only the time when Poland appeared again on the map of Europe, but also a period of its intensive scientific, cultural and artistic development. New artistic trends began to reach Poland, and they had a strong influence on Polish art. The 1920s saw the emergence of avant-garde movements, and innovative trends in content and form also made their mark in children's literature and books. These works were ahead of their time, advanced and progressive (*Children's Literature and the Avant-Garde* 2015). The Polish avant-garde was largely created by artists of Jewish origin, and among its representatives in the field of children's works, Franciszka and Stefan Themerson deserve special attention (Gromadzka 2019). Children's books were one of the fields of activity of this artistic couple (alongside experimental films or running their own publishing house), and although they did not win critical acclaim in the initial stage, they set new directions in book design for young readers in Poland (Wróblewska 1988). Their publications were distinguished by the innovation both in their textual (for which Stefan was responsible) and visual layer of which Franciszka was the author. The Themersons' goal was for their books to be not so much bestsellers but, as they called them, bestlookers. The artists sought to integrate word and image, to achieve a coherent visual message, and in doing so became precursors of intermedia narration (Śniecikowska 2018). The Themersons' picturebooks have proven to be so original and timeless that in recent years they have been reissued in both traditional and digital forms, which has allowed them to expand and multiply the potential of their avant-garde projects. In my presentation, I will use selected examples to illustrate the ideas, solutions, and strategies employed in the picturebooks of this avant-garde couple.

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“When Soldiers Died, Heroes Were Born”: Picturebooks about the Yugoslav People’s Liberation War

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Svetlana Kalezić-Radonjić was born in 1980 in Podgorica, Montenegro. By education, she has a Ph.D. in literature, and by avocation, she is a poetess who actively publishes her work since she was fifteen. She works at University of Montenegro as Assistant professor of Literature for children and youth. She published seven individual books of poetry and she is a winner of many literary awards. She is author of more than hundred proceedings, articles and papers and the author of study *Oblak nad Kamenim vratima: Umjetnost riječi Ivane Brlić-Mažuranić*.

Since her doctoral thesis deals with Montenegrin novel for children and youth during the first 25 years of existence of the genre (1953 to 1978), she is currently working on the period from 1979 to 2003, which completes the half a century whole. She is particularly interested in authors that deal both with adult literature and literature for children and youth, as well as where they overlap, touch or bypass.

Besides writing poetry, prose and literary critics, she is also a rock musician and member of Center of young scientists in MASA (Montenegrin academy of sciences and arts), of Croatian Association of Researches in Children’s Literature (CARCL) and member of European Network for Comparative Literary Studies (REELC/ ENCLS). She is founder and executive director of Institute for Children’s and Youth Literature (Podgorica, 2014).

Abstract

Although during the 1940’s and 50’s in Yugoslavia the ideological control was obvious and omnipresent, even in children’s literature, in late 80’s, during the decline of socialism, there appeared an unlikely series of 18 picturebooks about the people’s liberation struggle during the Second World War. Such historical picturebooks were to introduce to young readers the most significant events of the revolution, but also the sacrifice and the heroic deeds of its protagonists. Having in mind that the picture book is recognized as the means to include small children in the ideology of our culture (Nodelman, 2013), in the paper we analyze the way the ideology of Yugoslav culture was presented in the picture books, both verbally and visually. The more in-depth analysis shows that these texts (despite the fact that some of their authors were prominent Yugoslav writers for children – Ahmet Hromadžić, Duško Trifunović, Stevan Bulajić, Ismet Bekrić...) mostly aim to create political subjectivities of little readers. However, they are visually very interesting (they were created by the awarded authors, such as Nusret Pašić, Živojin Kovačević, Bosa Kićevac, Marko Krsmanović, Radoslav Tadić...) for the variety of techniques used, which range from naïve art, to collage, to pop-art. In the final part of the paper I draw the conclusion about the potential effect of such an unusually verbal and visual combination on young readers.

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“One is Not Born, But Rather Becomes, a Picturebook”: *In the Garden* and *Elimyau*

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Abstract

Our purpose is to show that a verbal text which has an independent existence can acquire the features of a picturebook in which meaning is embedded in the words, the images and their interrelations (Painter et al. 2013; Nodelman et al. 2019) once an illustrator steps in, even after a long time.

The case-studies are Shaul Tchernichovsky's *In the Garden* (2012), illustrated by Liora Grossman, and Yehonatan Geffen's *Elimyau* (2018), illustrated by Ilana Zeffren. *In the Garden* is a collection of poems written by a major representative of Hebrew romanticism in the first half of the 20th century. The organic unit of words and illustrations has only been created once Grossman has added her interpretation, which includes: (1) Maintaining the basics of the poet's romanticism – his love of nature and childhood. (2) Bridging the gap between the poet's world and language and our own by incorporating elements from modern Hebrew culture. (3) Reflecting in her illustrations the poet's biography – his immigration to a homeland which remains foreign.

Geffen's story is about *Elimyau*, a lonely man, whose garden – a variation on the garden in “The Selfish Giant” (Wilde 1997) – is gradually filled with cats. The story combines social criticism with dark elements – a human being turns into an animal as in “Metamorphosis” (Kafka 1974). Zeffren's intervention includes: (1) Incorporating the genre of comics, thus creating “a fusion text” (Evans 2013). (2) Referring to her personal and artistic world with its subversive elements, familiar to Israeli readers from her works as a comics artist. (3) Inserting allusions to Hebrew culture, including Geffen's oeuvre. (4) Translating cat speech into human language.

These works show how the encounter between artistic worlds separated by style, genre and even time can produce new meaningful creations, in which words and images are inseparable.

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Hidden Modernism in East German Post-war Picturebook

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Abstract

Based on the expressionism debate in the Moscow exile magazine *Das Wort* (1937/38), the model of socialist realism was directed against the artistic avant-garde movements of the 1920s and 1930s. Accordingly, avant-garde movements such as expressionism and surrealism as well as modernist art forms such as montage and abstraction were rejected. Corresponding works of art fell victim to the verdict of formalism. At the same time, formalism was said to oppose the educational role of art (Dobrenko 2011). This debate continued after the end of World War II, particularly in socialist states such as the German Democratic Republic (henceforth GDR; founded in 1949) that was guided by the political and cultural program of the Soviet Union. Driven by the desire to establish a socialist national literature, many official cultural representatives of the GDR saw socialist realism as the only way to achieve this goal. On artists' congresses and party conventions they proclaimed socialist realism as the core cultural heritage.

This dispute also affected East German children's literature. Children's books, including picturebooks, had to follow the maxims of socialist realism. If not, they were not given official licenses to print (Steinlein et al. 2006). However, despite these restrictions and official announcements, references to modernist art can be recognized in the realm of picturebook illustration at the beginning of the 1950s and thereafter. This is what we call "hidden modernism". Drawing on a number of sources, such as graphic design, poster art, caricature, photomontage, animation film and international post-war art, picturebook artists gave their products an international, modernist look while the picturebook texts more or less followed the demands of socialist realism, for instance, showing positive "socialist" characters and role models. Yet, even with respect to the content of pictures, modernism (e.g., concerning the depiction of interiors and architecture) is not totally ruled out. Moreover, we find progressive (or "radical") attempts at representing the world from the child's perspective (Kümmerling-Meibauer and Meibauer 2021).

Focusing on several GDR picturebooks from the 1950s to the beginning of the 1960s, and comparing them with international modernist picturebooks and art addressed to adults, our talk will carve out hidden modernism in GDR picturebooks. We will show that the illustrators strived for artistic solutions that followed the requirements of socialist realism and concurrently allowed them to introduce modernist traits. Hence, these picturebooks demonstrate that the picturebook makers regarded modernist art as a crucial part of national cultural heritage, long before the significance of modernist art was officially recognized by GDR authorities in the 1970s.

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A Dark Shadow behind the Cheerful Faces: Henryk Hechtkopf's Journey and Legacy

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Prof. Hanna Lerner is Head of the School of Political Science, Government and International Affairs at Tel Aviv University. Her research focuses mainly on comparative constitution making, religion and democracy, global governance and international labor rights. Her interest in history and art centers around the work of the painter, illustrator, film-maker, graphic designer, and activist, Henryk Hechtkopf. Lerner is the author of *Making Constitutions in Deeply Divided Societies* (Cambridge University Press, 2011) and coeditor of *Global Justice and International Labour Rights* (Cambridge University Press, 2016), *Constitution Writing, Religion and Democracy* (Cambridge University Press, 2017), and *Comparative Constitution Making* (Edward Elgar, 2019).

Abstract

The paper seeks to present central chapters in Henryk Hechtkopf's personal history and to situate his contribution to Israeli picturebooks within the vast scope of his rich artistic creation and activism, in Poland and in Israel, throughout the 20th century. Born in 1910 Warsaw Hechtkopf was part of the interwar flourishing Jewish and Yiddish artistic circles. After WWII, a Holocaust survivor, he played a central role in the heroic attempt to resurrect Jewish culture in Poland. Documenting the ruins of the war, as well as the lost cultures and communities, was a driving force behind his multi-dimensional artistic work, often described as a "true avant-garde," which also included film-making, graphic design, landscape drawings and surrealist paintings. He moved to Israel in 1957, as part of the Gomulka emigration, and successfully integrated into the emerging Hebrew picturebooks industry. He illustrated over 350 children's books during the 1960s-1990s, among them core curriculum textbooks for Israel's secular public school system and pre-school books, some of which have been printed in over 20 editions. Hechtkopf's illustrations are distinctive in their naïve style, didactic approach, historical precision and optimistic worldview. Having no children of his own, he viewed picturebooks as a central educational tool of Israel's future generations – in history, literature, art, Jewish heritage and love for the country. He is also one of the few Israeli illustrators who was equally popular among both secular and orthodox communities. Especially renowned were his drawings of biblical stories and the series of 120 booklets of *Tzadikim Stories* based on Midrash, Agada and traditional Jewish stories, published since the 1980s and are still vastly distributed in Jewish Orthodox and Ultra-Orthodox communities today. Hechtkopf's attempt to bridge across cultures, beliefs, historical periods and genres are a central part of his inspiring legacy.

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Don Milani and his Legacy in the Italian History of Education: Biographical Picturebooks as Primary Sources?

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Her dissertation *The little girl writer in children's literature* received a nomination at the Poesio Award (Bologna Children's Book Fair, 2020).

Recent publications: *Nativity figurines* (2020). In L. Todaro (Ed.), *Gianni Rodari. Incontri e riflessioni a un secolo dalla nascita*.

What food do we feed girls as artists upon? Food, artistic and gender equality in children's literature. *Ars Educandi* (in press).

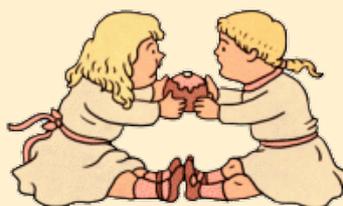
Abstract

After the Second World War, Italian schools are voted to re-educate the nation politically and socially. This process was also supported by innovative teacher-writers who created a new attitude towards childhood (Boero & De Luca, 2009:314-315). One of the most renowned figures is Don Lorenzo Milani, prior of Barbiana, in the Tuscany countryside, who, in 1955, started an innovative school for farmers' sons, opposing official pedagogical values. His unique experience is documented by *Lettera a una professoressa* (1967): As a result of collaborative writing, it condemned an educational system incapable of helping marginalized students. Hence, don Milani represented a key figure in Italian pedagogical history and in the running debate on ideological beliefs about education (Crescenza, 2020).

Following an historical perspective (Roghi, 2017), my paper aims to determinate if and how picturebooks can be used as primary sources to investigate Don Milani's personality. Based on the biographical studies and adaptation theory (Bjørlo, 2021), I will analyze episodes of Milani's life in three picturebooks (Silei & Massi, 2020; A. Milani, 2019; Ba & Pagliarini, 2014), comparing how the iconotexts reconstruct his words and actions. Thus, the study will discuss whether the selected books succeed in conveying an historically accurate view of this multifaced figure.

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American Urbanization in the 30s and 40s: Looking at Virginia Lee Burton's Picturebooks through an Ecocritical Lens

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Hadas Marcus has an M.A. in Comparative Literature from UCLA, and has been teaching English for Academic Purposes in the Division of Languages at Tel Aviv University for several decades. Formally an animal and nature illustrator for various publications (e.g., *Teva Ha-Dvarim*), she conducts research in ecocriticism and is an associate fellow of the Oxford Centre for Animal Ethics. Hadas is also the author and editor of an art book entitled *Bringing the Dead Sea: Art and Nature at the Lowest Place on Earth* (2018). Hadas writes articles and book chapters on environmental topics and frequently speaks at international conferences.

Abstract

The interwar period in the United States, and the decades that followed, were characterized by a frenetic pace of industrial, urban, and suburban growth, along with amplified mechanization and the emergence of an expansive network of transportation infrastructure. These drastic changes provided housing and employment for a burgeoning nation, yet they came at a high cost to fragile ecosystems and the natural landscape. Virginia Lee Burton's *The Little House* (1942) reflects upon this situation in the story of an anthropomorphized house that was originally built in a tranquil rural setting. As time passes however, the modest house endures the devastating process of becoming engulfed by rapid, noisy urban sprawl. Fortunately, after a prolonged period of suffering from the congestion and towering skyscrapers of the bustling city that swallow her up, the little house is finally moved back to another bucolic setting in the countryside.

Similar to the female machine protagonists in Burton's other beautifully illustrated books, for example *Choo-Choo: The Story of the Little Engine Who Ran Away* (1937), and *Mike Mulligan and His Steam Shovel* (1939), this little house is portrayed as having human traits with which youngsters could identify. Upon receiving the Caldecott Medal for *The Little House*, Burton admonished, "...one must never 'write down' to children. They sense adult condescension in an instant, and they turn away from it." Indeed, there are some subtle but somber messages in her visionary books that are germane to our excessively technological era of the Anthropocene, in which humanity is largely divorced from the natural world and faced with dire environmental problems. Particularly relevant to *The Little House* are Rachel Carson's prophetic *Silent Spring* (1962) and Glen Albrecht's concept of *solastalgia*, both which describe the profound distress and grief caused by an unfavorable environmental transformation that impacts a cherished home environment.

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Clothes in Croatian mid-20th Century Picturebooks as Indicators of Ideological Change

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Abstract

An analysis of Croatian picturebooks after WWII has shown that the image of the child inscribed in depictions of space reflect social and ideological changes over time (Narančić Kovač 2019). The present study focuses on representations of clothes as an element of the visual discourses in Croatian picturebooks in the 1940s, 1950s and 1960s. It is a turbulent period of transition which brought about change in social norms and values. Social norms can “be understood as a kind of grammar of social interactions” so that a certain “system of norms specifies what is acceptable and what is not in a society or group” (Bicchieri, Muldoon and Sontuoso 2018). According to McCallum and Stephens (2011), a society expresses and conveys its current values and attitudes through a narrative discourse: “all aspects of textual discourse are informed and shaped by ideology”, and texts for children “either implicitly reflect its social function of defining group of values or seek to challenge received ideologies and substitute new formations” (370). Based on these theoretical foundations and given that social identity is also communicated by clothing and fashion (Davies 1989), the characters' clothes depicted in our corpus are analysed and their meanings are interpreted in a wider historical and cultural context. The types of clothes found in the analysed picturebooks include national costumes, uniforms, formal and seemingly unmarked clothes. Special attention is given to different kinds of hats and other details. The findings show that what characters wear sends a strong ideological message about acceptable and desirable values. Specific items of clothing promote implicit social norms, reveal the image of the child dominant in different ideological and historical contexts, and influence the process of the formation of new social identities in young readers in accordance with newly established systems of values.

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“A Melancholy Meditation on the False Millennium”: Time, Nonsense, and Humour in the Works of Edward Gorey

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Abstract

In the picturebooks of American illustrator and author Edward Gorey (1925-2000), time and place are curious, fluid categories, sometimes shifting from one panel to another within the same work. And while the question of where the action is taking place in Gorey’s picturebooks is certainly never easy to answer, the question of time often requires even more considerable deliberation. Gorey’s stories seem to be set in a time that is “vaguely Victorian, Edwardian, and Jazz Age all at once” (Dery, 2018), while Gorey himself frequently claimed in interviews that his works were set in or around 1910 (Shortsleeve, 2002), with his own style of illustration usually compounding the problem, since it “looks so Victorian- *cum*-Edwardian English that many folk believed him to be English—and dead long before his actual demise” (Heyman, 2017). It is the aim of this paper to explore how Gorey’s manipulations of time and confluences of various periods (Victorian, Edwardian, the Roaring Twenties, but also with occasional incursions of elements from more recent decades) rely on anachronisms, paradoxes, and absurdities characteristic for literary nonsense in order to achieve a comically unstable timeframe. Gorey’s humour will be traced as it emerges out of his “refraction” (to borrow Lecercle’s idea on parody in nonsense), nonsensical ironic quotation or inscription of several periods’ signifiers onto each other, resulting in a polyphonic “false millennium” that stretches across Gorey’s oeuvre.

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Contributions towards a Historical Approach of Picturebooks in Portugal: The Relationship between the International Classics and the National Novelties

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She is a member of several national and international projects, and research networks and author and co-author of several books and international journal articles.

Abstract

If nowadays some contemporary Portuguese picturebooks are internationally well-known, due to relevant awards and distinctions, being available in different countries and languages, it is probably hard to believe that the picturebook format has no solid tradition in Portugal prior to the XXIst century (Ramos, 2020). The creation of picturebooks by a single author, very common in Europe and North America since the 1960s, is sparse in Portugal until the late 1990s and is associated with only a couple of good examples related with the pioneer work of Manuela Bacelar, for instance, even if her work has been ignored by the critics until recently (Rodrigues, 2019). Regarding the translation of international authors, no picturebook from Sendak, Ungerer, Munari or Lionni had been translated into Portuguese before 2009. The exceptions were a couple of picturebooks by Iela Mari and Enzo Mari in the 80s and *The very hunger caterpillar*, by Eric Carle, published in 1990.

But in the last 10 years, new and specialised publishing houses started to pay special attention to illustration and book design, particularly regarding the publication of picturebooks of Portuguese and foreign creators, also leading the translation of classic works and recent bestsellers to increase exponentially. The academic interest in picturebooks in Portugal is also new (Gomes, 2003; Silva, 2011; Ramos, 2010), having been increasing in recent years.

In this paper we aim at characterising the specificities of the Portuguese panorama regarding the publication of picturebooks, bearing in mind that both the old and the new ones coexist and that therefore the readers are now simultaneously in contact with publications with 50 years old as well as with some just recently published. With almost no prior tradition to follow or to dialogue with, the Portuguese creators are free to explore, experiment and innovate as they please, challenging the picturebook format possibilities endlessly.

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Little Red Riding Hood and the Wolf City: New Times, New Fears

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Ekaterina Shatalova holds a Master's degree in Victorian Literature from the University of Oxford. She is a member of the Union of Translators of Russia who enjoys translating children's TV shows and books. When not translating, she reviews books for British and Russian publishers. She is currently researching children's literature at the University of Glasgow as an Erasmus Mundus scholar.



Abstract

*'Oh, city, what shocking news you have!
'All the better to worry you.'*

from *Red and the City* by Marie Voigt

Debuted in Perrault's 1697 *Contes de ma Mère l'Oye*, *Little Red Riding Hood* represents one of those key literary works which have been retold and reinterpreted countless times around the world. Over the centuries, it has attracted an impressive pleiad of authors and illustrators, scholars and critics, historians and sociologists, psychoanalysts and educators, gaining the status of "the most popular and certainly the most provocative fairy tale of the Western world" (Zipes, 2017:). The tale has undoubtedly turned into a global brand encompassing multiple media and a crossover audience of children and adults. But why after all these years does this little girl in red continue to make her way through the woods of cultural imagination? Among the most common reasons stated by literary scholars are its recognisability and intertextual accessibility for even the youngest readers, and, of course, the proven track record of being a successful selling commodity (Beckett, 2002).

One of the most frequent formats of *Little Red Riding Hood* retellings is a picturebook. Using a variety of illustration styles and techniques, picturebook versions often produce alternative, twisted reinterpretations such as the unexpected *Wolf's Story* by Toby Forward and Izhar Cohen (2005), the empowering *Little Red* by Bethan Woollvin (2015), or the intriguing *Into the Forest* by Anthony Browne (2004). At this point one would not be surprised to come across a version told from the viewpoint of the cakes. But as Marie Tartar rightly notes, "Fairy tales are always more interesting when something is added to them. Each new telling recharges the narrative, making it crackle and hiss with cultural energy" (2014: 1).

In this paper I will look at yet another modern take on this classic tale – a picturebook *Red and the City* (2018) written and illustrated by Marie Voigt. Adopting the Grimm Brothers' version as her narrative canvas, Voigt reshapes it to reflect the social concerns of the time, thus rejuvenating it for a contemporary audience. Masterfully depicting the obsession of the modern world with digital devices, fast food and compulsive buying, as well as the sense of rushing and disconnect, Voigt creates a cautionary tale for both children and adults, a reminder that sometimes "a big bad wolf" can take the form of a city with its "shiny toys", "shocking news", and "tempting food" which distract us from what is really important.

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Portuguese Picturebooks and their History: Cristina Malaquias' Books as Milestones of this Genre

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Abstract

Contrary to what happens in other countries, the publication of picturebooks, namely wordless picturebooks, in Portugal has been relatively sporadic almost until the end of the 20th century. Portuguese illustration for children's books only becomes 'freed' from the mid-1970s on, with the Carnations Revolution (25th April 1974), and only in the 80s and 90s do "colours multiply".

However, some creative experiences occurred before, and, in the late 70s and in the 80s, some illustrators published innovative books. Some of them stand out as an inspiration for a new generation of illustrators (e.g. André Letria, Bernardo Carvalho and Catarina Sobral) whose main productions are picturebooks and whose work have been already internationally awarded.

Cristina Malaquias (Lisboa-Queluz, 1955) represents an example of this kind of ascendancy. Since 1975, she has been working in illustration, both for children's literature and for didactic books. In addition to illustrating texts by several recognized writers (e.g. António Torrado or Matilde Rosa Araújo), she is the author of three picturebooks of which *Croá* (1979) stands out. This wordless picturebook was exhibited at the International Illustration Biennial of Bratislava.

Taking as a starting point this wordless picturebook, as well as two other titles by the same illustrator – *Ovelha Negra* and *Conto com Fada* (1988) –, which we consider as milestones in the development of the picturebook genre in Portuguese children's books, this paper aims to conceptualise and question the kind of narrative expression or the way these stories are told using (only) the resources of visual discourse. It will focus not only on the different types of relationships between words and images, but also on the narrative functions that illustrations play or on their different kinds of pictures combinations. This paper will address the composition singularities of Malaquias' picturebooks and their place in Portuguese Children's Literature History.

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Beyond the Yellow Badge: Reconstructing a Visual Memory of the Holocaust in Israeli Picture Books, 1980-2020

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Abstract

Being the most traumatic event in the Jewish history of the 20th century, the Holocaust has a distinctive place in the collective memory of the Israeli Jews. The significance of this event lies not only in its horrifying consequences but also in the fact that it has been perceived as the reason for the establishment of the Jewish State and as the justification for its existence. Many Israeli children's and youth's books have been devoted to the subject, yet only since the 1980s' representations of the Holocaust can be found in books for young children (5-8 years old). Directed to this audience, these books were attended by illustrations presenting visual images of the Holocaust. The publishing of Holocaust picture books continued during the 1990s and intensely into the first two decades of the 21st century, following the decision of The Ministry of Education to include references to the Holocaust in kindergartens' curriculum. As for now, approximately forty original Holocaust picture books were published in Israel.

The Holocaust books for children aim at introducing children to the "memory keepers' community", preserving the memory of the Holocaust and passing it on to the next generations. The illustrations that accompany these books have a special role: they clarify the events, deepen the meanings of the literal text, enhance the emotional connection to the events and transform reading into a rich multi-sensory experience. Furthermore, pictures in Holocaust books play an important role in exposing children to the symbolic imagery of the Holocaust. At the same time, these pictures reconstruct the visual memory of the Holocaust by adapting it to the changing visual environment and the sophisticated visual literacy skills of the 21st century audience.

In order to examine the visual images of the Holocaust that are presented to children, the talk will examine the components of the visual images of the Holocaust formed in the books, trace the roots of the them and depict the changes that have taken place in them during the last forty years.

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Visual (re)creations of poems over time

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Selected publications:

Verbal and visual strategies in nonfiction picturebooks: Theoretical and analytical approaches (2021). Oslo: Universitetsforlaget. (Co-edited with Nina Goga and Sarah Hoem Iversen).

Performative lesemåter av klassikere. Utfordringer og muligheter med *Onkel Toms hytte* (2020). In Å. H. Kallestad and M. Røskeland (Ed) *Sans for danning. Estetisk vending i litteraturredaktikken*. Oslo: Universitetsforlaget.

Barnelitteratur, sjangrar og teksttypar (2018). Oslo: Cappelen Damm Akademisk (co-written with Tone Birkeland and Ingeborg Mjær)

Abstract

Poetry picturebooks still represent an underresearched area within the field of picturebook research. In poems the poetic function is in the foreground, and the verbal expression is therefore directed at the shape and style of the text, not at the content (Jakobsen, 1960). Although they can, poems do not always contain narratives, and in picturebook research the major interest has long been on how words and images work together to create narrative stories (Nodelman 1988; Nikolajeva & Scott 2001). Both María del Rosario Neira-Piñeiro (2013) and Berit Westergaard Bjørlo (2018) call for more research in the field. In Bjørlo's doctoral dissertation *Ord og bilder på vandring* (*Wandering words and images*, 2018) she shows interesting approaches to different ways of combining words and images in her analysis of different poetry picturebooks. Bjørlo argues for the importance of surveying how images transform poetic verbal expressions, and she claims that the concept of ekphrases, a term traditionally used on verbal transmission of images, can provide for interesting entrances to studies of poetry picturebooks.

Inspired by Bjørlo's work my paper presents and discusses different visual interpretations of the Norwegian poet André Bjerke's compilation of poems *Moro-vers* (*Amusing verse* 1956-1966). In Norway, this collection of virtuous and playful poems for children has become a classic. Moreover, within a period of nearly fifty years Bjerke's collection of poems has been illustrated by four different acknowledge and award-winning illustrators: Mette Borchgrevink (*For moro skyld* 1956, *Mere moro* 1957 and *Fru Nitters datter* 1966, all three titles later put together under the title *Moro-vers/Amusing verse*), Rune Johan Andersen (1980), Fam Ekman (1995) and Svein Nyhus (2000). My research question is: How do the images in these four picturebook editions interact with Bjerke's poetic play with words, rhythm, and rime, and how do different illustrators connect to child readers over time?

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The Story of Little Black Sambo throughout Time and during Black Lives Matter

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Carrie Anne Thomas is earning her PhD in Literature for Children and Young Adults with a graduate minor in Comparative Cultural Studies at The Ohio State University. Stemming from her master's degree in Applied Linguistics and teaching experience in eight countries, Thomas' current research interests focus on multicultural and multilingual children's literature. She is particularly interested in the ability of diverse picturebooks to embody cultural values and influence intercultural curiosity and empathy in young readers. Additionally, she is interested in interlingual texts and how they represent authentic translanguaging or bend to a monolingual gaze.



Abstract

The Story of Little Black Sambo—written in 1898 by Helen Bannerman, a Scottish woman living in India—has a highly controversial history as a children's picturebook and cultural object in the United States and beyond. While the original picturebook is still widely known, countless other versions and illustrations were produced throughout the 20th century, inspiring the creation of toys, cartoons, musical records, and restaurants. Much of the controversy stems from the racist illustrations and disparaging term “Sambo” used in the initial and subsequent picturebooks and other merchandise. Although civil rights activists have always held a critical view of *The Story of Little Black Sambo* due to its derogatory racial stereotypes, value and labels have fluctuated over the years among other stakeholders, such as teachers and librarians who view the book in terms of educational value, publishers who view the book in terms of economic value, and adults who read the book in their childhood and later view it through the lens of nostalgia. This paper explores the history of the picturebook *The Story of Little Black Sambo*, tracing its evolution as a cultural object, the various and contradictory labels assigned to it, and its changing value among stakeholders across time and contexts. In particular, this paper will explore a turning point in the life of *The Story of Little Black Sambo* when multiple authors, illustrators, and publishers reimagined, retold, and reillustrated the book at the turn of the 21st century; between 1994 – 2004, six new versions of Little Black Sambo in the United States and one new version in Japan were published. This paper concludes with an exploration of what the role of *The Story of Little Black Sambo* is now in the era of Black Lives Matter.

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The Early Israeli Picturebook and the Conflict between Ideology and Aesthetics

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Giddon Ticotsky is an Associate Professor at the Hebrew University of Jerusalem's Hebrew Literature Department. He taught and was a visiting scholar at Stanford and the University of Pennsylvania in Philadelphia. His main areas of interest include Hebrew modernism, in itself and as related to European culture; The formation of the Hebrew canon and reception theories; The historiography of Hebrew literature; Modern Hebrew poetry, particularly the oeuvres of Lea Goldberg and Dahlia Ravikovitch; Digital Humanities and Archival Studies.



Abstract

This talk will focus on the children's picturebook in Hebrew culture during the decades immediately preceding and anteceding Israeli statehood. I will argue that in those years, the genre reconciled three major contradictions. First, between an aesthetic of asceticism and "want of matter" on the one hand, and excess on the other—between socializing the young readers to a life of labor, pioneering and austerity and their temporary exception from that ethos until they achieve maturity. Second, between "here" and "there", between locality and universality – between the cultivation of an autochthonous and authentic childhood and the readers' exposure to alternative models (as in Anna Riwkin-Brick's *Children of the World* series and in Lea Goldberg's works). The third contradiction lay between the desire to enhance local publishing standards by exposing them to the achievements of the industry worldwide and the concern for local production.

The talk will shed light on two series of Hebrew picturebooks, one from the 1940s and the other from the 1960s, both called *Sifriat Paz* (Golden Library). It will also address the activity of the *Mikra Studio* gallery and publishing house, and the series of folktale books published in the 1950s by the local Sifriat Poalim, together with the British Collins publication, at Lea Goldberg's initiative. By this I will chart a historical process of the reception of the Hebrew children's picturebook during those formative years and will shed light on the fundamental tension the genre invoked in a culture preoccupied with nation building.

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Transformation of ABC Books in Turkey: From Literacy Education to Hybrid Interaction

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Ilgim Veryeri Alaca is Associate Professor at Koç University, Department of Media and Visual Arts. Her articles have appeared in: *Bookbird: A Journal of International Children's Literature*, *International Journal of Education through Art*, *Leonardo*; *International Journal of Child-Computer Interaction*, *Journal of Illustration and Drawing: Research, Theory, Practice*. She has contributed to *The Routledge Companion to Picturebooks* and *The Routledge International Handbook of Early Literacy Education*. She edited a special issue on materiality of picturebooks in *Libri & Liberi Journal* (2019), co-edited the focus section "Transforming Books and the Reading Experience through Interactive Technologies" in *IxD&A Journal*.

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Dilek Yördem is a designer and illustrator based in Istanbul. She graduated from Interactive Media Design Program at Yıldız Technical University in 2010. Since 2008, she makes illustrations on mass and interactive media for different brands and corporations. She illustrates children's books for publishers such as Yapı Kredi Culture & Arts. Some of her works were exhibited at Pera Museum, London Illustration Fair, and The Island Bristol. Between 2011-2019 she studied "physical interactions in children's books" and received her MA in Interactive Media Design at Yıldız Technical University. Currently, she teaches at Mimar Sinan University.

Abstract

In this paper, we examine alphabet books published in Turkey from the early twentieth century to present day in order to showcase their artistic, visual and narrative transformation. We intend to trace the changing paradigms in literacy education and to reflect upon the variations in narrative strategies, aesthetic qualities, and the relationship between image, text and materiality in ABC books. We study the evolution of the genre, examining those aspects that are fundamental and those that are new and innovative in these books. We touch upon key historical moments, including Turkey's conversion to a Latin-based alphabet in 1928, in order to highlight major cultural and political influences shaping the transformation of the genre. The topics discussed will include ABC books that target children besides an adult audience; focus on general versus specific subjects; utilize recurrent content; and employ oral language traditions. Finally, we will show that contemporary ABC books, which for instance include tangrams and the alphabet spelled out in sign language acted out in a manner similar to shadow puppets, hint at the genre's growing interplay with other media and its expanding potential for interactivity

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Butterflies and Kites: Visual Subversion in Contemporary Palestinian Picturebooks

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Loaay Wattad is a Doctoral candidate and a teaching assistant in the Department of Sociology and Anthropology at Tel Aviv University. His doctoral dissertation compares the field of Arabic children's literature in Israel and the West Bank. He completed his MA with honors in the Program in Research of Child and Youth Culture at Tel Aviv University. Wattad works as an editor and translator of Hebrew and Arabic children literature and he is currently the editor-in-chief of the e-journal *Hkaya*, which deals with child culture in the Arab world.



Abstract

Palestinian children's literature faces and deals with a highly complex political reality. The Palestinian child growing up in the West Bank who looks at the horizon, sees the Separation Wall. He knows full well that the Wall restricts his freedom of movement. Therefore, Palestinian children's literature makes many efforts to deploy to the child a wide range of suggestions for dealing with the Wall. Most of the suggestions come from the realm of imagination and fantasy, and offer the reader child different ways to cross the Wall and make it penetrable.

One of the most popular ways to deal with restrictions of movement, is levitation and aviation. Crossing the Wall by flying from above mentioned again and again in many children's picture books through references to butterflies and kites, which often help the child in the story release his imagination from the boundaries of the place and hover over it. Of course not in all those books the Wall is explicitly shown and mentioned, but in all of them, flying a kite or raising butterflies is tied to the simplest matter of breaking boundaries and liberation.

In the paper I show how the "point of view" changes through the illustrations of 10 selected Palestinian picturebooks, and how they offers the child/reader a glimpse from a bird's eye view on geographical reality. These books do not penetrate the Wall only metaphorically, but in a tangible way. Through the illustrations they show that even the Wall does exist in reality, but it cannot separate the two parts of the people that are on both sides. Thus, in a smooth transition between reality and imagination and repetition, they offer a political and subversive interpretation of the present reality, and paint a cautious optimistic picture for the future.

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'New Look' Aesthetics as Reflected in Polish Picturebooks of the 1950s-1960s, and its Contemporary Echoes

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Abstract

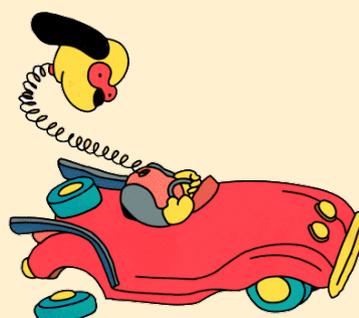
Mid-20th-century revolution in Western European fashion influenced significantly the post-war design in forms and colours of ceramics, glass, furniture, textiles, etc. Quickly transferred into Poland, 'New Look' affected the local graphic design, including posters, press and book illustration. The new style signified social changes of those days. The newspaper and magazine headlines used to declare: 'We Want to Be Modern!' describing the attitude of a new society, even though behind the Iron Curtain.

The paper will focus on picturebooks for children, created in the 1950s and 1960s. The selected examples derive from books illustrated by Hanna Czajkowska and Halina Gutsche, to name but the few. The author will analyse style, forms and colours, as well as some elements of depicted worlds and characters in the discussed illustrations, and also the artists' strategies in view of New Look characteristics.

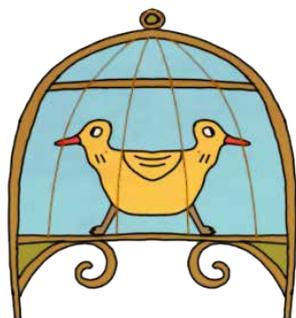
Nowadays distinct references to New Look aesthetics can be easily traced in picturebooks by Katarzyna Bogucka and Gosia Herba, among others. The author will try to indicate reasons for this revival.

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Roundtable: The Present and Future of Illustration in Israel



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Merav Salomon is an international acclaimed Illustrator and a Book Artist who published over 15 books. She is the founder of Salomon & Daughters books, an independent publishing house dedicated to publishing visual books for adults.

Merav's work has won many international prizes such as The UK Association of Illustrators Gold medal for best illustrated book, the Society of Illustrators NY Illustration Annual Gold medal, the CA magazine Illustration Annual Excellence award, the 3x3 International Pro Annual competition, as well as the Israel's Ministry of Culture Best Designer awards.

Merav's artwork have been exhibited in galleries, museums and academies all around the world, such as the Troisdorf Picture-book Museum in Germany, Summerset House in London, The Jewish Museum in Bologna, the Tel-Aviv Museum, and more. Her Artist books are part of the Israeli Museum of Art permanent collection.

Merav is a Professor for illustration at the department of Visual Communication at the Bezalel Academy of Art & Design Jerusalem, where she had served as the Head of the Illustration track from 2007-20018. Since 2020 Merav is the Head of the Bezalel Art & Design Teaching Centre.

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Orit Bergman graduated with honors from Bezalel Academy of Arts and Design where she now teaches and heads the illustration studies. She writes and illustrates children's books which were published in Israel, China, and France. She adapted three of her books to the theatre.

Her work has been shown in many places, among them the Warsaw Poster Biennial, 3X3 Magazine, Lurzers Archive 200 Best Illustrators, Bologna Book Fair exhibition, Taiwan International Poster Design.

She has won many awards, among them are Devora Omer award for writers, twice an honorable mention from the Israel Museum, Silver medal from the Society of Illustrators NY, and the Israel Ministry of Culture Award for Design, shortlisted for the AOI award for children book illustration.

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Curator, researcher, and lecturer. Areas of specialty: history of illustration, history of children's illustrated books, curatorship of illustration exhibits and family exhibitions.

Associate curator of illustrated children's books, Head of the Illustration Library, the Ruth Youth wing of art education, the Israel Museum, Jerusalem. Teaches at Bezalel and Shenkar College of Art and Design.

Serves as the chair of the jury of Israel Museum Ben Yitzhak illustration award for a children's book. Curator of many illustration exhibitions as well as two major youth wing exhibitions: *Happy Birthday* (2015) and *Cats & Dogs* (2017) Curator the Israeli pavilion in Bologna (2014). Consultant and book selection committee member, PJ library.

Holds a MA in children's literature, Simmons University, Boston, and a BA in History of art & Education, Hebrew University, Jerusalem.

Itamar Daube

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Itamar Daube is an animator and illustrator.

Graduated from Bezalel Academy of Arts and Design in Jerusalem, Itamar has been the SVP Creative of babyFirst, the first American Media channel for babies and toddlers, since its launch in 2006.

He also serves as Head of the Illustration and Animation program in the Visual Communication Department at Shenkar College of Engineering, Design and Art, as well as an editorial illustrator and cartoonist at Yedioth Ahronoth, one of Israel's leading newspapers.

