

Graphic World of Children | International Symposium

Day 1: 6 June

Registration 17.30

Day 2: 7 June

9.00 Welcome: Lisa Källström

Presentations Section 1: 9.15-10.45 H 104

Chair: Anita Wincencjusz-Patyna

9.15 Bettina Kümmerling-Meibauer & Jörg Meibauer *Cover variations in children's literature from the GDR*

For East-German socialist authorities, children's literature was an important propagandistic instrument to shape the attitudes of the post-war generation of children who ideally would become incarnations of the *new man*. Children's reading practices suffered from a number of restrictions, among them lack of public libraries, precarious housing situations, and last but not least small household incomes. In this situation, the book cover, as the primary means of attracting a reader to a specific book, was essential. It had to serve several purposes in parallel. On the one hand, it should grab the potential reader's attention; on the other hand, it should obey socialist aesthetics.

After a short introduction into the graphic dimensions of cover design, we distinguish between the pictorial, textual, typographical, and the material level. These levels are studied in order to describe and explain the phenomenon of cover variation, i.e. the phenomenon that several variants of book covers of one and the same book were available. This holds for the synchronic as well as the diachronic variation. The latter occurs more often, and if we add the distinction between photo cover and drawing cover, we find that types of changes concern photo > drawing, drawing > photo, and drawing > drawing, while photo > photo seems hardly to exist.

Our five case studies concern one case of photo-to-drawing change (*Christa* (1957) by Jurij Brežan) and four case studies of drawing-to-drawing change, namely *Tinko* (1954) by Erwin Strittmatter, *Sheriff Teddy* (1956) by Benno Pludra, *Ankunft im Alltag* (Arrival in Everyday Life, 1961) by Brigitte Reimann, and *Die Moral der Banditen* (The Moral of the Bandits, 1964) by Horst Bastian. By and large it turns out that cover variation aims at making covers more attractive, which includes a switch from the earnest to the optimistic and entertaining, the inter pictorial relation to film adaptations and the style of book series, and general concessions to modern changes in graphic styles.

References

Kümmerling-Meibauer, Bettina & Jörg Meibauer. "How radical was children's literature in the German Democratic Republic? Socialist children's literature between radicalism and dogmatism." *Children's Literature* 49 (2021), pp. 23-39. Pantaleo, Sylvia. "Paratexts in Picturebooks." *The Routledge Companion to Picturebooks*, edited by Bettina Kümmerling-Meibauer. Routledge, 2018, pp. 38-48.

Powers, Alan. *Children's Book Covers. Great Book Jacket and Cover Design*. Octopus Publishing, 2003.

10.00 Lisa Källström & Ines Soldwisch *How Pippi came to the German Democratic Republic*

The first edition of Astrid Lindgren's book *Pippi Langstrumpf* (GDR/1975) is our starting point for this presentation. It is also our first joint presentation of our project "Pippi beyond the border" (The Foundation for Baltic and East European Studies). The aim of the project is to examine the complex reception history of Astrid Lindgren's classic children's book *Pippi Longstocking* in the GDR, which was published in two different editions in 1975 and 1988 by the East Berlin Children's Book Publishing House (Kinderbuchverlag Berlin). We seek to define concrete examples and explain how children's books were modified in the totalitarian society of the GDR to promote its view on children and childhood. The differences between the two GDR books, the BRD-license edition, and the Swedish original are interesting because they shed new light on the cultural recoding at work in the processes of transnational media exchange in the Baltic Sea Region.

We are interested in the role of children's literature in general in the GDR, but also in the conditions of publication, the everyday life of childhood and the functioning of publication practice in a dictatorship like the GDR. We are interested the political-social conditions under which the edition was allowed to appear in the GDR in the 1970s, but also in questions concerning the materiality of the book: what images were used, how was the cover designed, what edition could be printed, in what format and in what paper quality. The political relations between neutral Sweden and the GDR, which was firmly integrated into the Eastern Bloc politically, militarily and economically, play a central role here. In this context, we want to develop a concept of censorship as a dispositive of political rule in the field of cultural production that not only follows the top-down direction, but also has inherent acts of negotiation despite all the asymmetry of power.

References:

Balina, Marina & Alex Serguei (ed). *The Pedagogy of Images: Depicting Communism for Children*, Toronto, 2021

Kümmerling-Meibauer, Bettina. "Astrid Lindgrens Bilderwelt: Pippi Langstrumpf-Illustrationen in Schweden und Deutschland." *Kinder und Jugend Literatur*, 2007, p. 19-27. Tillgänglig: <https://homepages.uni-tuebingen.de/bettina.kuemmerling-meibauer/esays/Astrid_Lindgrens_Bilderwelt.pdf>.

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Presentations Section 2: 11.00-12.30 H 104

Chair: Marcus Axelsson

11.00 Valérie Alfvén & Charlotte Lindgren *Do the birds still sing in the trees? When nature is translated from Swedish to French, a multimodal study through book covers*

In this paper we propose to study the covers from different young adult novels of Stefan Casta, a Swedish author well-known for his love of nature, which are translated into French. We first determine the concepts of nature and landscape in the work of Stefan Casta and the role they play. Then, comparing the Swedish and French covers, we analyse which perspective on nature is represented, how the different illustrators represent the nature and landscape. The paratexts in the translation and the source texts show clearly which focus was chosen in the two different countries and which message the editors wanted to highlight for the young adult public (Van Meerbergen 2014) through ecology. The representation of the different landscapes to the readers (of source and target text) may either reinforce already existing imaginary constructions or create new one. In that way, by comparing the covers, we may also explore the environmental imaginary (Kato and Allen 2014) of each country. Our analysis is based on multimodality theories (Kress & van Leeuwen 2010; Björkqvall 2019) and concepts from ecocriticism (Goga 2018).

References:

Björkqvall, Anders. Den visuella texten: multimodal analys i praktiken. Stockholm, Hallgren & Fallgren 2019 [2009].

Goga, Nina (Ed). Ecocritical Perspectives on Children's Texts and Cultures. Nordic Dialogues: Nordic Dialogues. Springer International Publishing AG 2018.

Kato, Deborah and Bruce Allen. "Toward an Ecocritical Approach to Translation: A Conceptual Framework." State of the Discipline Report, 3 March. ACLA: American Comparative Literature Association. <https://stateofthedisipline.acla.org/entry/toward-ecocritical-approachtranslationconceptual-framework> 2014.

Kress, Gunther & Theo van Leeuwen. Reading Images: The Grammar of Visual Design. London/New York: Routledge 2006.

Van Meerbergen, Sara. "The Church as a Cream Pie: A Multimodal Translation Analysis of Changing Child Images in Picture Book Translation." In True North: Literary Translation in the Nordic Countries, edited by B. J. Epstein, 98–116. Newcastle upon Tyne: Cambridge Scholars Publishing 2014.

11.45 Camilla Jonasson *The right to soundscape the world*

The aim of this presentation is to give the participants an opportunity to explore the intersection of technology, education, and creativity by illuminating the possibility of non-human forms of agency, through the results from the PhD- project *Having the right to soundscape the world* (Jonasson, 2020). It draws from a sociomaterial standpoint and leans toward a new feminist materialism (Haraway, 1990) and actor–network theory, ANT (Latour, 2005; Mol, 2010). The presentation is especially inspired by ANT ideas of science as a collective experiment for humans and materiality which allows for the creation of a network of knowledge. The chosen methods include participant observations and focus group conversations based on visual and auditive communication methodology (photo, audio, film).

The results stresses how non-humans (software, computers, clothes, speakers, symbols) takes an important part in the "becoming", in an ANT sense, of the music-making hybrid (humans, technology,

creativity, music) and in the making of gender equal learning environments. Previous research regarding gender, technology, and music points in two directions, one at the positive effects of technology in relation to music-making according to gender, while the other points at the historical and cultural aspects that are incorporated in the technology which mainly benefit men's and boys' use of technology. A further purpose of this presentation is thereby to discuss how relations between humans and non-humans might benefit learning from a gender equality perspective, in order to meet the needs of children today.

References:

Haraway, Donna. "A manifesto for cyborgs: Science, technology and the socialist feminism in the 1980s". In *Feminism/Postmodernism*, 190–233. Ed. L. J. Nicholson. New York: Routledge 1990.

Jonasson, Camilla. "Jag har också rätt att ljudsätta världen". *Om tjejers och transpersoners tillblivelser som musikkapare i musikteknologiska lämiljöer*. Doctoral dissertation 2020.

Latour, Bruno. *Reassembling the social: An introduction to actor–network-theory*. Oxford: Oxford University Press 2005.

Mol, Annemarie. "Actor-network theory: Sensitive terms and enduring tensions". In *Kölner Zeitschrift für Soziologie und Sozialpsychologie* 50(1) 2010, 253–269.

Presentations Section 3: 13.30-15.45 SOL A158

Chair: Bettina Kümmerling-Meibauer

13.30 Marnie Campagnaro *Lettering the World. Munari's ABCs between Design and Education*

Bruno Munari was an Italian pioneering artist and designer of 20th Century. He designed dozens of books, manifestoes, advertising campaigns, interior design objects, toys and children's games (Meneguzzo, 1993). His books ranged from Futurist books (e.g. *L'anguria lirica*, printed on tin employing a lithographic technique used for biscuit tins) to essays on art, visual design, poetry and creative writing, children's literature and didactic books (Campagnaro, 2019). He even made a dictionary on Italian gestures. He also designed six ABCs, both for children and adults. His first spelling book, *Abecedario di Munari*, was published by Einaudi in 1942. It had an unusual square format, an innovative graphic lightness and simplicity. Two years later he designed *ABC Dadà*, which "throws a monkey wrench into the task of mastering one's ABCs" (Schnapp, 2012: 84).

In 1960, Munari published *Alfabetiere*, an alphabet book in which letters were set out according to the level of reading difficulty, and *Munari's ABC*, a picturebook containing an entertaining English lesson for Italian children and adults. In the same year, he created *Abc con fantasia* [Abc with imagination], a game of 26 linear and circular elements that could make up any letter of the alphabet. Finally, he designed *Alfabeto Lucini* in 1987, "an alphabet-based fantasy, [...] an imaginary alphabet" to celebrate his long collaboration with Stamperia Lucini (Maffei, 2008: 174). Even though he was not a professional typographer, he "devoted his life to animating letters" (Schnapp, 2012: 83).

During Munari's long career, letter projects played a special role. Why are they so crucial for his poetics? How did he conceive them? How did Munari develop his approaches to design and pedagogy in his ABCs? The aim of this paper is to investigate these research questions with the purpose of investigating Munari's attempts to bring together graphic design, illustration and education in an unique intertextual world.

References:

Campagnaro, Marnie. "Do touch! How Bruno Munari's Picturebooks work". *Rivista di Storia dell'educazione*, 2019 (1), 81-96.

Maffei, Giorgio. *Munari i libri*. Mantova: Corraini 2008.

Meneguzzo, Marco. *Bruno Munari*. Roma-Bari: Laterza 1993.

Schnapp, Jeffrey. "The Visible Hand". In *Bruno Munari. My Futurist Past*, edited by Miroslava Hajek & Luca Zaffarano, 83-93. Cinisello Balsamo: Silvana 2012.

14.15 Petra Bäni Rigler Reading Books by Elsa Beskow and their Contemporaries

Elsa Beskow, the probably most popular children's book artist in Sweden around 1900, is still very famous for her picturebooks, which found their way into many countries and languages and belong to the visual world of many children even today. Less known are her reading books *Vill du läsa? I-III* (1935/36), which she designed together with Herman Siegvall according to her knowledge from the current discourses in art and pedagogy and which were used in the Swedish classrooms until the 1970ties.

Regarding the actual discussions in material theories in children's literature research (Müller-Wille 2017/2018, Hubli 2019, Bäni Rigler 2019, Field 2019, Lötscher 2020, Schmitz-Emans 2020, Källström 2020), it is worth to look closer at the visual design of reading books and didactic material overall. Walter Benjamin's aesthetical access to the topic of the reading and writing child, also means the creative child (Giuriato 2020), may help to integrate reading books closer to art and the creative process, namely children's drawing as an access to the culture techniques as reading and writing. A comparison to contemporary reading books of *Vill du läsa?* open the field for such questions.

This paper will discuss material aspects of Beskow's reading books and some contemporary books regarding their visual design. Material theories and Benjamin's sight on the creative child build as much part of the discussion as the historical context, especially the (reform)pedagogical debates (Müller-Wille 2005, Wittmann 2018). A deeper engagement also with didactical material from an aesthetical point of view could give some insight in the fascination of these books and put them as artefacts in a debate around children's graphical world.

References:

Bäni Rigler, Petra. *Bilderbuch – Lesebuch -Künstlerbuch. Elsa Beskows Poetik des Materiellen*. Tübingen: Narr/Franck/Attempto, 2019.

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15.00 Anita Wincencjusz-Patyna *Children's art as a source of inspiration in children's book illustration from Poland*

The paper is dedicated to various ways of deriving inspiration from children's art by professional artists active in the area of book illustration. Especially children's drawings and paintings, but also children's primary acts of creation such as doodling, scribbling, etc., seem to be an inexhaustible source of inspiration in the post war children's book illustration in Poland. A long time span of almost seventy years allow to trace various kinds of inspiration – from sort of pretending children's art in professional works, through blending of children and adult art, to using only some elements or features of children's art. Children's art may also be applied as illustrative material. Genuine expression, dynamics, unlimited palette of colours on the one hand, while on the other hand the synthetic and simplified drawing, an original sense of distances, dimensions, scales and space lead to intuitive compositional approach, and often result in humorous, caricature-like looks of the depicted characters.

The lack of training together with careful observation of the surrounding world, followed by individual transformation have appealed to artists at least since the beginning of the twentieth century (e.g. Pablo Picasso, the Dadaists and the Expressionists). Polish book artists have benefitted from children's drawings and paintings (quite often from their own children's works), directly or indirectly. Good examples may be found both in the works by masters of the Polish School of Illustration (1956-1975) to name but Bohdan Butenko, Adam Kilian, Danuta Konwicka, Hanna Krajnik, Gabriel Rechowicz, Janusz Stanny and Zdzisław Witwicki, and in contemporary illustration – Agata Królak, Dominika Czerniak-Chojnacka, Maria Dek, Gabriela Gorączko, Kasia Walentynowicz and many others.

References:

Children's art as a source of inspiration in children's book illustration from Poland (from the mid 1950s till today)

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Wincencjusz-Patyna, Anita. *Stacja Ilustracja: Polska ilustracja książkowa 1950-1980 [Station Illustration: Polish Book Illustration 1950-1980]*, Wrocław, Akademia Sztuk Pięknych and Instytut Historii Sztuki Uniwersytetu Wrocławskiego, 2008.

Presentations Section 4: 16.00-17.30 SOL A158

Chair: Lisa Källström

16.00 Charlotte Lindgren & Marcus Axelsson *Ecocritical perspectives in Maria Parr's Keeperen og havet*

The present study is positioned within the academic discipline Translation Studies and draws upon ideas from ecocriticism. In the study, we investigate how ecocritical perspectives are rendered as Norwegian children's book author Maria Parr's novel *Keeperen og havet* [The goalie and the sea] is translated into Danish, English, French, German and Swedish. Our focus is on book cover images and we use concepts and tools from Kress & van Leeuwen's *Grammar of visual design* (2006) to carry out the study. Nature and landscape are quite prominent in Parr's oeuvre, which is set in the Western part of Norway, where the mountains and the sea are always present. In addition, previous research has shown that the protagonists' use of language is also tied to the landscape (Goga 2011, Axelsson & Lindgren 2021), which again highlights the importance of nature in Parr's book. We are especially interested in the relation between nature and the protagonists on the covers and also how elements from nature and elements created by humans are portrayed differently.

The covers of the novel all portray an episode taking place in the novel, where the three children protagonists, Lena, Trille and Brigitte are sailing on the water on a raft they have built. They end up in a quite dramatic situation caused by some waves. This situation is portrayed somewhat differently in the different target texts. The source text cover portrays this dramatic situation, where the natural element of water is a threat to the protagonists' safety. The threatening water and its waves have become even more violent on the French cover, whereas the German and Swedish covers portray the children and the sea in perfect harmony. On the British cover, the children use branches from a tree to paddle their way forward, which shows that they use nature as a resource (the branches) to master nature (the element of water). In the study, we aim to discuss this aspect further.

References:

Axelsson, Marcus & Charlotte Lindgren. "Översättning av kraftuttryck i de franska och svenska översättningarna av Maria Parrs *Keeperen og havet*". *Barnboken*, Vol. 44, May 2021, doi:10.14811/clr.v44.561.

Goga, Nina. "Landskap og bannskap i Maria Parrs forfatterskap". *Barnelitterært forskningstidsskrift/Nordic Journal of ChildLit Aesthetics*, vol. 2, 2011, pp. 1–9, doi.org/10.3402/blft.v2i0.5969.

Kress, Gunther & Theo Van Leeuwen. *Reading Images: The Grammar of Visual Design*. London, Routledge, 2006

16.45 Benoît Crucifix *Drawing In: Children's Drawings in Comics Magazines*

This presentation is situated at the intersection of the young fields of comics studies, childhood studies and periodical studies. Although comics are frequently relegated to the world of children's culture, children's comics and the even more ephemeral children's comics magazines remain by and

large understudied. By turning to a selection of French and Belgian comics magazines from the first half of the twentieth century, we elaborate on, in a first step, the production of graphic worlds for children conveyed and established through comics magazines and, in a second step, their potential reception (which is often curated by the magazines). This presentation specifically zooms in on the place and function of children's drawings in French and Belgian periodicals in the 1930s, as these youth magazines were increasingly integrating comics materials. It addresses the place of these drawings, their categorization and editorialization as well as general functioning with the editorial economy of the youth periodical.

References:

Maaheen Ahmed, "Reading Children in Comics : A Sociohistorical Mapping," *Children's Geographies*, 2021, pp. 1–12, di:10.1080/14733285.2021.1919996.

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Benoît Crucifix, "Jojo, Jimmy and Marie Chairne : What Scribbled Comics Can (Not) Tell Us," *Studies in Comics*, vol. 11, no. 2, 2020, pp. 259–69, doi:10.1386/stic_00028_1.

Fionnuala Dillane, "Forms of Affect, Relationality and Periodical Encounters, or, 'Pine-apple for the Million'," *Journal of European Periodical Studies* 1, no. 1 (2016): 5–24.

Day 3: 8 June

Presentations Section 5: 9.30-11.00 H 104

Chair: Petra Báni Rigler

9.30 Birgitte Beck *Priested Letters and Things: The 1920s-1930s*

Copenhagen Exhibitions of Soviet Children's Books and Imports of Peasant-made Toys

Early Soviet revolutionary, pedagogical and artistic experiments within the field of children's books and literature inspired the worldwide 1920s and 1930s reformist educational movement and vice-versa. Based on materials from the Danish archives of the left wing educators and artists in "Monde-gruppen" and the collections of Soviet children's books of the Danish Design Museum and Pedagogical University, this paper will examine a series of exhibitions of Soviet children's books and toys that took place in Copenhagen from the mid-1920s to early 1930s. What happened with the book objects when shifting context from Moscow to Copenhagen? From being graphic media for a new generation of Soviet child-readers to illegible and perhaps exotic Cyrillic objects on display for a Scandinavian audience? From being presented in a Socialist setting to a shopping window in the expensive street "Gammel Kongevej" and the capitalist warehouse "Illum"? To which extent are children's graphic media international and how do they transform when transgressing ideological borders?

References:

Balina, Marina & Serguei Alex. Oushakine, eds., *The Pedagogy of Images: Depicting Communism for Children*. Toronto: University of Toronto Press, 2021.

Balina, Marina & Larissa Rudova: *Russian Children's Literature and Culture*. New York: Routledge, 2008.

Beck Pristed, Birgitte. *The New Russian Book. A Graphic Cultural History*. Palgrave. 2017.

Swift, Megan. *Picturing the Page: Illustrated Children's Literature and Reading under Lenin and Stalin*. Toronto: University of Toronto Press, 2020.

10.15 Lena Anlauf "Raduga" (1922-1930): A book studies analysis of Soviet children's book publishing

The 1920s and 1930s were an unprecedented era in children's literature in the Soviet Union, not only in context of literary history and cultural heritage in Russia, but also on an international level. While this era has been studied from Slavic studies and Art history experts, book studies' perspectives specialized on picture books are still rare. They allow us to draw back the curtain on the production history of these books, focusing on the publishing house history, materiality, distribution and circulation. Book studies enable us to consider the book as a *Gesamtkunstwerk* in its social, cultural and economic context.

Lena Anlauf's (ongoing) doctoral research deals with the early Soviet picture book industry. In this era, children's books became a means of political education to define a new kind of childhood and to build a new socialistic society. The required mass production of children's books resulted in unprecedented artistic experimentation. The core of this PhD is the historical analysis of the blossoming and decline of the private publisher "Raduga", a press which reprints are classics of Russian children's literature until today. Furthermore, the perception of Soviet picture book art abroad; parallel developments and trends, international exhibitions then and now will be examined, offering insights into the role of children's books as cultural heritage.

The presentation will offer an insight into the picture book publishing program of Raduga in the context of its time and its international influences until today.

References:

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Immel, Andrea. *Cotsen Children's Library: The Anna Baksht Benjamin Family Collection of Raduga Books*. The Princeton University Library Chronicle, Vol. 65, No. 2, 2004.

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Presentations Section 6: 11.15-12.00 H 104

Chair: Birgitte Beck Pristed

11.15 Cécile Pichon-Bonin *The role of Foreign children's drawings in the discussion on children's artefact in Soviet Russia in the 1920s and the 1930s*

In this paper, I would like to focus on the place, the role and the function of foreign children's drawings in the Soviet approach to children's drawing in the 1920s and the 1930s. To do so, I will consider two main exhibitions which were the first to underline the foreign nature of the children's drawings they displayed. The first is the Exhibition of Japanese children's books held in Moscow in 1928 and the second is the International exhibition of children's drawings, which opened in April 1934 for 4 months at Moscow's Pushkin museum and showed more than 1620 drawings sourced from all the Soviet republics and 15 foreign countries. Foreign drawings were sent by children aged 5 to 15, either created at school or submitted to drawing competitions organized, for example, by youth periodicals. I will examine two aspects in particular: the place of foreign children's drawings in the shift in the Russian studies on child's drawing which took place at the turn of the 1920s and the 1930s on one hand, and the role that those foreign drawings played in the Soviet interest for the study of the impact on environment in education, on other hand.

I will study the reception to these two exhibitions through catalogues and periodicals specializing in children's education and art. In addition, I will compare and contrast these events with articles and works devoted more widely to illustrations for children which are indispensable to an understanding of the contribution of foreign drawings.

References

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12.00-12.30 Closing remarks Lisa Källström