



UNIVERSITÀ
DEGLI STUDI
DI PADOVA

FISPPA

DIPARTIMENTO DI FILOSOFIA, SOCIOLOGIA,
PEDAGOGIA E PSICOLOGIA APPLICATA

Siped
Società Italiana di Pedagogia
fondata nel 1989



Centro Italiano per la Ricerca
Storico-Educative

PARTNER



Credits: Giovanna Ziboli, Simona Mulazzani, Il grande libro dei pisolini, Topipittori, 2013

6th International Conference

European Network of Picturebook Research

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

September 28-29-30, 2017

University of Padua – Italy
Padova, Sala delle Edicole, Piazza Capitanato 3





LOCATION AND VENUE

University of Padova (ITALY)

Sala delle Edicole

Piazza Capitaniato 3



INFORMATION

Department of Philosophy, Sociology,
Education and Applied Psychology (FISPPA)

University of Padova

Via Beato Pellegrino, 28

35137 PADOVA - Italy

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

For questions regarding the conference, go its webpage at
<http://picturebook.fisppa.unipd.it>
or contact Marnie Campagnaro
marnie.campagnaro@unipd.it

6th International Conference
European Network of Picturebook Research

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Alessio Caruso per Immaginante

Design and layout: Chiara Daminato



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MUSEO
DIOCESANO
DI PADOVA

6th INTERNATIONAL CONFERENCE
EUROPEAN NETWORK OF PICTUREBOOK RESEARCH



ORGANIZATION

Department of Philosophy, Sociology,
Education and Applied Psychology (FISPPA)
University of Padova
Via Beato Pellegrino, 28 - 35137 PADOVA - Italy

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PRESENTATION

European Network of Picturebook Research

The European Network of Picturebook Research was established during the first picturebook conference in Spain in 2007. Since then biannual picturebook conferences took place in different European countries (always in the month of September):

2007 at the University of Barcelona (Spain)
2009 at the University of Glasgow (United Kingdom)
2011 at the University of Tübingen (Germany)
2013 at the University of Stockholm (Sweden)
2015 at the University of Gdansk (Poland)

The aim of these conferences is:

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

6th International Conference European Network of Picturebook Research

Home and Lived-In Spaces in Picturebooks from the 1950s to the Present
University of Padova, Italy
Padova, Sala delle Edicole, Piazza Capitaniato 3
September 28-29-30, 2017

At an early age, home and lived-in spaces are much more than a simple body-space correspondence. Lived-in spaces are constructed of sensory recalls, which, day after day, shape our idea of "home", *the espace vécu par excellence*. Our sense of identity and belonging is influenced by various factors: personal experiences and relationships, the impact of the environment and sensory perceptions. Lived-in space is a point of reference for children. In literature, houses, habitations, walls and objects are imbued with an extraordinary narrative power, which is capable of penetrating the unexplored privacy of the family and providing new insights into childhood. The goal of the conference is to investigate and compare the development of the representation of home and lived-in spaces in picturebooks from the 1950s to the present.

The call for papers opened its doors to a wide range of proposals within the main conference theme:

- historical developments and changes in the representation of home and lived-in spaces
- social and cultural changes in children's public spaces such as kindergarten, school, library, museums, shops, etc.
- domestic environment and interior geography
- depiction of lived-in spaces in nature (caves, islands, etc.)
- the invention of fictional lived-in spaces and their influence on the child's concept of home
- interiors and their symbolic implications
- objects and furniture that shape family relationships and self-identity
- home and the child's body
- home and the child's imagination



CONFERENCE SCHEDULE



THURSDAY - 28 September 2017

University of Padova
Department FISPPA, Piazza Capitanato 3

8.30 - 9.00 Arrivals and registration

9.00 - 9.30

Welcome

Rosario Rizzuto

Rector Magnificus of University of Padova

Vincenzo Milanesi

Dean of Department of Philosophy, Sociology, Education and Applied Psychology (FISPPA), University of Padova

Giuseppe Zago

Vice Dean FISPPA and Full Professor of History of Education, University of Padova

Carla Callegari

University of Padova

Chair

Marnie Campagnaro, University of Padova

9.30 - 11.00

Session 1 (Plenary) - Sala delle Edicole

HISTORICAL DEVELOPMENTS AND CHANGES IN THE REPRESENTATION OF HOME AND LIVED-IN SPACES

Moderator: Bettina Kümmerling-Meibauer

Elina Druker, Stockholm University, Sweden

The citizens of the future: Ideas of children's play and creativity in mid-century picturebooks

Lorenzo Cantatore, University of Roma Tre, Italy

Dismantling and rebuilding the house in Italian picturebooks of the 1940s

11.00 - 11.30

Coffee break – Museo Diocesano di Padova (Piazza del Duomo, 12)

11.30 - 13.30

Session 2 (Plenary) - Sala delle Edicole

THE POETICS OF SPACE FROM THE 1950S TO THE PRESENT

Moderator: Tzina Kalogirou

Smiljana Narancic Kovac, University of Zagreb, Croatia

Inside and outside: Lived-in spaces in Croatian picturebooks since the 1950s

Dorena Caroli, University of Macerata, Italy

The image of home and lived-in spaces in Soviet primers of the Fifties

Åse Marie Ommundsen, Akershus University College of Applied Sciences and Nord University, Norway

Back to the 70ies? Home and lived spaces in Gry Moursund's Tre biler og en død katt [Three cars and a dead cat] (2016)

13.30 - 14.45

Light lunch – Museo Diocesano di Padova (Piazza del Duomo, 12)

14.45 - 16.45

Session 3 (Plenary) - Sala delle Edicole
DEPICTION OF LIVED-IN SPACES IN NATURE

Moderator: Elina Druker

Nina Goga, Western Norway University of Applied Sciences, Norway

The neighbouring nature of child protagonists in Norwegian award winning picturebooks published between 2006-2016

Fabrizio Bertolino, University of Aosta Valley, Italy

Anna Perazzone, University of Turin, Italy

Rural environments in children's picturebooks: Playing with errors and stereotypes to reflect on our ecological identity

Barbara McNeil, University of Regina, Canada

Representations of oppressive and precarious home and lived-in spaces in contemporary Canadian picturebooks

17.00 - 19.00

Session 4A (Parallel) - Sala delle Edicole
OBJECTS AND FURNITURE THAT SHAPE FAMILY RELATIONSHIPS AND SELF-IDENTITY

Moderator: Sandie Mourão

Sabrina Fava, Catholic University of the Sacred Heart of Milan, Italy

Through and beyond the door: The moon is Hugo Cabret's home

Tzina Kalogirou, National and Kapodistrian University of Athens, Greece

Visualizing absences: Photographs as domestic objects in contemporary picturebooks

Malgorzata Cackowska, University of Gdansk, Poland

What has Basia (the protagonist in a series of picturebooks) to do with the governmentality?

Session 4B (Parallel) - Aula Film
HOME AND CHILD'S IMAGINATION

Moderator: Ana Margarida Ramos

Ture Schweps, Western Norway University of Applied Sciences, Norway

Home is where your things are: A reading of the iPad app The Artifacts

Marnie Campagnaro, University of Padova, Italy

The dark side of the kitchen: Children's domestic roundtrips at night-time

Heather Phipps, University of Regina, Canada

Childhood spaces of freedom and belonging in Canadian picturebooks: Home and child's imagination in Virginia Wolf and Le Baiser Mauve de Vava

FRIDAY - 29 September 2017

University of Padova,
Department FISPPA, Piazza Capitanato 3

9.30 - 11.00

Session 5 (Plenary) - Sala delle Edicole SOCIAL AND CULTURAL CHANGES IN CHILDREN'S PUBLIC SPACES

Moderator: Åse Marie Ommundsen

Bettina Kümmerling-Meibauer, University of Tübingen, Germany
Jörg Meibauer, University of Mainz, Germany
The project of a 'socialist city': The depiction of urban space in GDR picturebooks

Yael Darr, Tel-Aviv University, Israel
One story, three flats: Changes in the perception of the home and its inhabitants in Israeli children's literature, 1948-1970

11.00 - 11.30

Coffee break - Museo Diocesano di Padova (Piazza del Duomo, 12)

11.30 - 13.30

Session 6A (Parallel) - Sala delle Edicole DOMESTIC ENVIRONMENT AND INTERIOR GEOGRAPHY

Moderator: Smiljana Narancic Kovac

Sandra J Williams, University of Brighton, United Kingdom
Dystopian Interiors: Isolation, strangeness and confusions at home

Kelly Hübben, Stockholm University, Sweden
The home as a contact zone in an interspecies context

Dalila Forni, University of Milan, Italy
Growing up in Maurice Sendak's picturebooks: Home meets the world outside

Session 6B (Parallel) - Aula Film THE INVENTION OF FICTIONAL LIVED-IN SPACES AND THEIR INFLUENCE ON THE CHILD'S CONCEPT OF HOME

Moderator: Ture Schwebs

Sandie Mourão, Nova University, Lisbon, Portugal
The house that Jack built: Representations of time and place

Sara Reis da Silva, University of Minho, Braga, Portugal
Away from home, near an elusive house: About some Hansel and Gretel picturebooks

Alessandro Luigini, University of Bolzano, Italy
The drawing of design and architecture masterpieces as education to the beauty: Steven Guarnaccia and the three little pigs, or the one hundred stories in one story

13.30 - 14.45

Light lunch - Museo Diocesano di Padova (Piazza del Duomo, 12)

14.45 - 16.45

Session 7A (Parallel) – Sala delle Edicole
INTERIORS AND THEIR SYMBOLIC IMPLICATIONS

Moderator: Bahar Gürsel

Susanna Barsotti, University of Cagliari, Italy
Home and forest: Two symbolic places of growth

Berit W Bjørlo, Western Norway University of Applied Sciences, Bergen, Norway
Domestic ambiguity in a poetry picturebook by Synne Lea and Stian Hole

Hanna Dymel-Trzebiatowska, University of Gdańsk, Poland
Lost jigsaw puzzles. Visual heterotopias in the picturebooks illustrated by Svein Nyhus

Session 7B (Parallel) – Aula Film
HOUSES AS EXTENSION OF THE REAL WORLD

Moderator: Janet Evans

Maria Teresa Trisciuzzi, University of Bolzano, Italy
Tree houses and “suspended childhoods” in picturebooks

Lucy Stone, Newcastle University, United Kingdom
Tomi Ungerer’s Otto: Home and its loss

Yumi Matsumoto, Tamagawa University, Tokyo, Japan
The description styles of houses of Akiko Hayashi: Contrast between Miki’s first Errand and Amy and Ken Visit Grandma

17.00 - 18.20

Session 8A (Parallel) – Sala delle Edicole
LIVED-IN SPACES IN MODERN DAY SOCIETY

Moderator: Yael Darr

Janet Evans, Independent Scholar & - Literacy and Educational Consultant, United Kingdom
Where do you live and where is your home? : Critical and empathetic responses to picturebooks focussing on homelessness in modern day society

Leonor Ruiz Guerrero, University of Murcia, Spain
New lived-in spaces in the post-industrial world: The Sound of Colors by Jimmy Liao

Session 8B (Parallel) – Aula Film
VISUAL AND AESTHETIC INTERPRETATIONS OF LIVED-IN SPACES

Moderator: Jörg Meibauer

Penni Cotton, NCRCCL, Roehampton, London, UK
Visualising the homes and lived-in spaces of selected silent picturebooks: Lampedusa to Montolieu and back

Margrete Lamond, Macquarie University, Australia
Delving into Grandpa Green’s Garden: A systems neuroscience approach to aesthetic interpretations of the picturebook

- 18.30 - 19.00 **SOCIAL EVENT**
Museo Diocesano di Padova - Guided tour of the beautiful Bishops Palace
- 20.00 **CONFERENCE GALA DINNER**
in a charming historical restaurant in the centre of Padova with typical dishes from the Veneto region



SATURDAY - 30 September 2017

University of Padova,
Department FISPPA, Piazza Capitaniano 3

9.00 -11.00 **Session 9 (Plenary) - Sala delle Edicole**
PORTRAYALS OF HOUSES

Moderator: Nina Goga

Ana Margarida Ramos, University of Aveiro, Portugal
Houses and backyards: Telling stories through lived spaces

Emma Bosch, University of Barcelona, Spain
«If you haven't seen it before, you can't see it»
Intericonicity in wordless picturebooks and comics:
How the recognition of the objects and furniture represented aids a better understanding of the characters

Michał Zając, Faculty of Journalism, Information and Book Studies, University of Warsaw,
Pictures on the walls of picturebooks' homes: What are they telling us?

11.00 - 11.30 Coffee break – Museo Diocesano di Padova (Piazza del Duomo, 12)

11.30 - 13.00 **Session 10 (Plenary) - Sala delle Edicole**
HOME AND THE SENSE OF BELONGING

Moderator: Marnie Campagnaro

Bahar Gürsel, METU, Ankara, Turkey
The representation of home and lived-in spaces in Can Göknil's picturebooks

Claudia Mendes, Federal University of Rio de Janeiro, Brazil.
Divided childhoods: Lived-in spaces as places of social inclusion or exclusion in Brazilian picturebooks

13.00 - 13.30 **FINAL DISCUSSION and FUTURE PLANS - Sala delle Edicole**

PLENARY AND PARALLEL SESSIONS





Home and forest: Two symbolic places of growth

This study offers an analysis of the picturebook *C'era una volta una bambina* by Giovanna Zoboli and Joanna Concejo, published by Topittori in 2015. It would seem to be a rewriting of the classic fairy tale of Little Red Riding Hood in the brothers Grimm version. In the collaboration between text and illustrations, it reveals the hidden parts of the story, disclosing its deeper meanings and leading the young reader to a new and more genuine interpretation of the tale in which home and forest become two different symbolic places of growth.

The theoretical foundations and constructs upon which this paper is founded necessarily refer, first of all, to fairytale studies; in particular Jack Zipes' studies on fairytales and Sandra Beckett's studies on Little Red Riding Hood icons and fairytale rewritings. At the same time the theoretical framework of this research cannot neglect the studies on picturebooks in general and visual literacy in particular.

This study will focus on the following research questions: Does this picturebook offer a key to interpret the collaboration between text and illustrations? If so, does it offer a new point of view in studying the relationship between narrated spaces and illustrated spaces (in this case, home and forest, interior and exterior as places of growth)? Finally, in this picturebook we can find two characters that the text of Zoboli makes explicit to readers and which play a significant role in determining the narrative and symbolic plot of the story: the forest and the home. The home, as the private place in which growth becomes a symbol of a feminine dimension, from which the tale begins; so can this picturebook become an instrument to analyse the topic of gender education?

Susanna Barsotti, researcher at the University of Cagliari and teacher of Children's literature. Her research interests are: fairy tales, the relationship between text and illustrations in picturebooks. Among her publications are two books: *Ancora Pinocchio. Riflessioni sulle avventure di un burattino*, (2012) and *Bambine nel bosco. Cappuccetto Rosso e il lupo tra passato e presente* (2016).

Fabrizio Bertolino
University of Aosta Valley - Italy

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Anna Perazzone
University of Turin - Italy

Rural environments in children's picturebooks: Playing with errors and stereotypes to reflect on our ecological identity

In the last century the rural environment, once the main place of life and source of livelihood, has for most people gradually become an unfamiliar space perceived through the car windows on the way to summer or winter holidays. Gradually this detachment has been metabolized and today we are witnessing a progressive idealization, often distorted or even fantasized, of the rural world.

This change in attitude to farms and countryside is reflected in several picturebooks for children that are published every year; also in movies, cartoons, video games and browser games for young children. With only few exceptions, puppies to pet or idyllic landscapes, paradoxical and problematic situations widely dominate these representations. Little or no space is devoted to the role played by the environment or on the daily urban life of people who still live and work there.

Although direct experience would be of the utmost importance to influence children's attitudes and feelings, virtual contact with remote and unusual realities may assume a relevant part in the child's education. Our critical analysis of 50 picturebooks (published in Italy, France and United Kingdom), enabled us to reflect on the cultural symbols and models that dominate children's imaginations concerning this increasingly alien environment, and afforded us the opportunity to unmask their limits and stereotypes.

We think that using, for educational purposes, images, stories and characters taken from picturebooks is an important opportunity to rebuild a genuine connection with the rural world that can – at least partly – compensate for the loss of children's ecological awareness, caused largely by a production and consumption system that has alienated our life from the rhythms and constraints of natural ecosystems.

This activity may provide the possibility of recognizing the bridging function that these didactic mediators may play with respect to direct experiences. Sometimes, fantastic and stereotyped depictions may hide interesting aspects of reality that can be revealed by means of irony, thus re-motivating not only school study but also a brand new immersion in the rural context.

References (preliminary)

Bertolino F., Perazzone A. (2016). *Che fine ha fatto lo zio Tobia? La rappresentazione del mondo rurale negli albi illustrati*, in «Bambini», Ed. Junior, maggio 2016, pp. 39-44.

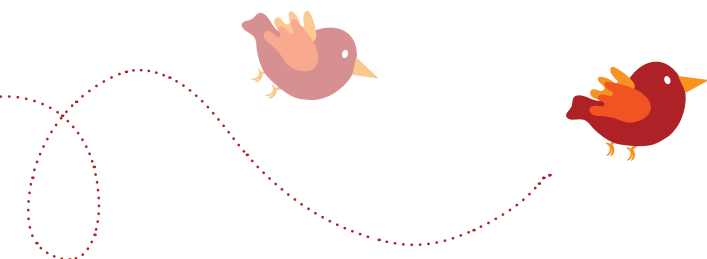
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Bertolino F., Piccinelli A., Perazzone A. (2012), *Extraterrestri in campagna. Quando insegnanti e ragazzi sbarcano in fattoria didattica*. Negretto Editore, Mantova, pp. 133-160.

Fabrizio Bertolino, I obtained my degree in Natural Sciences. Since then I have directed my studies to human sciences and in 2003 I became a researcher in General and Social Pedagogy at the University of Valle d' Aosta, where I deal with the training of future teachers and educators. Over the years I have focused my scientific interests on areas that bridge between the "two cultures" by building specific skills in the field of environmental education and sciences education.

Anna Perazzone, Degree in Natural Sciences and researcher at the Department Life Sciences and Systems Biology, University of Turin. Member of the Inter-university Research Centre I.R.I.S. (Interdisciplinary Research Institute on Sustainability) at the University of Turin. Deals with Science Education and training of primary school teachers, particularly in the field of life sciences, environmental education and education for sustainable development.





Domestic ambiguity in a poetry picturebook by Synne Lea and Stian Hole

The term poetry picturebook implies that poems and illustrations form a unit in which the verbal and visual expressions contribute equally to the understanding and aesthetic experience of the book (Neira Piñeiro 2013, Bjørlo 2015). In my paper I focus on the Norwegian poetry picturebook *Nattevakt* [Night Watch] (2013), written by Synne Lea, illustrated by Stian Hole. The book was nominated for three Norwegian children's literature awards in 2013. *Nattevakt* is Lea's second book written for children, she has previously written two poetry collections for adults. Hole is an awarded and renowned author/illustrator, notably for his trilogy about the Garmann character.

In *Nattevakt* the interior and exterior spaces of a family home appear as a recurrent motif. The majority of the poems involves a first person child narrator relating to a mom, a dad and a little brother, and thus the topic of family relationships functions as a vital structural element in the book.

By presenting a selection of double spreads I investigate how verbal and visual depictions of the family house, the garden and nearby surroundings may appear as ambiguous sites, representing both comfort and discomfort. Drawing upon Mikhail Bakhtin's concept of the chronotope (1981) I discuss how the spatial home scenes create a sense of materiality, but also appear as sites for observations, feelings and reflections. Another topic to be examined is the shifts from realistic to magical scenes. Also, the presentation will pay attention to the book's crossover characteristics, addressing both children and adults.

References (preliminary)

Bakhtin, Mikhail M. 1981 [1937-1938]. Forms of Time and of the Chronotope in the Novel. In Holquist, Michael (ed.). *The Dialogic Imagination*. Austin: University of Texas Press.

Bjørlo, Berit W. 2015. Illustrerte dikt: Bildeboka som arena for barnepoesi. [Illustrated poetry: The picturebook as an arena of children's poetry]. In Skaret, Anne (ed.). *Barnelyrikk: en antologi*. p. 105-124. Vallset: Oplandske Bokforlag.

Lea, Synne and Stian Hole 2013. *Nattevakt*. Oslo: Cappelen Damm.

Neira-Piñeiro, Maria del Rosario 2013. Can Images Transform a Poem? When I Heard the Learn'd Astronomer: An Example of a Poetry Picturebook. In *New Review of Children's Literature and Librarianship*, 19, (1), p. 14-32. DOI: 10.1080/13614541.2013.751290.

Berit W. Bjørlo, Assistant Professor at the Faculty of Education, Western Norway University of Applied Sciences in Bergen, Norway. Her latest publication: Bjørlo, Berit W. (2015). Illustrerte dikt: Bildeboka som arena for barnepoesi. [Illustrated poetry: The picturebook as an arena of children's poetry]. In Skaret, Anne (ed.). *Barnelyrikk: en antologi*. p. 105-124. Vallset: Oplandske Bokforlag.



«If you haven't seen it before, you can't see it»

Intericonicity in wordless picturebooks and comics: How the recognition of the objects and furniture represented aids a better understanding of the characters

Wordless picturebooks and comics tell stories using only the resources of visual language. Therefore, the process of reading this type of book consists in deciphering the visual signs of which it is composed.

Evelyn Arizpe (2011), summarising Rowe (1996), Nières-Chevrel (2010), Beckett (2012) and Nodelman (1988), lists the core skills a reader of wordless picturebooks must possess. Among them, Arizpe says that readers must be able to search their personal background knowledge for the resources needed to decipher the signs and give meaning to what they are seeing. For this reason, they must be prepared to fill the iconotextual spaces using their experiential and intericonic knowledge.

In this paper, we focus on identifying the intericonic knowledge required by readers of wordless picturebooks and comics to achieve a satisfying reading experience. Intericonicity is the process of creating an image by appealing to, adopting, or transforming another image. It could be considered the equivalent of intertextuality (Genette, 1989 [1982]) but in the form of icons. By extension, the hypotext or original work could be called the hypoiimage and the hypertext or final work the hyperimage. After presenting a classification of the intericonic images according to various criteria –author, type, amplitude and degree of faithfulness– (Hoster & Lobato, 2012), we will go on to analyze how the graphic representations of items of furniture, domestic appliances and decorative objects, which appear in the rooms featured in wordless picturebooks and comics, could be a useful method of characterization.

For example, the «interior design» work carried out by Antje von Stemm in *Unser haus!* (Our house!) is essential for the reader to be able to get to know the inhabitants of the building. The back cover states that the six apartments are each as different as the people living in them. And that is the case. It is evident from the variety in the design of their welcome mats. However, if, for example, the reader has never seen Arne Jacobsen's *Egg* chair (1958) or a work by Mondrian, they will not be able to "recognise" them and infer the high socio-economic status of the designers who live on the ground floor.

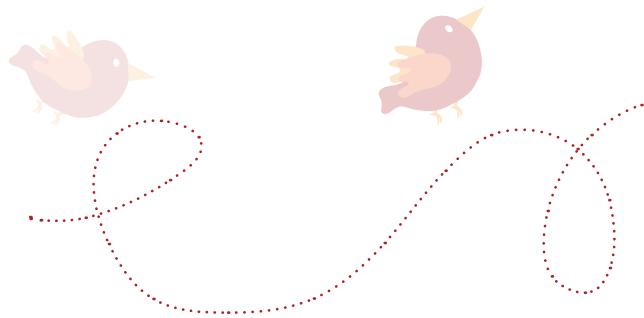
Recognising intericonic images gives readers great pleasure. To develop this skill the role of the mediator is essential in helping readers to recognise the hyperimages and foster knowledge of the hypoiimage, thus increasing the cultural awareness of less expert readers. Only by having already seen those objects, furniture, works of art, etc., is it possible to recognise them. Knowing them aids our understanding of the characters that possess them, which leads to a better understanding of their stories and, what is more, allows us to better appreciate the richness of our cultural environment.

Emma Bosch, BA in Fine Arts and PhD in Educational Sciences with the thesis *Estudio del Álbum Sin Palabras* (Universitat de Barcelona). She teaches at the department of Visual Education and at the Master's Degrees in Interdisciplinary Education of the Arts (UB), Books and Literature for Children and Young People (Universitat Autònoma de Barcelona) and School Library and Reading Promotion (UB+UAB). Her research area covers picturebooks, illustration and visual literacy.



What has *Basia* (the protagonist in a series of picturebooks) to do with the governmentality?

This paper aims at an analysis of representations of the living spaces of the modern child, through the exceptionally popular Polish series of more than 30 picturebooks on *Basia* issued since 2008 (text by Zofia Stanecka, illustrations by Marianna Oklejka, Egmont Polska Publishing House). The protagonist is a four-year-old resolute girl living with her mum, dad, and two brothers (one younger and one older than herself) in a city - a representative middle class family living in a rich cultural capital. Appropriately entitled: *Basia and her mum at work*, *Basia and the mess*, *Basia and the smartphone*, *Basia and her birthday at the museum*, *Basia and the kindergarten*, *Basia and the library* and many others, each of the books uncovers different aspects of their lives shown from the perspective of both *Basia* and her family. Abundantly illustrated, the characteristics of the places in which the theme-focused actions take place are reflected as 'significant spaces' from the point of view of human development in their cultural, political, and social settings. Such a look at the specifically human spaces in which the world is experienced from the perspective of cultural, social, and humanistic geography will be the basis for one of my interpretations of the richness of the visual material contained in the books selected (Soha, 1989). The second perspective of these various representations of lived-in spaces will be based on the Foucauldian category of governmentality (M. Foucault, 2010). In Poland, this has been interestingly developed as an educational apparatus (Chutorański, 2015) enabling analysis of relationships between various types of authority, together with their governing mechanisms. This process escapes discursive analysis, whilst at the same time being intrinsic to the objects surrounding the subject (eg *Basia*), and the architecture which tames her is the material aspect of the space in which she lives. I will try to show primarily the representations of non-human actors participating in the exercise of power on complex networks, marked by the overlapping of many logics and rationalities, which sometimes compete for the creation of subjects with each other and who are governed themselves. The '*Basia*' series seems to have huge potential for the analysis of discursive and non-discursive practices in the networks centred around the child, which can be seen as an element of the process of governmentality of society.



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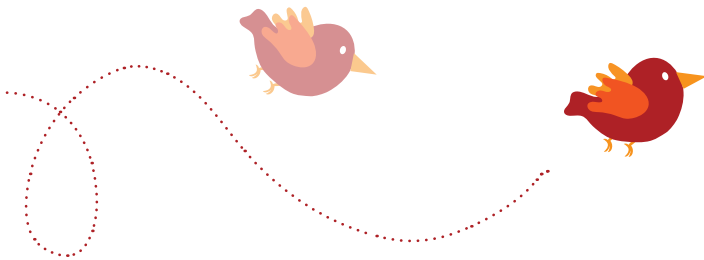
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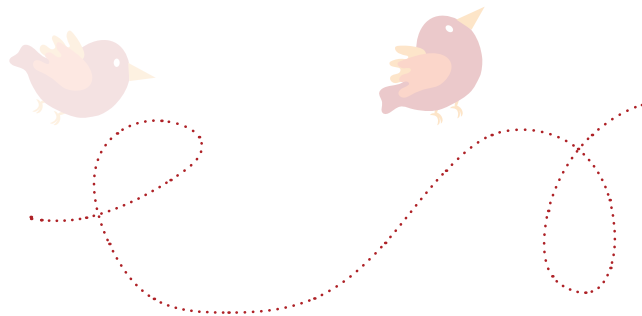
The dark side of the kitchen: Children's night-time domestic strolls

For children, the home setting is the place of many domestic and visionary adventures. It is also the first environment that they experience in their lives, and it is destined to leave lasting impressions, that influence their point-of-view on the world and on themselves. Carson Ellis gives a stunning representation of this concept in her celebrated New York Times best-selling picturebook *Home* (2015).

The Poetics of Space (Bachelard, 1975) offers a phenomenological investigation of domestic environments and their symbolic meanings: from the kitchen to the bedroom, from drawers to cupboards. For the author, children's homes are places where personal experience reaches its epitome. He also investigates the idea of *verticality*, which consists in the polarity between cellar and attic, and in particular the opposition between the *irrationality* represented by the cellar and the *rationality* represented by the roof.

The interior geography of the house represents a vital dimension in children's literature. Verticality, however, can be the source of different perspectives in children's books. In my paper, I will analyse both classic (i.e. *In the Night Kitchen*, 1970; *The Snowman*, 1978), and contemporary picturebooks (i.e. *Hanna Chan Game Wo Samashitara*, 2012). In these stories, night-time awakenings offer the opportunity for special literary itineraries. Domestic night-time strolls represent a special kind of round trip: from the peaceful and soothingly comfortable bedroom environment, to the potentially dangerous but empowering experience of a night kitchen, and finally back again.

My analysis investigates the singularities of these night adventures in the kitchen: a crucial intersection between loveliness and loneliness, protection and freedom, rationality and irrationality, light and darkness.



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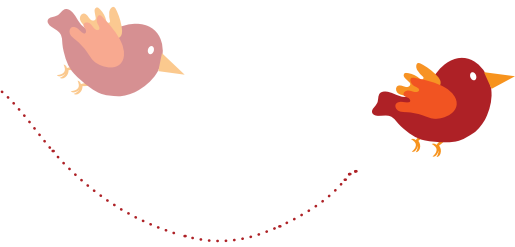
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Dismantling and rebuilding the house in Italian picturebooks of the 1940s

In the 1940s, during the twentieth century in Italy, important experiments for the creation of a new type of children's book took place. Protagonists in these efforts were two major Italian publishers, Giulio Einaudi and Arnoldo Mondadori. They contributed a great deal to inspire debate on the textuality of iconic language and the relationship between written text and image in contemporary publishing. For some books published by them in that decade, published in embryonic form, they developed different stories that revolve around representations of the house and household objects. The experience of Einaudi (1942), with regard to two authors in the following decades, helped them to become very famous. Elsa Morante and Bruno Munari. Morante made a large-format book, illustrated by herself, (*Le bellissime avventure di Cateri*) in which the house is still a material prison (poor, squalid, dangerous, the home of the humble Italian fascist) from which childhood is saved through fantasy and the fairytale castle is contrasted with the house. Munari, with the books *Le macchine e l'Abbecedario*, translates into children's language the historical vanguard grammar, decomposing the domestic universe and attributing to each object (coffee maker, alarm clock, cuckoo clock, bathtub, pot, iron etc.) a fantastic and surreal quality - features that stimulate the imagination and creativity of the reader. In this way, the house becomes the starting point to flip the reality of things and gives new meanings to objects we use in our daily lives. This conceptual perspective corresponds with a material experimentalism which helped Munari to deal with alternative forms of children's books in 1945, enriching the catalogue of Mondadori with 7 picturebooks (the original plan was 10) where paper and ink integrate the reading of the text in a decisive way and which contributed to major developments in the 1950s.

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The image of home and lived-in spaces in Soviet primers of the Fifties

The aim of this paper is to present different images of home and lived-in spaces in the main Soviet primers written in the Russian languages of the Fifties. According to Marija Nikolajeva, primers and school textbooks can be considered very similar to children's books. The Fifties are an important decade because they are marked by Stalin's death (1953) and by the beginning of the destalinization of textbook content. In these primers, the representation of the Home and lived-in spaces are very traditional and correspond to a "romantic" idealization of the family and family life that did not correspond to reality - due to the consequences of war, destruction and loss of parents and their effect on society. This paper will also consider the concept of «home and lived-in spaces» in a metaphorical sense, because Soviet children should be educated to live mostly within social and public life, sacrificing their own domestic/private lives. The first part will briefly present the question of primers as children's books from a methodological point of view and in the context of the publication of primers, under State control, by the State Publishing House for Textbooks (*Uchpedgiz*). The second will analyze the content of the reading presented by the primers from a hermeneutical point of view in the illustrations about home, lived-in spaces and family life. Finally the third will present the image of public space, nature and the environmental world in children's lives. Indeed, during this decade, one can see also a new interconnection between private and public life that the analysis of the visual narrative will try to track.

Dorena Caroli, born in Faenza in 1966. She has been associate professor at the University of Macerata since 2007, teaching the history of education and children's literature in the Dipartimento delle Scienze della Formazione, dei Beni culturali e del Turismo. Her recent published works include: *Ideali, ideologie e modelli formativi. Il movimento dei Pionieri in Urss, 1922-1939* (2006), second edition 2015 *Cittadini e patrioti. Educazione, letteratura per l'infanzia e formazione dell'identità nazionale nella Russia sovietica* (2011).

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Visualising the Homes and Lived-In Spaces of Selected Silent Picturebooks: Lampedusa to Montolieu and Back

This presentation will outline a project developed in conjunction with IBBY Italy/France/UK which focused on homes and lived-in spaces depicted in the visual narratives of IBBY Italy's first *Silent Book Collection*. The paper will discuss the rationale for this project and mention a few of the 111 'silent books' in the Collection. It will then visually analyse the home environments in a selection of wordless picturebooks chosen by primary school teachers in the small French village of *Montolieu - village du livre*. Finally, it will present the 3 'silent books' created by the children of *Montolieu* for the children in *Lampedusa* and summarise the cultural implications for using wordless picturebooks from around the world to learn more about the homes and lived-in space of others.

Penni Cotton, Senior Research Fellow at NCRCL, where she is responsible for European research projects. She is Director of the European Picture Book Collection which won the award of Innovative Reading Promotion in Europe in 1997, and the European School Education Training course. She has worked on several other EC projects related to European children's literature and has published many articles on the subject. Her first book *Picture Books sans Frontières* (2000) explains much of the rationale behind her work. She has contributed to the organization of many European conferences—including *Littérature Européenne pour L'Enfance et la Jeunesse* in Montolieu village du livre (France), where she lives for part of the year.



One story, three flats: Changes in the perception of the home and its inhabitants in Israeli children's literature, 1948-1970

In my lecture, I will discuss the far-reaching changes in the perception of home space and its inhabitants in Israeli children's literature. These changes occurred as a result of the transition from a nation-building society to a civic society in a stable national state. The test case will be the Israeli classic picturebook, "A Flat for Rent," written by the prominent Hebrew poet Leah Goldberg.

Goldberg's text was published in three very different versions, in different periods of Israel's cultural development. Each version was illustrated by a different highly acclaimed artist of the time and appeared in a different literary format. It was first published at the height of Israel's War of Independence (1948), in a leftist weekly for children, *Mishmar li-Yeladim*, illustrated by Ruth Schloss. In 1959, it was published as the first in a series of booklets for children, with illustrations by Shoshana Heimann. In 1970, to mark Goldberg's death that year, it was published as the first story in a hardcover book of three of her stories for toddlers, with illustrations by Shmuel Katz. This version rapidly became a much-loved classic, and remains as such to this very day.

I will show that, although in each version the "flat" and its tenants are at the heart of the plot devised by Goldberg, the three versions take the story to entirely different realms. In 1948 it was a collectivist-political story (with a Soviet orientation) that rejected the private inner space of the home. In 1959, one decade after the establishment of the state, it evolved into an avant-garde artistic picturebook that emphasized the individual and his or her right to privacy, in the spirit of the national civic ethos that had become rooted in Israeli child culture. Only in 1970 were the cultural conditions ripe for the story to be presented as a classic picturebook for toddlers that sings a song of praise to home and family, and to the succession of generations within the home.

Yael Darr, tenured associate Professor in the Child and Youth Culture M.A. Program of the Porter School of Cultural Studies at Tel-Aviv University. Her studies mainly address children's culture in general and children's literature, in particular during the Jewish nation-building period in pre-state Palestine and the first decades of Israeli statehood. She has published many articles on the subject in Hebrew and in English.

Her last book *A Canon of Many Voices: Forming a Labor Movement Canon for Children in Pre-State Israel*, (2013. Yad Izhak Ben-Zvi: Jerusalem, in Hebrew) focuses on the formation of a first Hebrew canon for children, during Israeli nation-building period.



The citizens of the future: Ideas of children's play and creativity in mid-century picturebooks

The material culture of childhood is always expressing ideas about childhood. New thoughts about children's natural creativity and expressiveness were formulated in the post-war decades by educationalists, teachers and social theorists, and were not only expressed through objects like educational toys and play clothes but also through public spaces like playgrounds. By analyzing the motive of the imaginative child's play in selected Nordic mid-century picturebooks, I will discuss how progressive ideas of the child as a naturally creative, expressive and exploring being were expressed in children's literature.

Aesthetics and design played an important role in the thinking of progressive educators in the early 20th century. In many of the post-war rebuilding projects, the child becomes central and childhood is seen as a stage in preparation for adulthood as well as for the conditioning of productive, modern citizens - the citizens of the future. The ideas of educationalists and teachers were implemented in the post-war efforts by providing the right tools for a child's education. Significant demands and efforts were put into childcare and public education, and the child was considered as "an agent for national renewal and the cultivation of democracy" (Ogata 2013). Meanwhile, although progressive toys, play materials and activities were intended to develop children's skills or abilities, they were also designed to cultivate an idealized, imaginative child.

These kinds of ideas are expressed, for example by John Dewey in his *Art and experience* (1934), where the importance of aesthetic experience in the everyday life of a child is emphasized. Dewey's ideas of the importance of exploration and participation in play and art as part of meaningful learning, became influential for many progressive pedagogical schools and these new ideas of the creative child were widely spread. How, then, are the ideas of play, art and aesthetic pleasure expressed in depictions of children in picturebooks from the era? By analyzing selected picturebooks from the 1940s and 1950s, I will discuss how ideas of children's play and creativity can be traced, firstly, in the aesthetics of the picturebook and secondly, in the way children, their surroundings and activities are depicted.

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Lost jigsaw puzzles: Visual heterotopias in the picturebooks illustrated by Svein Nyhus

In my paper I will discuss picturebooks illustrated by a Norwegian artist, Svein Nyhus, to show his specific symbolic manner of depicting the child's environment. I will argue that the illustrator employs characteristic recurrent elements of home representations and elaborates an interesting interplay of outer and inner spaces, consistently focusing the child's perspective. This will be demonstrated by an analysis of four picturebooks by this Norwegian artist: *Pappa!* (1998, Daddy!), *Snill* (2002, What a Girl!), *Sinna mann* (2003, Angry Man) and *Håret till mamma* (2007, Mum's Hair).

The books have been regarded as ambitious literature for children, addressing difficult issues or even sometimes breaking a taboo. Nyhus himself claims that every subject can be taken up in a children's book if only it is done properly. (Nyhus 2012) To show his visual method of thematising childhood's traumas in relation to a home space is also one of the aims of the paper.

I will use a framework of a qualitative analysis of visual content, with references to the textual narratives, drawing on ideas about heterotopia by Michel Foucault (1984), self-effacement by Susan Horney (1950) and the poetics of space by Gaston Bachelard (1994).

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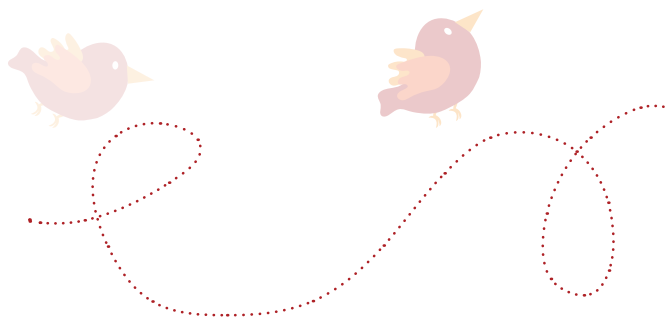


Where Do You Live and Where Is Your Home?: Critical And Empathetic Responses To Picturebooks Focussing On Homelessness In Modern Day Society

One of the most basic human rights is for somewhere safe and stable to live, yet homelessness is one of the pressing social problems in the world today. As rates of poverty and homelessness grow, so do children's questions about those who don't have a permanent home and who live on the streets. For some children, the homeless are the ultimate representation of a harsh reality: of parents leaving, of loss, displacement, and of no place to call home.

This presentation will investigate the way in which picturebooks deal with the subject of homelessness allowing readers to respond to and analyse the related issues. It will draw on the critical responses of some 7 and 9 year old children and will show their ability to understand and empathize with the injustice and lack of fairness inherent in such situations. As a qualitative case study, reference will be made to the theoretical reader response research of Evans, Hornsby & Wing Jan, Iser, Langer, McGee, Pantaleo, Rosenblatt, Sipe, Stephens & Watson.

A text set of picturebooks on homelessness will be referred to with particular reference to *Way Home* Libby Hathorn & Gregory Rogers.



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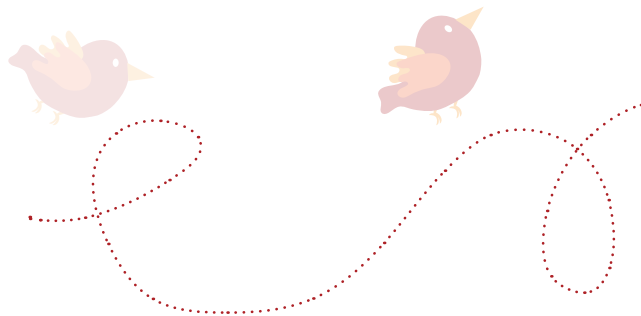
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Through and beyond the door: The moon is Hugo Cabret's home

Could a house be an affective refuge, if it is empty and without family relationships? In *The invention of Hugo Cabret* by Brian Selznick (2007), Hugo lives in an unadorned and provisional hiding place, not in a house. The surface of his normal life, because he is used to winding up the clocks in a Paris railway station, is not his real identity. He is an orphan, similar to Dickens' characters, he lives behind the large windows of the clocks but he always looks through the glass doors. In fact he wants to discover his own roots and reconstruct his own identity. The door is a metaphor on the content level and on the narrative strategy level. The door separates the oppressive reality of daily life from the imaginary world of early silent films. What lies behind the door is what the reader finds when turning the pages of the book. Doors and windows disclose unusual places or objects. From the technical-narrative point of view they constitute the motor of the story and they capture the reader's attention. This is an important perspective of study because it connects the narrative and iconic expression with the reader's education. This paper intends to explain in what way this connection is present in the illustrations of the book.

Selznick's graphic novel presents some interesting elements in iconic language. The pictures change literary aspects and iconic solutions, adopted by writers and illustrators in the past, and display some contamination as well as a possible way of innovating in the field of picturebooks. The evocative power of the pictures suggests *Where the wild things are* by M. Sendak (1963) with the transformation of the environment from an unadorned inside space into a luxuriant jungle. The imaginary power of the moon and progressive focusing are present in Sendak and in Selznick too. At the opening of *The invention of Hugo Cabret*, the moon is faraway and unreachable, then it becomes a possible dream in *A trip to the moon* by G. Melies and a reproducible drawing by the mechanical robot. The picture of the moon by Melies is based on pictures by G. Dorè. The paper intends to prove in what way the illustrative style by Gustave Dorè and by Maurice Sendak is present in the pictures of *The invention of Hugo Cabret* and why the moon becomes a metaphor of Hugo's home.



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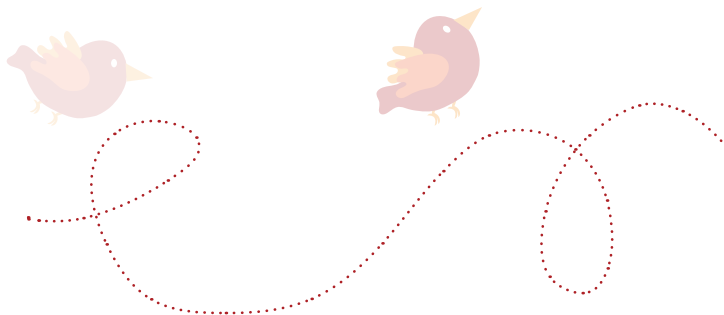
Growing Up in Maurice Sendak's picturebooks: Home meets the world outside

This proposal aims to analyze the link between growing up and spaces in three picturebooks written and illustrated by Maurice Sendak: *Where the Wild Things Are* (1963), *In the Night Kitchen* (1970) and *Outside Over There* (1981). Although published in different periods, Sendak defined them as a trilogy on children's growth: the books represent three different phases of childhood, from early infancy to pre-adolescence. All the three works present interior and exterior lived-in spaces as a metaphor for growing up.

In the first book, *In the Night Kitchen*, Sendak focuses on the opposition between home and the city visited during the night: a surreal place that introduces the protagonist into society, but recalls childhood too (Rebecca Adams and Eric S. Rabkin, 2006; Jean Perrot, 1990). In the second book, *Where the Wild Things Are*, the author visually contrasts two different lived-in spaces. The analysis of this picturebook will be based on Michelle Ann Abate's study of the protagonist's feelings and on Phil Fitzsimmons' (2004) remarks on the visual strategies chosen to portray emotions and lived spaces. In the third and last book, *Outside Over There*, the protagonist has to deal with preadolescent feelings.

My paper will start with the work of Phil Fitzsimmons and F. Steig (1985) on Sendak's exploration of children's anxieties and on the contrast between the 'world outside' and the 'world inside'. It will explore the process of growing up in different lived-in spaces: in the three picturebooks chosen the protagonist leaves his or her home, having an adventure in an unknown place and comes back at the end of the story, learning how to deal with his or her feelings (Lucy Rollin, 1999). This analysis will concentrate on the three phases presented in the books (leaving home, adventure and going back) relating them to the three phases of childhood chosen by Sendak (early infancy, preschool age, preadolescence).

Domestic spaces that shape the family.



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Dalila Forni, graduated magna cum laude in European and Extra European Languages and Literature, University of Milan (2015), with a thesis on *Ronald Dahl's Charlie and the Chocolate Factory* and its adaptations for theatre and cinema. Her interests are children's literature, adaptation studies and gender studies. She has recently published an essay for the volume *Non solo porridge: letterati inglesi a tavola* about food and family in Neil Gaiman's *Coraline*.

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The neighbouring nature of child protagonists in Norwegian award winning picturebooks published between 2006-2016

The Nordic child is considered competent and this competence is often seen in relation to nature, nation and confidence in the child agency (Brembeck et. al. 2004, Goga 2013, Ommundsen 2016). In her recent study on representations of the competent child in Nordic children's literature from 1850-1950, Ommundsen (2016) finds that a common characteristic of the analysed books is that the ability to master nature is crucial to the Nordic competent child. What Ommundsen is less clear about is what 'to master nature' really means and how this ability is displayed in her corpus.

In my paper, I will explore the relationship between the child protagonists and surrounding nature, in a corpus of Norwegian award winning picturebooks. Based on the corpus of awarded picturebooks by the Norwegian Ministry of Culture's prizes for children's and young adult literature between 2006-2016, five books have been selected for this analysis corresponding to the following criteria: the picturebook has a child protagonist (not animals), is structured as a narrative (not poetry), and depicts nature in verbal and/or visual text.

The aim of this study is to find out whether the child's relationship with nature is linked to an ability to master it and, if so, what 'to master nature' means and how it is displayed in the verbal and/or visual text.

Selected picturebooks

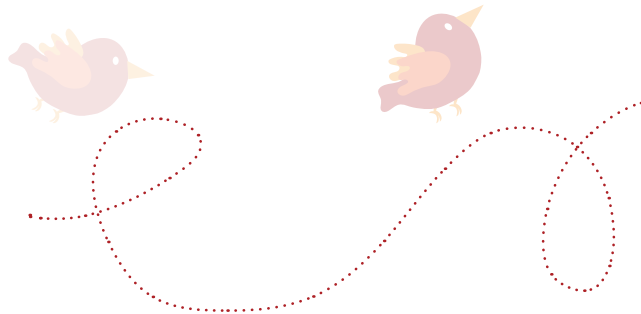
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The representation of home and lived-in spaces in Can Göknil's picturebooks

In Turkey illustrated books began to be used for the education of children predominantly after the foundation of the Republic in 1923. After the adoption of Latin script in 1928, for many years, Turkish children read a plethora of translated Western fairytales and stories. Can Göknil (1945-) - a renowned painter and storyteller who narrates/ depicts Anatolian and Central Asian folktales and myths via her artistic works - wrote and illustrated the first authentic/ national picturebook in Turkey in 1974 (*Porcupine Story*). Starting with that work, she has carried on publishing illustrated stories for children both at home and abroad for the last forty-three years.

This paper will aspire to clarify how the concepts of home and lived-in spaces are represented in the illustrated works of a Turkish female artist. Can Göknil competently conveys her country's opulent and ancient heritage, traditions and tales to the children of modern Turkey by means of her watercolour illustrations and appealing texts. By scrutinizing Göknil's works, this paper will also aim to clarify how a child is encouraged to define his/her own identity and sense of belonging by visually investigating the different forms of environment that the artist adroitly constructs. In addition, by pinpointing a significant milestone in the history of picturebooks in Turkey, it will explain how social and cultural notions and transformations have been delineated in illustrated children's literature since the 1970s.

Bahar Gürsel, Assistant Professor at the Department of History of Middle East Technical University where she currently teaches U.S. cultural history, Cold War history, nineteenth-century British history and contemporary world history. To pursue her research about juvenile literature, she received fellowships from the Eccles Centre for American Studies at the British Library in 2012, and the International Youth Library in Munich, Germany in 2014.

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The home as a contact zone in an interspecies context

My research focuses on human-animal interactions and relationships in the Little Golden Books, a popular American picture book series aimed at a young readership. In many of these books, the home is a central space for the development of emotional attachment between children and animals, most often pets and their young owners. Pets are, of course, a category of animals specifically defined by their presence in the human home; they are the domesticated animals par excellence.

The intimacy of the home creates a safe space to explore interspecies relations, but the house as a structure can also present limitations that need to be negotiated by both the child and the animal. The home can therefore be interpreted as a 'contact zone'. These zones were originally defined by Mary Louise Pratt in the context of colonial relations as 'social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power'¹. Within literary Human-Animal Studies, the concept of the contact zone can help us understand the spaces in a literary text where 'violent, tender and potentially subversive encounters between human and animal are concentrated'².

In this presentation, I take up questions related to how the home in these picture books becomes a contact zone. How does the home define the human-animal relationship? And what happens when anthropomorphized animals enter the scene, such as in *Mr. Dog is a Conservative*, where a humanized dog adopts a human boy? I will also compare some of the early Little Golden Books, written in the 1950s, with later publications and discuss whether changes in the representations of the homes influence the human-animal relations.

Kelly Hübben - I am a PhD candidate at Stockholm University, Sweden. My research focuses on the representation of interspecies interactions in the Little Golden Books, an iconic American picture book series for a young readership. My dissertation, which I will defend in 2017, consists of a classification and analysis of animal representation in these books. I am interested in the underlying ideological and philosophical implications concerning animal/human relationships in picture books.

¹ Pratt, Mary Louise. "Arts of the Contact Zone." *Profession* 91 (1991): 33-40

² Lönngrén, Ann-Sofie. (2015) *Following the Animal: Power, Agency, and Human-Animal Transformations in Modern, Northern-European Literature* [web]. Cambridge Scholars Publishing.

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Visualizing absences: Photographs as domestic objects in contemporary picturebooks

According to Barthes in his influential book on photography entitled *Camera Lucida*, every photograph contains the sign of death hence the essence of photography is the implied message: "That has been": "What the Photograph reproduces to infinity has occurred only once: A photograph mechanically repeats what could never be repeated existentially". The ostensible subject of any photograph, the person or thing photographed is, according to Barthes, a kind of little *simulacrum*, an *eidolon* emitted by the object, a *spectrum* that is evanescent, forever absent and lost.

Photographs have proved a powerful means for shaping personal and cultural memory. They could be considered as sites wherein ancestral, cultural, and personal memory is housed, accommodated, and thus perpetuated.

This paper examines how photographs as domestic objects- family snapshots and portraits, either displayed on the walls or catalogued in family albums- are represented in a vast selection of international contemporary picturebooks. Photographs become a central visual trope indicating melancholy, absence, and death. We intend to analyse the narratives in these picturebooks and construct crucial relationships between the photograph as a site of memory and the self that has been often subjected to various traumas, various losses.

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She co-organized the Child and the Book 2014 Conference at the National and Kapodistrian University of Athens. She is the author, editor or co-editor of 14 academic books and more than 150 papers (in Greek, English and French) in international and national refereed journals and conference proceedings. She is currently working on a book (in English) entitled *The Phantom of the Icon: Reading and Teaching Ekphrasis in Poetry*. She is the editor of the Greek edition of L.M. Rosenblatt's seminal book *The Reader, the Text, the Poem: The Transactional Theory of the Literary Work*.

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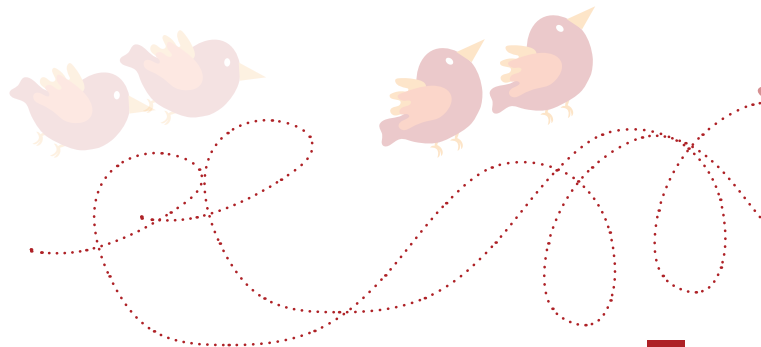
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The project of a 'socialist city': The depiction of urban space in GDR picturebooks

Among the lived-in spaces children come in contact with in our global times, the city plays an increasingly significant role. Likewise, the city as a habitat for children is a prominent topic in children's literature since the end of the 19th century, mirroring the variable social and cultural lifestyles of its inhabitants. Considering the extensive changes of the cityscape in the 20th century due to economic, political, and societal upheavals, it is valuable to analyze the ideological underpinnings of these transformations in children's books.

In our paper we investigate the depiction of the urban space in GDR picturebooks from the beginning of the 1950s until the 1980s, with an emphasis on the representation of the 'socialist city'. The project of a 'socialist city' is based on a reconstruction law released by the government in 1950, one year after the foundation of the German Democratic Republic. This ideal was propagated by the state, which supervised and centrally coordinated all investments and decisions related to the reconstruction of the cities destroyed during the Second World War. Drawing on architectural concepts of the 1920s and 1930s, this project mainly focuses on the idea to strengthen the sense of community as well as the national and political consciousness of its inhabitants. Based on the smaller unit of the 'socialist housing complex' with a kindergarten and a school at its very centre, the 'socialist city' encompasses private as well as public spaces, including shopping facilities, administrative buildings, educational institutions, cultural organizations, public traffic, and recreation parks. This collective infrastructure was meant to create a sense of social equality, inviting city inhabitants to actively participate in public space. This process is also mirrored in picturebooks that introduce children to the multiple functions and sites that constitute a 'socialist city'.

While early picturebooks focus on the reconstruction program – by contrasting visuals of ruins with illustrations of newly built houses in functionalist style –, later picturebooks initiate child readers into the different functions of a 'socialist city' and its multiple buildings and places. A comparative analysis of recurring motifs (home residence, playground, street with public traffic, department store, and factory) visualizes the impact of these sites on the child's perception of its surroundings. Moreover, these picturebooks often combine factual information and ideological messages, thus implementing the idea of a 'socialist city' to the younger generation.



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Jörg Meibauer holds the chair of German language and linguistics at the Johannes Gutenberg University in Mainz, Germany, and is Affiliated Professor at the University of Stockholm, Sweden. His research deals with the grammar of German, theoretical pragmatics, and linguistics of children's literature. His most recent books include *Lying at the semantics-pragmatics interface* (2014) and *Learning from Picturebooks* (co-edited with Bettina Kümmerling-Meibauer, Katharina Rohlfing, and Kerstin Nachtigäller). Currently, he is editing the *Oxford Handbook of Lying*. Joint work with Bettina Kümmerling-Meibauer focuses on a cognitive theory of picturebooks as well as on lying in children's literature.

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Delving into *Grandpa Green's Garden*: A systems neuroscience approach to aesthetic interpretations of the picturebook

Lane Smith's *Grandpa Green* (2012) portrays a topiary garden as a simultaneously lived-in and remembered space. Smith represents remembered elements from Grandpa's life in the form of present-time garden shrubs, amongst which the young narrator plays, combining unrelated objects and memories into single symbols in a sustained exercise in visual conceptual blending. Intertextuality in *Grandpa Green* contributes multiple significances to each image, ostensibly enriching the reading experience. An innovative approach to picturebook analysis, developed from neuroaesthetic theories first expounded by visual neurobiologist Semir Zeki (*Inner Vision: an Exploration of Art and the Brain*, 1999), combined with ideas arising from principles of systems neuroscience, suggests that the aesthetic constraints of Smith's illustrative strategy may inhibit rather than enhance the impact of his narrative.

In this paper I explore how aesthetic elements in illustration contribute to, or detract from the impact of a picturebook. Drawing on research by theorists such as David S. Miall, Bryan Boyd, Martin Skov and Oshin Vartanian, whose view of aesthetic reception as an evolved neurobiological function I share, I outline an analytical framework founded on principles of systems and network neuroscience, proposing the framework as a tool for both identifying aesthetic properties in a work, and for determining how the illustrator's manipulation of these properties can enhance or weaken the performative potential of a text.

I focus in particular on the subconscious processes of the visual system, and on the interplay between the Central Executive and Default Mode Networks of the brain, and propose their homologous relationships with formal aesthetics and aesthetic experience. I base my discussion on *Grandpa Green*, and consider Natalie Minne's *Le Petit Garçon de la Forest* as an example of a text whose performative potential is arguably enhanced by its aesthetically vivid properties.

Margrete Lamond, attained a Masters in Children's Literature and is a PhD candidate. She works as publisher of Little Hare Books. Her first academic paper was published in the *IRCL*. Her published fiction includes *Tatterhood and Other Feisty Folk Tales* (Allen & Unwin), an adaptation of Mary Shelley's *Frankenstein* (HarperCollins), and *The Sorry Tale of Fox and Bear* (Dirt Lane Press).

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Design drawings and Architectural masterpieces as an education for Beauty: Steven Guarnaccia and the three little pigs, or the one hundred stories in one story

The imagination that every story tends to develop in the reader is often structured on different levels, interconnected, transversal and sometimes hidden. Illustration gives us one possible solution, that of the imaginary on which an author wants to build characters, events and narrative devices. Some of these expedients, however, occasionally do not contribute to the main narrative, but are considered “gates” to new stories that sometimes have very little to do with the main story. The questions we ask here are: “Can this imaginary form a basis for the constitution of an aesthetic sense?” and “Can education for beauty be pursued through masterpieces of Architecture and Design History, redrawn and decontextualized?”

The illustrated edition of the classic *The Three Little Pigs* by Steven Guarnaccia for Corraini editore, is an extraordinary tool for “education for beauty”. Through cross-narration of “one hundred stories”, beauty is presented by the countless details which build imaginary and impossible spaces, that intersect at different times and where styles and taxonomically are distant but harmonically matched. From the beginning, which associates the three protagonists in the story with three architects - the three little pigs build houses, like architects, but it seems too simple, so much so that one wonders why it has not been thought of before. But through this apparent simplicity, Guarnaccia gives this narrative choice a direct relationship with reality, featuring three characters not as just any three architects but as the three most important architects of the twentieth century in America. Guarnaccia, artist, designer and illustrator from New York, teaches at Parsons School of Comics and tells how Frank Owen Gehry, Philip Johnson, and Frank Lloyd Wright’s work can present characteristic traits similar to those outlined in the story of the three brothers, Timmy, Tommy and Jimmi. Their three houses are represented as the masterpieces of the three architects: Gehry House in Santa Monica (1979), Glass House in New Canaan (1953) and Kaufmann House (1936) better known as Fallingwater. The perception is that Guarnaccia has somehow expressed a value judgment about the three ways to approach the architecture of the three great masters, criticizing the “wishful thinking” of Gehry, the intellectual positions of Johnson, and appreciating fully the “solidity” of the Wrightian project.

The contribution, in the form of exegesis, will present some of the “stories” contained in these references of the History of Architecture and Design, as well as a more in-depth analysis of the topics covered in the book illustration.

The contribution, in the form of exegesis, will present some of the “stories” contained in these references of the History of Architecture and Design, as well as a more in-depth analysis of the topics covered in the book illustration.

Alessandro Luigini, at age 11 he decided to become an architect, and in 2003 he graduated with honors in Architecture. In the same year he began his Ph.D. Course in “Representation and Survey of Architecture and Environment” and in 2008 is adjunct professor at the Faculty of Architecture of Pescara. Since 2015 is Researcher and Agg. Professor in the Faculty of Education in Brixen, Free University of Bolzano, and deals with representation, design, art education and Visual Storytelling. He has authored over 50 publications, has won national and international awards, and is co-coordinator with Liliana Dozza of Research VI.ST.E Visual Storytelling for Emotional Education.

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The Description Styles of Houses of Akiko Hayashi: Contrast between *Miki's first Errand* and *Amy and Ken Visit Grandma*

In several of her works Japanese picture book author Akiko Hayashi creates a unique story world whose narrative employs effective descriptions of houses. These play an important and effective role in allowing readers to understand and immerse themselves in the stories, though different examples of styles can be found in *Miki's First Errand* and *Amy and Ken Visit Grandma*. I will analyze these descriptive styles from the perspective of visual literacy, which helps the reader to recognize the house as an "extension of the real world" (Bang, 2016).

One style, adopted in *Miki's First Errand*, is a minutely detailed description, which conveys plentiful information about the protagonist's house and neighbourhood. This is illustrated from a bird's-eye view to depict it in the style of a 3D film, in which the readers feel as if they belong to a common space-time. Readers embrace the same atmosphere of the home and experience a synchronized emotional state of mind with the protagonist.

On the other hand, in *Amy and Ken Visit Grandma*, the description of the house does not offer much information. Only a vacant baby crib by the window skilfully creates an atmosphere in the reader's mind. Though the style of these illustrations seems simple at first glance, they skilfully depict the house as the secure world of the protagonist.

In both stories, each house symbolizes a secure world that safeguards our young and vulnerable protagonists, and a place from where they begin their journey towards maturity.

In this paper, I will analyze the specific techniques that Hayashi adopted and offer rationales to explain why she chose the respective styles. The principle aim of this analysis is to encourage the reader to engage deeply with Hayashi's work leading to "critical thinking and meaningful learning" (Arizpe and Styles, 2016).

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Representations of oppressive and precarious home and lived-in spaces in contemporary Canadian picturebooks

At this historical moment in Canada, we are witnessing the emergence of previously repressed subaltern voices in sociocultural productions such as children's literature. Using postcolonial theory (Battiste, 2000; Dunbar Jr., 2008; Lye, 1998; McCarthy et al., 2003; Ottmann, 2013; Pratt, 1992; Youngblood Henderson, 2000; Waziyatawin & Yellow Bird, 2005), postcolonial literary (Ashcroft, Griffiths & Tiffin, 2008; Bradford, 2007) and critical race theory (Gillborn, 2006; Ladson-Billings, 2005, 1999; Ladson-Billings & Tate, 1995; Ladson-Billings & Donnor, 2008), this presentation will examine examples of postcolonial literature that illuminate oppressive home environments (and their symbolic significance) as experienced and represented by authors who, as children, lived in internment camps in Canada.

In addition, children's literary production by Indigenous Canadian creators will be employed to illustrate the precarity of home under colonial domination and subordination, and how the agentic and affirming representations of home and lived-in spaces by such creators disrupt colonial fictions of indigeneity while contributing to the positive identity formation of their children and youth. Furthermore, postcolonial literary production for children will be put into service to expose the contested nature of constructions and definitions of home and lived-in spaces in geographies of colonial occupation where multiple worldviews collide, transact and intersect. Moreover, contemporary postcolonial children's texts will be deployed to demonstrate how repressive assimilationist policies in Canada conflated notions of home and school through forced attendance at residential schools that in most cases, were locations of incarceration, abuse, terror, and extreme privation for Indigenous children and youth. As such, contemporary Canadian picture books—especially nonfiction—factual texts, memoirs, biographies, and autobiographies authored by Indigenous creators—are essential reading for all during this time of truth and reconciliation when we are being exhorted and when we must exhort ourselves to willingly respond to the Truth and Reconciliation Commission's calls to action about the legacies of residential schools.

Barbara McNeil, Associate Professor in the Faculty of Education at University of Regina. Her teaching, research, and scholarship focus on the transformational possibilities of language, literature, literacy, and the arts for justice and equity—especially for vulnerable children and youth. One of Barbara's recent publication is: *Race and the prizing of children's literature in Canada* (2016).

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Divided childhoods: Lived-in spaces as places of social inclusion or exclusion in Brazilian picturebooks

How many different childhoods coexist nowadays? Living in the same city, wealthy and poor children seem to be vastly different beings, inhabiting worlds inaccessible to each other. While the former may be regarded as innocent and precious beings, living in protected domestic spaces with their families, the latter resemble Victorian street Arabs surviving in XXI century in precarious environments. Such contrast can be particularly noticeable in developing countries, where social inequality is extreme.

In Brazil, the clashes and encounters between these two ways of living have inspired many authors, from young adult novels such as *Captains of the Sands* (Jorge Amado, 1937) to contemporary picturebooks, like *Street scene* (Angela Lago, 1994). This paper aims to examine outstanding picturebooks, published since the 1970s, where spaces and objects reveal the contrasting conditions between wealthy and underprivileged children's environments. While middle and upper class children belong to families that live in houses with plenty of toys, furniture, household appliances, food, and sanitary installations, poor children lack even a proper structure to shelter them, counting on their creativity and making surprising alliances to overcome the material scarcity of their living.

The images in the selected picturebooks speak not only of spaces and objects, but mainly tell stories about the different lives that wealthy and poor children lead there. While picturebooks in Brazil are expensive and most commonly bought by wealthy families, governmental programs for literacy promotion each year buy a number of top quality children's books to be used in state schools all over the country, where underprivileged children have access to them. Drawing on a social semiotics framework, this paper will discuss how the images of the two different kinds of lived-in spaces in picturebooks can help in bridging the gap between those divided childhoods.

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The house that Jack built: Representations of time and place

The house that Jack built is a recursive tale first published as a children's rhyme in 1755 (Baring-Gould & Baring-Gould, 1962:25) but believed to be of Hebrew origin providing a lesson of retribution (Brewster, 1889: 210). Illustrated by Randolph Caldecott in 1887 and William Denslow in 1903 the rhyme has appeared in picturebooks with images by at least ten different illustrators since the Little Golden Book edition (illus J.P. Miller, 1954).

Taking a comparative approach to analyzing a corpus of ten picturebook versions of *The House that Jack Built* I intend to look at the way each illustrator plies his trade as a picturebook creator. With illustrators representing the cultures of homes and environments in the US, the UK, New Zealand and the Caribbean dating from the 1954 through to 2014, I will examine how the visual narratives symbolize time and place within the rhyme; to what extent the illustrators' styles are characteristic of a one or other culture; who the intended audience is and how this is represented in the visual verbal interplay.

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Brewster, H. (1889). *The House That Jack Built*. *The Journal of American Folklore*, 2(6), 209-212. doi:10.2307/534150

Sandie Mourão, I live and work in Portugal where I am teacher educator, researcher and educational consultant in the area of English language education. My PhD looked at response to picturebooks and foreign language acquisition in the early years. I publish in the fields of language education, teacher education and children's literature.



Inside and outside: Lived-in spaces in Croatian picturebooks since the 1950s

The paper presents a longitudinal study of the visual discourses of Croatian picturebooks in the second half of the 20th century and in the 21st century. It focuses on real places presented primarily in the visual discourses of Croatian picturebooks and analyses how their selection and representation changes during a period of 65 years. Narrative and non-narrative picturebooks are examined, as well as alphabet books, picture dictionaries and non-fiction picturebooks presenting living spaces. Only picturebooks in which both verbal and visual text are produced by Croatian authors are considered. A comparative content analysis focuses on the categories of home, school, street and the immediately surrounding landscape, the way they are presented as a child's space of belonging and how they are informed with specific meanings through depicted objects. The represented spaces are categorised as follows: whether they are inside or outside spaces, rural or urban, past (memory) or present (contemporary), private or public, safe spaces a child belongs to or strange, formidable spaces. The form of belonging is also analysed: national/international, political, ideological, family-oriented, peer-group oriented, etc. The aim is to establish the multidimensional image of a child inscribed in the representations of lived-in spaces during the analysed period and how the child's relationship with adults (family, teachers), peer groups and society in general changes. A diachronic analysis reveals a general shift in focus from outside towards inside spaces. This is explained by the changes in the ideological and political contexts in different periods of Croatian history, in which not only the notion of childhood, but also the idea of children's literature and its role transforms from open didacticism towards an acknowledgment of the child's individuality and cultural and literary needs, similar to those of an adult.

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Back to the 70ies? Home and lived spaces in Gry Moursund's *Tre biler og en død katt* [Three cars and a dead cat] (2016)

Home and lived spaces are central motifs in Norwegian literature both for child and adult. In recent years, the tendency in adult literature has been to publish self-fictional narratives in which the main character resembles the real author, and the depiction of lived-in spaces resembles actual places.

In this paper I will discuss the "discourses of home" (Reimer 2008) in Gry Moursund's (born 1969) picturebook *Tre biler og en død katt* [Three cars and a dead cat] (2016) and seek to "put our worlds into words" (Strauss and Feiz 2014) through a combined picturebook analysis (Nikolajeva and Scott 2001) and discourse analysis (Gee 2014 [1999], Strauss and Feiz 2014). I will investigate "the poetics of space" (Bachelard 2014, [1964]), with a special interest in place, home, interiors and clothing.

The first picture in the book depicts the author's cat drawn by herself when she was 8 years old. The story is set on a small Island in the north of Norway. Hampus the cat is killed by a car, and the question is who ran over it, as there are only three cars on the Island. The limited space and the limited number of possible cat murderers give this detective story a sense of being a chamber play. Moursund's pictures depict home and lived-in spaces indoors and outdoors, with clothing and interior details consistently set in the 1970ies. Several of the interior details are unfamiliar and exotic for contemporary children, e.g. record player, telephone and tobacco, while common contemporary interior devices like cell phones and computers are absent.

What happens when a picturebook published in 2016 is set in the author's childhood discourse in the 1970ies? How are home and lived-in spaces represented, what are the symbolic implications for home and interior? What kind of child and childhood is depicted? Does the child protagonist represent a contemporary child or a 1970ies child?

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Childhood spaces of freedom and belonging in Canadian picturebooks: Home and child's imagination in Virginia Wolf and *Le Baiser Mauve de Vava*

In this paper presentation, I will explore the role of the child's home and imagination, and particularly the bedroom, as a space of love, freedom and belonging in two contemporary picture books by Canadian authors and illustrators. I will draw on the theoretical framework of visual literacy (Kress & Van Leeuwen, 1996, Mitchell, 2011, Rose, 2012) to explore children's responses to visual literature (Salisbury & Styles, 2012; Phipps, 2016). Research with young children reading picture books has emphasized the complexity of their engagements with words and images (Arizpe & Styles, 2003; Sipes, 2008; Phipps, 2016). This paper will focus on children's responses to two picture books by contemporary Canadian authors and illustrators: *Virginia Wolf* and *Le Baiser Mauve de Vava*. In *Virginia Wolf* (Maclear & Arsenault, 2012), the story begins in the bedroom of the Virginia Wolf. This setting of the home and bedroom is central to the story as it represents a place of comfort and belonging. And yet, Virginia's ferocious mood turns the whole house upside down. With the love of her sister, Vanessa, and a touch of colourful paint, the two girls transform the bedroom into "a perfect place" with flowers and 'roaming space'. The transformation of childhood 'space' within the bedroom throughout the story, bringing the 'outside inside' illustrates the power of imagination in children's lives. In *Le Baiser Mauve de Vava* (Laferrière & Normandin, 2014), the story takes place under the dictatorship in Haiti. The young boy, Vieux-Os, and his grandmother, Da, have important conversations in the home and read fairy tales in the bedroom. In a climate that is dangerous, with soldiers marching in the village, the home and bedroom remains a space where Vieux-Os is safe with his grandmother. Within the context of this oppressive political regime, the home and bedroom is a space of love and comfort, even in sad and difficult times. I will draw on data from my dissertation study in French classrooms (Phipps, 2016), exploring young children's creative and aesthetic responses (Greene, 1995) to contemporary Canadian picture books.

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Houses and backyards: Telling stories through lived-in spaces

Houses and the surrounding spaces, such as gardens and backyards, are often chosen as scenarios for picturebooks, especially when family and daily life routines are depicted. In an attempt to promote the reader's identification, as well as its immediate recognition, the representation of home is usually quite stereotypical. Indeed, despite the cultural and social differences, most of the houses and backyard illustrations look identical, emerging as crystallised setups. Nevertheless, in some cases, houses can become the protagonists of interesting narratives, namely by the means of personification or animation, either by presenting themselves as living beings, or, in a more complex narrative process, by displaying the passage of time and making changes visible. In the case of *Casa del Tempo* [The House], by Roberto Innocenti and Roberto Piumini, the text is written from the point of view of the house, which is presented as either the witness or the victim of the History of Europe and of men's actions during a period of 100 years.

In Portuguese picturebooks, we can also find examples of different portrayals of houses, with different kinds of protagonists. This proposal intends to analyse two picturebooks – *O livro dos quintais* (2010) [The book of backyards], by Isabel Minhós Martins and illustrations by Bernardo Carvalho; and *Onde moram as casas* (2011) [Where the houses live], by Carla Maia de Almeida and illustrations by Alexandre Esgaio – in order to identify the central narrative role of houses in narratives aimed at children. Without being personified or animated, lived-in spaces are presented as a sort of extension of human characters, assuming specific personalities, appearances and feelings. Depicted as projections of individuals and families, houses and backyards emerge as being able to tell their stories and illustrate human diversity.

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¹ In the Italian edition, by La Margherita, 2010. The book was translated into several languages, including the Portuguese, with text by J. Patrick Lewis.

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Away from home, near an elusive house: About some Hansel and Gretel picturebooks

This paper will examine two contemporary picturebooks which have in their origin one of the most popular and powerful of all fairy tales, recorded by J. and W. Grimm, in 1812, Hansel and Gretel: *Hansel and Gretel*, by Anthony Browne (1981) and *Hansel and Gretel*, by Kveta Pacovska (2008).

This essay aims at proceeding to a comparative analysis of the home element, as a represented verbal and visual literary space, to trigger off multiple readings in the referred picturebooks. The original story is performed by two brothers who were abandoned in the woods. The matrix space, their family home or lived-in space, represents both comfort and hostility. The discovery of a "sweet" house (in fact, a disguised death space) belonging to a witch, requires from children the experience of danger and resistance to it, as well as the possibility of return to their family environment. Thus, chosen for its high diffusion, mediation and reception, as the selected picturebooks prove, this tale fictionalizes the house as a physical and symbolic space, underlying special ideothematic lines, materialized in a singular textual architecture that these new versions of the famous traditional text by Browne and Packovska reveal.

This paper will analyse the thematic options developed in specific visual and narrative configurations; the dialogue that binds these two discourses - both by the same author and clearly affiliated with postmodern aesthetics; and the relevance of intertextuality in these "existential" picturebooks, among other topics. Fundamentally and in short, the question of research that is the basis of our analysis is mainly to uncover the original concept of house in the Grimm brother's tale, and to then clarify the design and its symbolic meanings of the same space that can be implied in the illustrators' language in the selected picturebooks.

Sara Reis da Silva, PhD in Children's Literature. She is Professor in the Institute of Education at the University of Minho (Braga, Portugal). She is a member of: CIEC (Research Centre in Child Studies), the project RED LIJMI (University of Santiago de Compostela, Spain), and ELOS, a Portuguese-Galaic research association of children's literature. She has participated in several conferences and has published widely.



New lived-in spaces in the post-industrial world: *The sound of colors* by Jimmy Liao

The post-industrial era brought new spaces whose habitability (or rather the absence of it) soon led to call them non-places. These are transit spaces that often exceeded the human dimension, with architecture that was frequently hostile. Literature, and children's literature in particular, did not take long to incorporate them and echo these characteristics. Airports, train stations, subways, shopping centres, etc. began to populate the pages of books for children - books in which the lack of humanity was even more evident, since it was shown through children's eyes. The contrast was not only spatial; time was also in disagreement. These non-places presented an accelerated time, not conducive to conversation, reflection, or play. They were not suitable for the children's tempo which is different from that of adults. Literature adopted them as an analogy with the forest, something similar to the ancient transit spaces linked to fear and violence.

The Sound of Colors, by Jimmy Liao, is an example of this. In my paper *The Sound of Colors* will be analyzed, with an attempt to show the complexity of the treatment of space that the author presents. In this picturebook, a blind girl faces everyday life in the subway stations. The whole narrative is developed between two interconnected worlds, the real one depicted by this non-place, and the other, poetic, by the girl. In turn, there are continuous references to children's literature, maybe due to the paradox of making a non-place habitable.

To study this work a qualitative methodology has been employed, and the research has been supported by previous studies, such as those of Janet Ng (2011) or José Trabado (2016). It is not easy to find studies about Liao, so this paper could be a contribution to the field.

Leonor Ruiz Guerrero, Teacher of Didactics of Language and Literature at the Faculty of Education, University of Murcia (Spain). PhD student at the University of Murcia (Education program). Studies: bachelor's degree in Fine Arts; bachelor's degree in Infant Education; and master's degree in Gender and Equality. Lines of research: picturebooks and education; picturebooks to promote democratic citizenship.

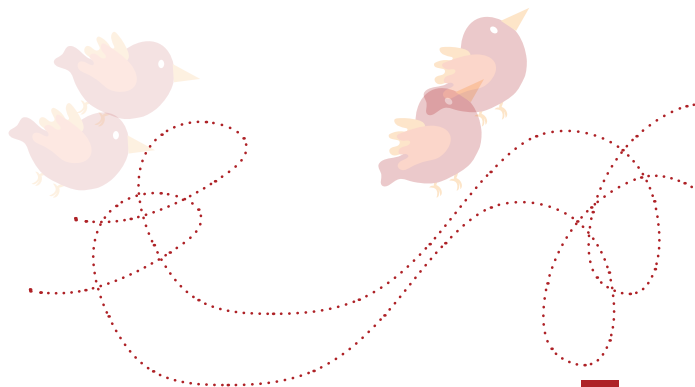


Home is where your things are: A reading of the iPad App *The Artifacts*

The iPad serves as a platform for a growing number of interactive picturebook apps (Schweps 2014, Stichnothe 2014, Turrión 2014, Zheng 2016). Many of these stories are 'digital immigrants', adaptations of printed picturebooks. Others are 'digital natives' (Prensky 2001), aka digital first apps, stories genuinely developed for touchscreen tablet computers.

This paper investigates *The Artifacts* (2012), a digital first app by Lynley Stace. It tells the story of Asaf (12), who loves to collect things of various sorts. When his family moves to another house, he loses his collection of material objects. Then he retreats into his own imagination, and he starts collecting memories instead. In the following, a substantial part of the story takes place inside Asaf's head. What is now being constructed in *The Artifacts* are objects and experiences formed by Asaf's own mind, creating his 'mindscape'. Years later, Asaf leaves home as a young adult, carrying a collection of memories, experiences and reflections which surpass any assortment of physical possessions. Material objects may provide pleasure, but what matters even more to Asaf is what's going on inside his mind. *The Artifacts* may be read as a Bildungsroman, where the central character comes of age and matures throughout the timeline of the story.

The Artifacts app forms a linear narrative appearing on 21 hand-drawn scenes or tableaux. It has a voiceover, but the narration relies on relatively few words. The paper discusses how *The Artifacts* story is narrated on the iPad platform, utilizing the multimodal and interactive touchscreen affordances.



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Ture Schwebs, Professor at the Faculty of Education, Western Norway University of Applied Sciences in Bergen (Norway). His Latest publication: Schwebs, Ture (2014). "Affordances of an App - A reading of *The Fantastic Flying Books of Mr. Morris Lessmore*." In *Nordic Journal of ChildLit Aesthetics*, Vol 5. doi:<http://dx.doi.org/10.3402/blft.v5.24169>.

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Tomi Ungerer's *Otto*: Home and its Loss

The recent influx of migrants in Europe is eliciting responses in the children's literature world; Phaidon recently republished the picturebook *Otto: The Autobiography of a Teddy Bear* (1999; 2016) by Tomi Ungerer (1931 –), a major figure in children's literature and holocaust education. In *Otto*, Ungerer foregrounds a child's favourite toy, the object part of a child's home, which may be packed and act not only as treasured possession and play companion (Jaques, 2015) but also reminder of one's home when one is forced to leave it. This book, however, presents a different story where the child David cannot take *Otto*, his teddy bear, with him, and, rather than the tale of David, it is that of *Otto* and his moving through many lived-in spaces with various children that is narrated. The first part of this paper will examine the role of *Otto* as toy plays in each child's relationship with his/her home. In the second section I will examine the portrayal of *Otto* as writer; the attention authorstrator (Salisbury, 2008) Ungerer draws to the very process of telling the story that allows *Otto* to negotiate his experience of leaving the place he knew as home and finding many others. Here, I am interested in the allusion Ungerer makes to his childhood in occupied WWII Alsace, where, through his writing and drawing, he came to terms with the loss of his childhood home and homeland. Drawing on social semiotics (Kress, 1997; 2010; Kress and van Leeuwen, 2006; Kress and Bezemer, 2015), and with examples of Ungerer's juvenilia held at the Centre international de l'illustration in Strasbourg, the final part of this paper will demonstrate how far this early fiction can be seen to influence Ungerer's later adult presentations of home, forced migration and persecution in *Otto*.

Lucy Stone, awarded a Research Excellence Academy Studentship, is undertaking a PhD on the juvenilia Judith Kerr (1923 –) and Tomi Ungerer (1931 –) produced in the Hitler Years, supervised by Kimberley Reynolds and Beate Müller at Newcastle University, UK. She is recipient of a David Almond Fellowship and holds an MPhil in Children's Literature from the University of Cambridge.

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A very special house. Representation and narration of “Speaking Houses” in picturebooks

Through the interpretive categories of “narrated pedagogy” and “illustrated pedagogy,” this essay examines the meaning of artistic and literary representations, witnesses of the pedagogical function of the “tree houses” in illustrated books.

The so-called “suspended childhoods” will be considered, that is, those books that offer life stories of characters, who find themselves suspended halfway between the earth and the sky, towards which the trees extend their branches as if they were arms, trying to touch the blue.

These stories tell us of a “different” humanity, linked to the earth and opposed to the killing of beloved and respected plants, repeating the theme of the “secret garden” that everyone carries in their own heart. The essay proposes a vision of the ancient relationship between nature and childhood, evoking Pestalozzi, Fröbel, the Agazzis, and Freire. The otherness of childhood emerges through the figures of animal children, wild children, and children fed and cared for by Mother Earth or Mother Nature, revealing a deep bond between nature and childhood. It is an ambiguous otherness, since these *pueri aeterni* (Hillman, 1999), more than being survivors of an incurable nostalgia for a wild primitivism, are the anticipatory augurs of a new ecological perspective.

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Dystopian Interiors: Isolation, strangeness and confusions at home

The notion of home is typically associated as a place of warmth, love and safety particularly in books for children. For example, a return to the safety of home after a series of adventures is a familiar trope. However, this is not always the case and in this paper I will identify the home as a dystopian site, gothic rather than pastoral, in which a child’s sense of isolation and confusion prevails. Such a sombre view of childhood will be discussed identifying how *childness* (Hollindale 1997) is constructed both in the representation of the child but also through the gaps the implied child reader is invited to fill (Chambers 1985). Analysis is based on 3 well-known picture books from the 1980’s *Not Now Bernard*, *I Hate My Teddy Bear* (McKee) and *Gorilla* (Browne) with reference made to the domestic environment, interior geography and the symbolic implications of the objects portrayed.

Sandra Williams is senior lecturer in Education at the University of Brighton specialising in children’s literature. Current research interests concern multimodal postmodern texts focusing on the Ologies series. Her latest conference paper: ‘*That was really fun*’: *playful engagements with Monsterology* was given at the Child and the Book conference *Children’s Literature and Play in Wrocław*, May 2016.



Pictures on the walls of picturebooks' homes: What are they telling us?

The most beautiful material objects which surround people in their premises are art paintings. They are one of the (almost) indispensable part of home decoration: paintings, but also posters, photographs, children's drawings. They bring a lot to a home's mood, they also tell you who the owners are. Therefore, when the authors of picturebooks portray their protagonists' living spaces, these pictures are obviously included in the illustrations.

The argument is that images of these pictures are a meaningful part of the picturebook's visual narrative, worthy of separate analysis. Disputed phenomenon should be immediately associated with postmodern trends.

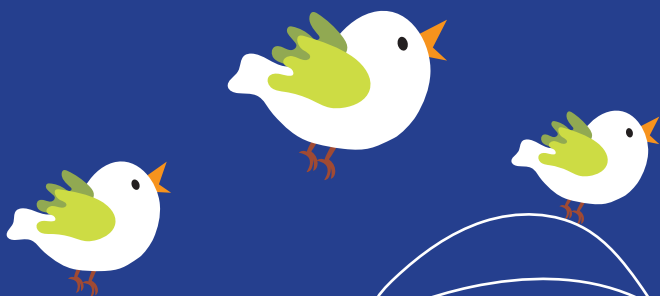
The main aim of the presentation is to discuss different functions which are fulfilled by these images within images for the sake of the entire artistic appeal of picturebooks. Initial exploration of the topic proves that there could be a wide range of differentiated artists' strategies presented that are connected with the presentation of the images: ranging from pure playfulness, through commenting, enriching and enhancing the narrative to active involvement in the presented action.

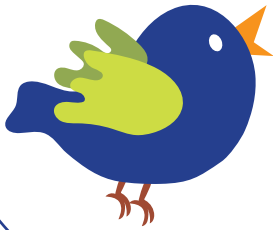
In order to achieve this goal several examples will be discussed, taken from such picturebooks as: David Legge's *Bamboozled*, Anthony Browne's *Gorilla, Piggybook*, Allan & Janet Ahlberg's *The Jolly Postman*, Tomi Ungerer's *Otto: The Autobiography of a Teddy Bear*, Simms Taback's *Joseph Had a Little Overcoat*, Shaun Tan's *Red Tree*.

Introductory remarks, the starting point of the presentation, will be connected with a history of art and with the phenomenon of so called "Gallery paintings" (see: pictures of Gonzales Coques or David Teniers the Younger). The main analysis however will rely on the framework of postmodern picturebook theory as formulated and presented by Anstey, Pantaelo and Sipe. The analysis will specifically focus on intertextuality: "Intertextual references, which require the reader to make connections with other books or knowledge, in order to better understand the text" (M. Anstey).

Michał Zajac, PhD, Assistant Lecturer at the University of Warsaw. Deputy Director of the Institute of Information and Book Studies.

CULTURAL PROGRAMME





Guided tour to the Museo Diocesano di Padova
Piazza Duomo, 12 - Padova
29th September, 18:30

Guided Tour of the beautiful Bishops Palace with precious works of art originating from the territory of the Diocese of Padua at Museo Diocesano di Padova. Housed within the grand Bishop's Palace, this small museum contains sculptures, paintings, manuscripts, and other artifacts that are a testament to the church's cultural wealth and offer an appreciation of the arts. The walls of Bishop's Hall are decorated with fresco portraits of the first 100 Bishops of Padua.



DISCOVERING PADOVA



Padova is one of the most charming and dynamic cities in Italy, a fascinating mix of historic and new, of centuries-old traditions combined with metropolitan rhythms to create a unique atmosphere.

Probably better known as the city of St. Anthony or as the economic capital of Veneto, Padova is one of the most important Art Cities in Italy: there are very important monuments, especially those realized between the 13th century and the 15th century, the most extraordinary economic and cultural period, that left an indelible mark on the town: the Medieval City Walls, the great civil and religious buildings, the University, the wonderful fresco-cycles realized by **Giotto** and his followers, and later the works by **Andrea Mantegna** and **Donatello**.

The **Scrovegni Chapel** holds entirely preserved the most complete cycle of frescoes produced by Giotto (1303-1305), one of the greatest monuments of figurative art of all time. Not far away, separating Piazza delle Erbe from Piazza della Frutta, stands Palazzo della Ragione, commonly called Il Salone, a building of 1218, rebuilt in 1306 by Fra' Giovanni degli Eremitani. A busy market occupies daily the ground floor and the adjoining Piazza. The upper floor is one vast hall (81 mt long, 27 mt wide and 27 mt large). On the walls is an interesting cycle of frescoes of religious and astrological subjects (1425-1440).

Bo Palace is the ancient university seat. This large group of buildings was erected between 1542 and 1601, with modern additions from 1920-1940. The University of Padova, which was established in 1222, is one of the oldest in the world (the second in Italy after Bologna University) and contains several places of great historical value. Particularly interesting are the Old Courtyard (mid 16th century), by Andrea Moroni, the Room of the Forty with **Galilei's chair**, (he taught in Padova from 1592 to 1610), the **Aula Magna**, rich with coats of arms and decorations, the famous **Anatomy Theatre** by G. Fabrici d'Acquapendente, the oldest in the world (1594).

Opposite the University is the **Caffe Pedrocchi**, a complex building in neo-classic style with a flourish of ornate Gothic, designed by the architect G. Jappelli in 1831. Its upper floor has rooms decorated in various styles. A famous meeting place for scholars, it was the scene of student uprising in 1848.

A short walk leads to **St. Anthony Basilica**. Started immediately after the death of the Santo (1231) and completed at the beginning of the following century, it is an imposing construction in Romanesque Gothic style, with eight domes and spires of eastern inspiration. It holds the body of St. Anthony and is the object of pilgrimages from all over the world. Among the numberless works of art it contains, one must point out the frescoes by Altichiero and Giusto de' Menabuoi (end of the 14th century); the Crucifix, the statues and the bronze reliefs of the High Altar, superlative works by **Donatello** (1444-1448); and the Altar of the Saint and the Treasure Chapel.

Padova is also an ideal place to trace the history of man's progress and

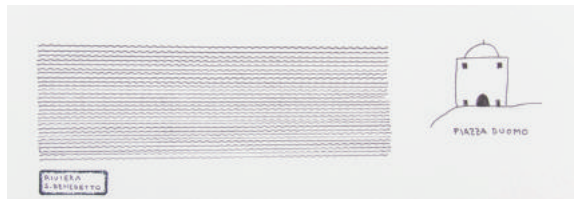
achievements in the field of science, technology and creativity. As said, in its ancient and glorious **University** fundamental contributions to the progress of science and technology have been made thanks to the presence of enlightened and ingenious personalities.

The **botanic garden** is another scientific treasure. It was founded in 1545 by Padova University for the study of the 'simples', i.e. medical plants. It is the oldest university botanical garden in the world, which has never moved from its original site. It has about 6000 plants: exotic, medicinal, poisonous and insectivorous. The oldest tree here is a Palm planted in 1585 and known as Goethe's palm, having supposedly played a role in the German writer's work on the metamorphosis of plants. Since 1997 the garden is part of the UNESCO's World Cultural Heritage.

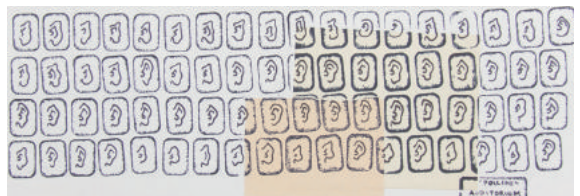
Another scientific monument belonging to Padova University is the astronomic observatory, called La Specola. It was built in the 18th century on a tower belonging to Padova medieval castle to test the astronomic theories elaborated at the University. Today it houses the University Astronomy Department and a museum, where various scientific instruments coming from different countries are displayed.



Credits: Alessio Caruso per Immaginante



Credits: Alessio Caruso per Immaginante



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