

The 9th International Conference of The European Network of Picturebook Research

BOOK OF ABSTRACTS

THE PICTUREBOOK BETWEEN FICTION AND REALITY

28-29 September 2023
Osijek/Croatia



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The 9th International Conference of the European Network of Picturebook Research
The Picturebook Between Fiction and Reality, Osijek, Croatia, 28-29 September 2023

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Croatian Association of Researchers in Children's Literature (CARCL/HIDK)

HOSTED BY: City and University Library in Osijek
The Academy of Arts and Culture in Osijek – Josip Juraj Strossmayer
University of Osijek

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THE PICTUREBOOK BETWEEN FICTION AND REALITY



9th International Conference of the European Network of Picturebook Research

28-29 September 2023
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EDITORS:

Smiljana Narančić Kovač
Nikola Novaković

Croatian Association of Researchers in Children's Literature (CARCL/HIDK)

Zagreb
2023

ORGANISERS

The European Network of Picturebook Research was established during the first picturebook conference in Barcelona in September 2007.

The network was proposed by Bettina Kümmerling-Meibauer (University of Tübingen, Germany), a co-organiser of the Barcelona conference, and of the core group of picturebook researchers, which includes or has included Evelyn Arizpe, Nina Christensen, Teresa Colomer, Elina Druker, Maria Nikolajeva and Cecilia Silva-Díaz.

Since then, biennial picturebook conferences have been held in different European countries:

- 2007 at the University of Barcelona, organised by Teresa Colomer and Cecilia Silva-Díaz (*New Impulses in Picturebook Research: Aesthetic and Cognitive Aspects of Picturebooks*)
- 2009 at the University of Glasgow, organised by Evelyn Arizpe and Maureen Farrell (*Beyond Borders: Art, Narrative and Culture in Picturebooks*)
- 2011 at the University of Tübingen, organised by Bettina Kümmerling-Meibauer (*History and Theory of the Picturebook*)
- 2013 at the University of Stockholm, organised by Elina Druker (*Picturebooks as Meeting Places: Text, Image, Ideology*)
- 2015 at the University of Gdansk, organised by Małgorzata Cackowska (*Picturebooks, Democracy and Social Change*)
- 2017 at the University of Padova, organised by Marnie Campagnaro (*Home and Lived-In Spaces in Picturebooks from the 1950s to the Present*)
- 2019 at Western Norway University of Applied Sciences (HVL) in Bergen, Norway, organised by Nina Goga, Sarah Hoem Iversen and Anne-Stefi Teigland (*Verbal and Visual Strategies in Nonfiction Picturebooks*)
- 2021 at Tel Aviv University, Israel, organised by Yael Darr (*Picturebooks in Time*)

The aims of these conferences are

1. to foster international picturebook research
2. to promote young researchers in the investigation of picturebooks
3. to publish selected papers presented at the conferences through international publishers or in peer reviewed journals.

The Croatian Association of Researchers in Children's Literature (CARCL) – Hrvatska udruga istraživača dječje književnosti (HIDK) was established in 2010 with the aim of bringing together experts and scholars from Croatia conducting research on children's literature. Within the national context, CARCL primarily aims to strengthen the area of its research and promote the networking of researchers in children's literature in Croatia. Since 2011, CARCL has been an institutional member of IRSCL (International Research Society for Children's Literature), which has helped improve the visibility of Croatian research in international circles. Since its establishment, CARCL has launched *Libri & Liberi: Journal of Research on Children's Literature and Culture* (2012) and has organised or co-organised several international conferences, including the 14th Child and the Book Conference *Beyond the Canon (of Children's Literature)* together with the University of Zadar in Zadar, Croatia, 2019.

[<https://hidk.hr/en/>](https://hidk.hr/en/)

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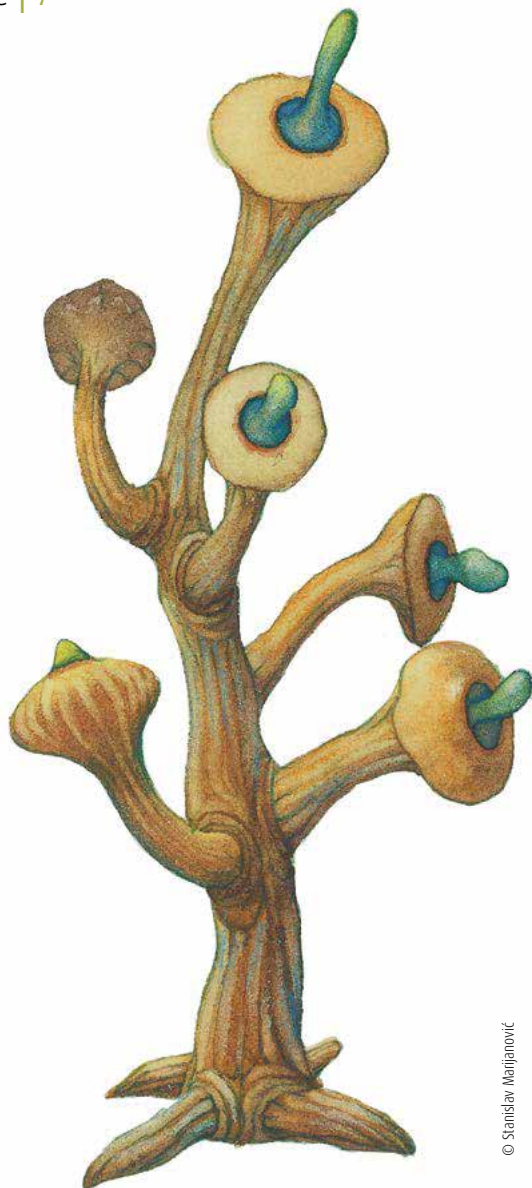
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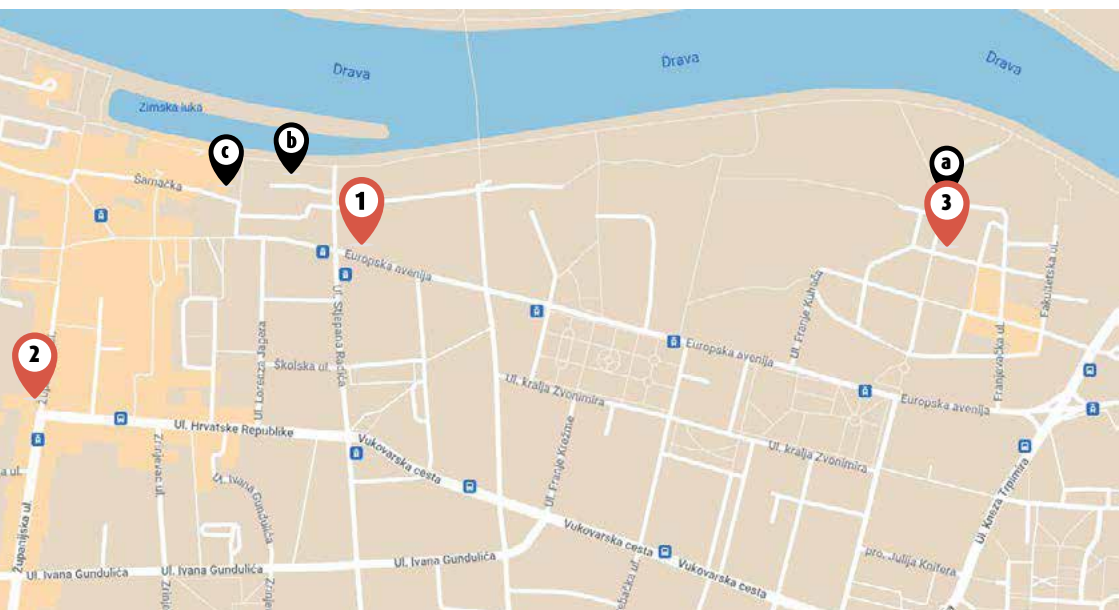
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CONFERENCE VENUES

- 1 City and University Library in Osijek**
Europska avenija 24, 31000, Osijek, Croatia
- 2 Hotel Waldinger**
Županijska 8, 31000, Osijek, Croatia
- 3 Rectorate of Josip Juraj Strossmayer University of Osijek**
Trg Svetog Trojstva 3, 31000, Osijek, Croatia
- a Restaurant Stara Pekara**
Trg Vatroslava Lisinskog 1, 31000, Osijek
- b Restaurant El Paso**
Šetalište kardinala Franje Šepera 8d, 31000, Osijek
- c Hotel Osijek**
Šamačka 4, 31000, Osijek

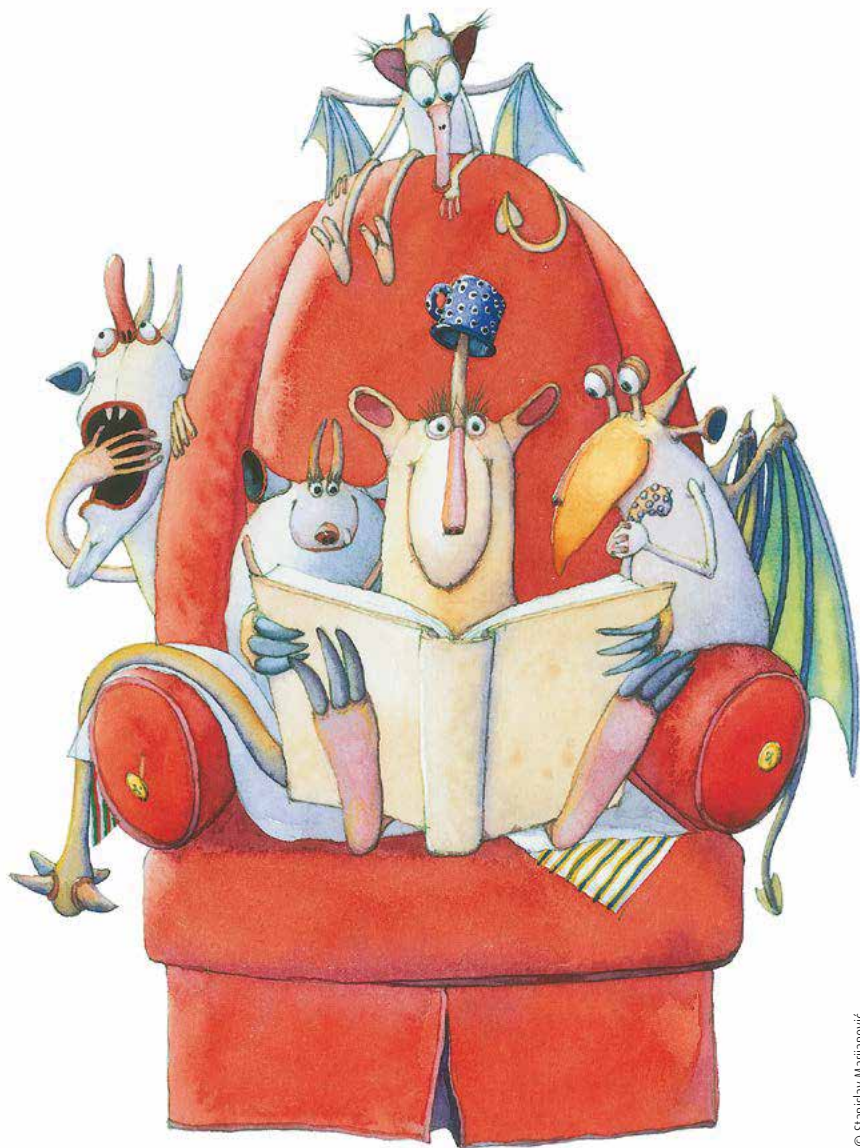


For more information on the European Network of Picturebook Research,
contact Bettina Kümmerling-Meibauer, Universität Tübingen
bettina.kuemmerling-meibauer@uni-tuebingen.de

For questions regarding the conference, go to its webpage at:
<https://hidk.hr/enprconf2023/>

or contact Smiljana Narančić Kovač:
enprconf2023@gmail.com

PROGRAMME AND TIMETABLE

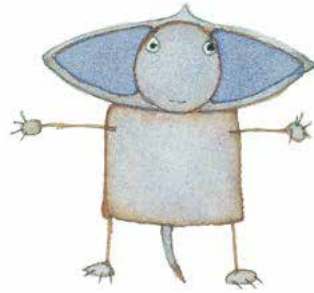


CONFERENCE PROGRAMME

THE PICTUREBOOK BETWEEN FICTION AND REALITY

The 9th International Conference of
The European Network of Picturebook Research

28-29 September 2023
Osijek, Croatia



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THURSDAY

28 SEPTEMBER 2023

8:00-9:00	Registration
9:00-9:15	Conference Opening
9:20-10:50	1. Plenary Session
10:50-11:15	Coffee Break
11:15-12:15	A Guided Tour of Osijek City Centre
12:15-13:30	2. Plenary Session Virtual Exhibition Plenary Talk
13:30-15:30	Lunch
15:00-17:00	3. Parallel Sessions
17:00-17:30	Coffee Break
17:30-18:30	4. Parallel Sessions

VENUES

Hotel Waldinger
Hotel Waldinger
Hotel Waldinger
-
University Rectorate
City & University Library
City & University Library

FRIDAY

29 SEPTEMBER 2023

8:00-9:00	Registration
9:00-10:30	5. Parallel Sessions
10:30-11:00	Coffee Break
11:00-12:00	6. Parallel Sessions
12:00-13:30	7. Parallel Sessions
13:30-15:15	Lunch
15:15-16:15	8. Parallel Sessions
16:15-16:45	Coffee Break
16:45-17:45	9. Plenary Session
18:00-18:45	Concert: Akvarel
18:45-19:00	Closing Ceremony
20:00	Conference Dinner

VENUES

City & University Library
City & University Library
City & University Library
City & University Library
City & University Library
Hotel Osijek

CONFERENCE TIMETABLE

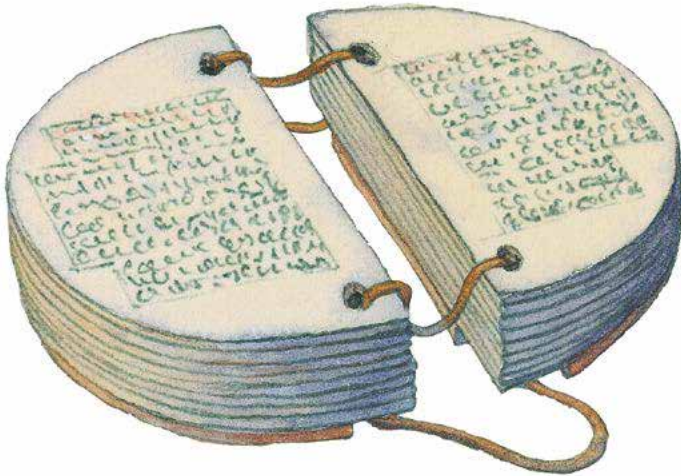
THURSDAY	28 SEPTEMBER 2023		VENUES
8:00-9:00 9:00-9:15	Registration Conference Opening		Hotel Waldinger Hotel Waldinger
Moderator	SESSION 1 B. Kümmerling-Meibauer	PLENARY SESSION	Hotel Waldinger
9:20-9:40	S. H. Iversen: The Definition of Magic: Between Fact and Fiction in Children's Picture Dictionaries		
9:40-10:00	N. Christensen: The Reality of Touch and Sound: Aesthetic Experiences in Two Contemporary Picturebooks on Nature		
10:00-10:20	A. Yannicopoulou: Fictionalising the Book-Object in Nostalgic Picturebooks		
10:20-10:50	Discussion		
10:50-11:15	Coffee Break		Hotel Waldinger
11:15-12:15	GUIDED TOUR From Hotel Waldinger to the Rectorate		
Moderator	SESSION 2 S. Narančić Kovač	PLENARY SESSION	Osijek Uni Rectorate
12:15-13:30	Monsters in Stanislav Marijanović's Picturebooks A Virtual Ehibition Organised by the Academy of Arts and Culture in Osijek		
12:30-13:30	V. Rismondo: The Monstrous Opus of Monster Characters in Stanislav Marijanović's Illustration		
13:30-15:30	Lunch Time		(Restaurant Stara pekara)
Moderators	SESSION 3A Małgorzata Cackowska	SESSION 3B Elizabeth Marshall	City & Univ. Library
15:30-15:50	J. Conrad: Flights of Fancy: The Aerial Age in Popular/Pictorial Form	M. Chan: Disability Representation in Fictional and Biographic Picturebooks: Are We Portraying the Real World or Building an Ideal World?	
15:50-16:10	H. Dymel-Trzebiatowska: Reality, Fiction and Fantasy: Landet som icke är by Kristina Sigunsdotter and Clara Dackenberg as a Multiple-Address Picturebook	N. Daly & D. Joseph: How My Koro Became a Star: Fact and Fiction in a Dual Version Matariki Picturebook	
16:10-16:30	K. Jakob: Fictional Information Books: A Material-Aesthetic Approach	K.B. Grimsgaard: How Funny Are Death and Diagnoses? Humour in Challenging Non-fiction Picturebooks	
16:30-17:00	Discussion	Discussion	
17:00-17:30	Coffee Break		City & Univ. Library
Moderators	SESSION 4A Sarah Hoem Iversen	SESSION 4B JoAnn Conrad	City & Univ. Library
17:30-17:50	N. Novaković & I. Lončar: Nested Anthropomorphisation in Anthony Browne's Picturebook Willy the Dreamer	M. Cackowska: From the Real World into the World of Fiction and Back: Reading the Picturebook How War Changed Rondo	
17:50-18:10	D. Sergeev: Single Mothers as Anthropomorphised Animals in Anglophone Children's Picturebooks: Negotiation, Mediation and Semiosis	S.L. Oropeza Palafox: Dictators in Anti-Authoritarian Picturebooks. A Multimodal Analysis	
18:10-18:30	Discussion	Discussion	

FRIDAY	29 SEPTEMBER 2023		VENUES
8:00-9:00	Registration		Hotel Waldinger
Moderators	SESSION 5A Sandie Mourão	SESSION 5B Sanja Lovrić Kralj	City & Univ. Library
9:00-9:20	B. Kümmerling-Meibauer: When Geometrical Forms Come Alive: Abstract Shapes as Characters in Picturebooks	R. Grandi & F. Bertolino: Fly Like a Tree: Factual Elements – or a Lack Thereof – in Arboreal Representations in Two Fictional Picturebooks	
9:20-9:40	E. Druker: Cubes, Cylinders and Cones! Modernism, Material Culture and Child Agency	T.L. Stranden: “That’s No Girl!” Visual and Verbal Strategies in a Realistic Fiction Picturebook	
9:40-10:00	R. Tânase-Sahanagiui: Fiction and Reality within the Picturebook Experience: A Game of Hide and Seek Discussion		
10:00-10:30			
10:30-11:00	Coffee Break		City & Univ. Library
Moderators	SESSION 6A Nina Christensen	SESSION 6B Chryssa Kouraki	City & Univ. Library
11:00-11:20	S. Narančić Kovač: When Reality Steps In: The Ontological Status of Reality in Narrative Picturebooks	M.V.R. Martins & C.A. Belmiro: Collaborative Authorship in Nonfiction Books for Children	
11:20-11:40	A. Skaret & S. Harr Svare: Between Fiction and Reality. The Experience of Art in Three Picturebooks by Fam Ekman	R. Seierstad Stokke: Through the Eyes of a Lion: The Experience of Terminal Illness and Life in a Hospital Ward as Seen by a Child Narrator in <i>Vi är läjon!</i> [We Are Lions!] by Lucander and Mattsson (2019)	
11:40-12:00	Discussion		
Moderators	SESSION 7A Željka Flegar	SESSION 7B Nicola Daly	City & Univ. Library
12:00-12:20	J. Meibauer: Fictional Cities between Utopia and Dystopia. Architectural Imagination in Works by James Gurney, Jörg Müller and Shaun Tan	C. Kouraki: Books, Toys and Drawings as Portals to a Fantastic Storyworld in Greek Picturebooks: The Use of Metafictional Techniques	
12:20-12:40	J. Miscec: Placemaking in Picturebooks: The Imaginary Materiality of American Places	A. Travagliati: Talking Dolls, Feminist Slippers, and Sexist Toys: A Study of the Synergy between Realistic and Surreal Elements in <i>Dalla parte delle bambine</i>	
12:40-13:00	S. Nordgren: Letters that Blow Away: The Materiality of Picturebook Text	F. Deng: What Is Reflected in the Mirror within the Mirror: Chinese Teachers’ Illusive Journey of Reality in Suzy Lee’s Metafictional Wonderland	
13:00-13:30	Discussion	Discussion	
13:30-15:15	Lunch Time		(Restaurant El Paso)
Moderators	SESSION 8A Elina Druker	SESSION 8B Angela Yannicopoulou	City & Univ. Library
15:15-15:35	S. Lovrić Kralj & I. Milković: Even the Children Know This! Product Placement in Croatian Picturebooks between the Two World Wars	S. Mourão: Deconstructing Modal Metaphors and Mapping Empathy: The Fictionalised Reality of Linguistic Assimilation	
15:35-15:55	M. Jordan: Transformative Power? Materiality, Intermediality and Narrative Meaning in <i>Den Om Rufus and The Lost Thing</i>	H. Tørnby: Artistic Voices and Layering as Affordances of (and for) Meaning in the Picturebook <i>Migrations, Open Hearts, Open Borders</i> (2019)	
15:55-16:15	Discussion	Discussion	
16:15-16:45	Coffee Break		City & Univ. Library

FRIDAY	29 SEPTEMBER 2023	VENUES
Moderator	SESSION 9 Jennifer Miskec	City & Univ. Library
16:45-17:05	PLENARY SESSION	
17:05-17:25	E. Marshall: Fictions of Addiction: Visual and Verbal Representations of Intoxication in Picturebooks	
17:25-17:45	Å.M. Ommundsen: If You Meet a Bear: Fictional and Factual Prose Picturebooks about Bears Discussion	
18:00-18:45	CONCERT Akvarel	City & Univ. Library
18:45-19:00	Closing ceremony	
20:00	Conference Dinner	Hotel Osijek

SATURDAY	30 SEPTEMBER 2023
8:45-21:30	A TRIP TO VUKOVAR, ILOK AND VUČEDOL

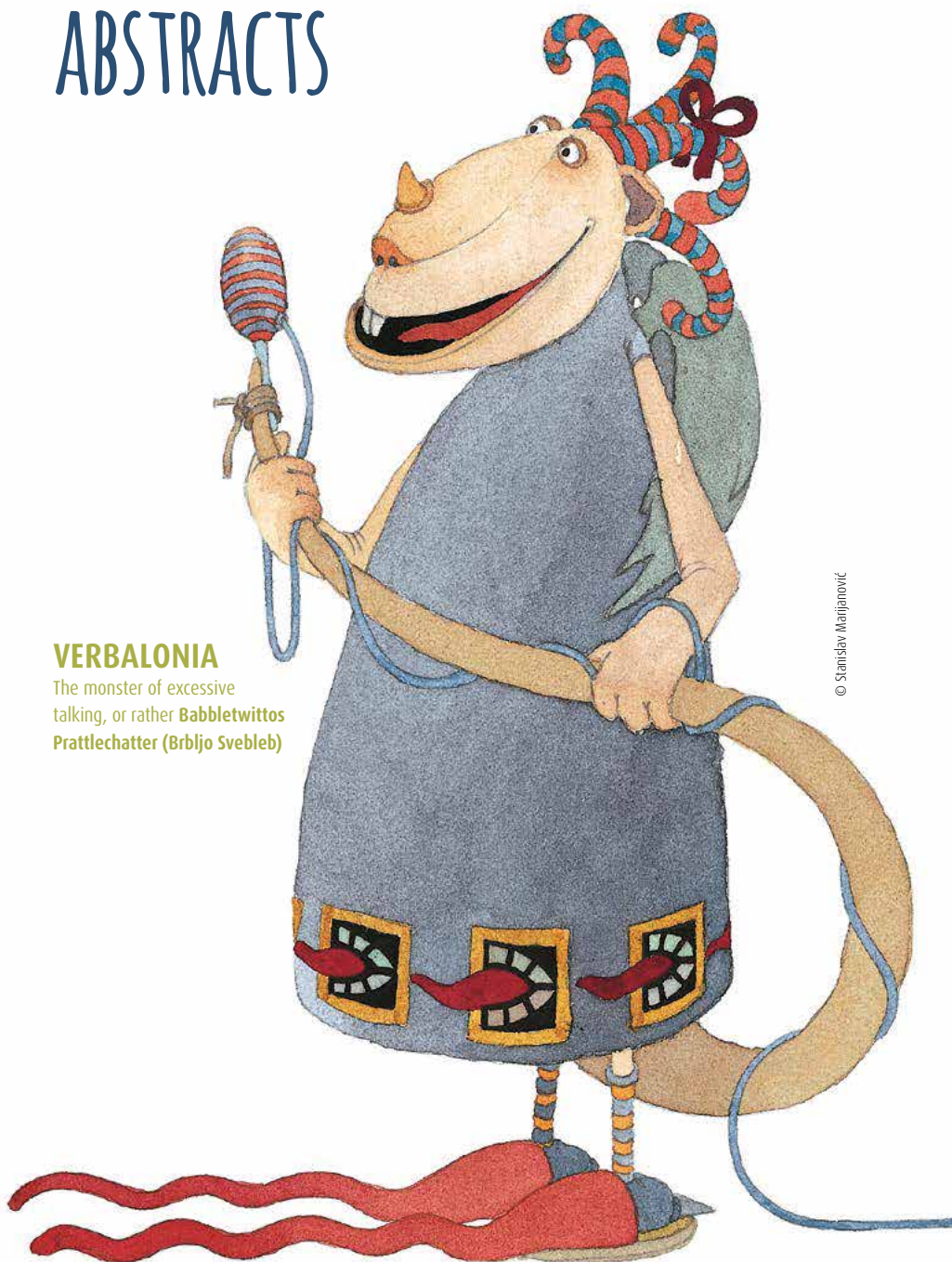
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ABSTRACTS

VERBALONIA

The monster of excessive
talking, or rather **Babbletwittos**
Prattlechatter (Brljo Svebleb)



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Małgorzata Cackowska is an educational researcher working as an Associate Professor in the Faculty of Social Sciences, University of Gdańsk. Her research interests include the social and cultural contexts of education, in particular the social and political construction of discourses in picturebooks and new technology for children. She is a co-author of *Look! Polish Picturebook!* (2017) and *Captains of Illustrations. 100 Years of Children's Book from Poland* (2019), which promote the Polish School of Illustration and Picturebooks, and co-editor of *Książka obrazkowa. Leksykon* [Picturebook. A Lexicon] vol. 1 (2018), vol. 2 (2020).

From the Real World into the World of Fiction and Back: Reading the Picturebook *How War Changed Rondo*

In my attempt to explore the multidirectional richness of the interdependence of fiction and reality in picturebooks (or via picturebooks), I will focus on the case of the picturebook *How War Changed Rondo* created by the Ukrainian artistic couple Romana Romanyshyn and Andriy Lesiv in 2014, translated from Ukrainian by Oksana Lushchevska and published in New York by Enchanted Lion Books in 2021 (awards: Bologna Ragazzi Award 2015, USBBY Outstanding International Book of 2022). I will examine the ways in which the authors constructed a fictional story, its entire narrative concept, special characters (Miller 2009), and their strategies of conducting a textual-visual narration based on real large-scale, tragic events (the invasion of a hostile imperium), spatio-temporal layers (stages of war and defence) and elements of the real world (maps, artefacts, prototypes, cultural heritage). I am also interested in what fiction created in this way can offer the child and adult audience, and what this kind of fictional world requires from the real world which inspired the authors and in which the audiences have to live. These questions will be posed in the context of this picturebook's crossover potential (Beckett 2009). I will also attempt to analyse how a fictional picturebook can affect the whole world between fantasy and ideology (Žižek 2009) – how Rondo (read: Ukraine) has changed the world.

KEYWORDS: crossover fiction, fantasy and ideology, picturebook, Ukraine, war

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- Beckett, Sandra L. 2009. *Crossover Fiction: Global and Historical Perspectives*. New York and London: Routledge.
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- Žižek, Slavoj. 2009. *The Plague of Fantasies*. London and New York: Verso Books.

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Disability Representation in Fictional and Biographic Picturebooks: Are We Portraying the Real World or Building an Ideal World?

Maggie Chan Fellow of Advance Higher Education, is an associate tutor and PhD researcher at the Moray House School of Education and Sport, University of Edinburgh. She also works as a support worker for the Disability and Learning Support Service of the university. Prior to her work in the UK, Maggie was a children's book author and university lecturer in Hong Kong, where she received multiple teaching awards. Her research focuses on disability representation in picturebooks, specifically the nature and use of these books. Further information on her work can be found at: <https://blogs.ed.ac.uk/literacylab/current-projects/disability-picturebooks/>.

KEYWORDS: biography, disability, fiction, representation, voice

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- Ganea, Patricia A. & Caitlin F. Canfield. 2015. An Examination of Factors that Affect Young Children's Learning and Transfer from Picturebooks. In *Learning from Picturebooks: Perspectives from Child Development and Literacy Studies*, ed. by Bettina Kümmerling-Meibauer, Jörg Meibauer, Kerstin Nachtigäller and Katharina J. Rohlfing, 33-50. London: Routledge.
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Disability representation can help people understand reality and foster an inclusive society, and such representations in picturebooks are invaluable educational resources, especially for young children. Barker and Murray (2018) highlighted the benefits of literary representations of disability which "whether realist or non-realist, social/political or fantastical, open up our understanding of the multiplicities inherent within disability experiences" (11). Hall (2016) recognised that fictional works with disability representation have the benefits of inviting readers to consider empathy, identification and how disability is related to the materiality of texts.

A number of studies (Dyches, Prater and Jenson 2006; Emmerson et al. 2014; Ganea and Canfield 2015) stress the importance of book characters with disabilities represented accurately and diversely to show children how disability should be viewed by society positively. However, how disability representation is shaped in both fictional and nonfictional biographic picturebooks is rarely explored. In fact, the *accurate* representation of disability can be sensitive and is not always *positive*. Book awards for disability representation, such as the Schneider Family's Award and Dolly Gray Children's Literature Award, often require a positive portrayal of the characters. Fiction is created from imagination, while biography is expected to be factual stories that are based on real people and events. Under the requirements set by the book awards, are the voices from stories that neutralise disability or voices from people with both disabilities and outstanding achievements privileged?

This paper aims to uncover the dilemma between portraying disability accurately to reflect real life and painting an imaginary ideal world to educate children. The researcher uses two fictional and two biographic picturebooks, together with interviews with primary school teachers, to demonstrate how educators, teachers, parents, writers and illustrators can better understand the book market and the provision of disability representation.

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Nina Christensen, Professor, Centre for Children's Literature and Media, Aarhus University, Denmark. Her PhD *The Danish Picturebook 1950-1999: Theory, Analysis, History* was published in 2003. Recent publications on picturebooks include "Children's Literature and Childhood" (2018, in *The Routledge Companion to Picturebooks*, ed. by Bettina Kümmerling-Meibauer). Co-editor of *Keywords for Children's Literature* 2nd ed. (2021, with Philip Nel and Lissa Paul, NY University Press), co-author of *Children's Literature in the Nordic World* (2021, with Charlotte Appel, Aarhus University Press). Co-editor of the book series *Children's Literature, Culture and Cognition* (with Bettina Kümmerling-Meibauer and Elina Druker, John Benjamins).

The Reality of Touch and Sound: Aesthetic Experiences in Two Contemporary Picturebooks on Nature

Eighteenth-century German philosopher A.G. Baumgarten defined aesthetics as "the science of sensitive knowing". For Baumgarten, "an aesthetic experience is not subordinate to logical knowledge, but it possesses its own autonomy" (Euron 2019: 59). J. Bertuch's series of children's encyclopaedias (*Bilderbuch für Kinder* [Picturebook for Children] 1795-1815) encouraged children to interact with the book not only to acquire knowledge about actual phenomena in the world, but also about "beautiful forms and good taste" (publisher's foreword). This paper will examine two contemporary picturebooks as variations of such an ambition.

Børnenes fuglebog. Tryk og lyt [The Children's Birdbook. Press and Listen] (2019) is a cardboard book that introduces a young reader to 12 common Danish birds by means of photos, short texts, and recordings of the voices of these birds. One affordance of the book is that the child can look, read, touch, and listen and "compare" the image, sound and the verbal text in the book to phenomena in the real world. A different strategy is used in French illustrator Hélène Druvert's *Océan* (2018, text by Emmanuelle Grundmann; translated into Danish in 2022 as *Havet*), which encourages the child reader to interact with the book and with visual and verbal information on life in the ocean using a number of interactive possibilities: opening folds, looking through perforated pages and combining cut-outs in various ways. Both books reflect a wish to inform and engage the child in the "reality" of the natural world and in interaction with the book as a material object.

The analysis of these books will combine research on the materiality of the book and "bookishness" and apply the concept "affordances" from design and media studies in order to explore the following question: Which ideas of sensitive knowledge, interactivity and affordances do such books represent and offer the reading child?

KEYWORDS: aesthetics, affordance, interactivity, picturebook

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JoAnn Conrad is a professor of History and Folklore. She has published on fairy tales, children's literature, women illustrators, particularly illustrators of children's material, and on the relationship between space, time, and narrative. She has published in *JRCL*, *Barnboken*, *Fabula*, *Narrative Culture*, *Marvels & Tales*, *Folklore*, and has contributed to several special editions. This current research on the role of children's picturebooks to introduce and normalise new and incomprehensible technologies through fantasy and science fiction is based on research at the Internationale jugendbibliothek in Munich, and at the Children's and Young People's Books Collection at the State Library in Berlin. She lives and works in Berkeley, California.

KEYWORDS: aviation, popular fiction, popular science, science fiction

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Flights of Fancy: The Aerial Age in Popular/Pictorial Form

In 1933, when she was 16 years old, my mother created an image she entitled "The Last Man on Earth", in which a man in his "motor car" drives down the single road toward his house, while the rest of humanity, aloft in their various flying machines, looks down on him from above. Clearly at least in part derivative of and inspired by images in popular culture, I still wondered why it was that things of this nature not only occupied her thoughts but her creative engagement. What was going on that captivated her about flight?

At the beginning of the 20th century there was optimism and anxiety in the air. Technological advances in flight offered expanded horizons, destabilising conventional wisdom about the nature of Time and Space. Liberated from gravity, flight offered a new perspective of life *from above*, and the imaginative potential of space travel also evoked the terror of the unknown. In popular culture, illustrations of "flying machines" were ubiquitous, as were outer-space dreamscapes — imaginary destinations, which also anticipated the possibility of actual space travel in the late 20th century. These images were disseminated by a technologised modern press that was increasingly linked to the use of illustration and to consumerism.

This article argues that fantasy served to mediate and "translate" the still incomprehensible science of flight, itself a "wonder", and that this was effectively and persuasively presented visually. Part didactic, part adventure, part fantasy travel narratives, these visual narratives helped to normalise aviation and later space travel for a new generation. Looking at material that ranged from Winsor McCay's *Little Nemo in Slumberland*, Hans Baluschek's *Peterchens Mondfahrt*, Tommaso Catani's *Pinocchio nella luna*, the many works of "Yambo", the science and science fiction writings of Hans Dominik and others, I also argue that these works from the early 20th century, although part of the discursive response to Modernity, nonetheless varied greatly along ideological and national lines. Nationalism, consumerism, fascism, futurism, chauvinism, racism, sexism, militarism, colonialism all find expression in the different historical and national contexts, despite apparent similarities of theme.

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Darryn Joseph, from Ngāti Maniapoto, Ngāti Rereahu, writes predominantly in the Māori language. His books include translations of board books, picturebooks, and works conceived in Māori from short stories to children's chapter books. He has won four literary awards: two short story competitions (Huia 2003, Pikihiua 2015) and two children's awards (LIANZA Kura Pounamu 2010, New Zealand Society of Authors Inaugural Children's Heritage Book Award Te Reo Māori 2020). He teaches Māori at Massey University, Palmerston North campus, to beginners and advanced learners. He currently sits on the Massey University Press Editorial Board and Read NZ Te Pou Muramura.

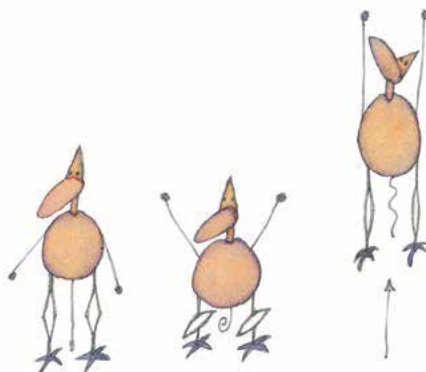
How My Koro Became a Star: Fact and Fiction in a Dual Version Matariki Picturebook

In 2022, Aotearoa New Zealand introduced the first national holiday linked to Te Ao Māori, the indigenous Māori world. Signalled by the appearance of the star cluster the Pleiades, Matariki is the start of the Māori new year. It is a time for planting, sharing food with family and friends, and remembering those who have died. Accompanying this new holiday, several picturebooks have been published, including the dual language picturebook *Kua Whetūrangitia a Koro* and *How My Koro Became a Star* (Te Paa & Hemi-Moorhouse 2022). There have been relatively few studies examining picturebooks featuring indigenous cultural contexts (Sheehan-Bright 2011; Stagg Peterson & Robinson 2020). In this presentation, we use a critical multicultural lens (Bothelo & Rudman 2009) to analyse the cultural and historical facts embedded in this story of a young boy remembering his grandfather (Koro) during Matariki, exploring and contrasting the blend of fact and fiction in its two language versions (English and Māori).

KEYWORDS: dual version picturebooks, Māori language, Matariki

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What Is Reflected in the Mirror within the Mirror: Chinese Teachers' Illusive Journey of Reality in Suzy Lee's Metafictional Wonderland

Bishop's (1990) metaphor of books as mirrors viewed books as reflecting readers' realities, while metafiction as Lewis (2001) suggested exposes the constructedness of fiction that tricks readers into believing in "real events". Michael Ende (1988), the author of *Mirror in the Mirror*, considered books and readers as mutually reflecting mirrors that communicate thoughts, references, and experiences.

Inspired by Lewis Carroll's dream and mirror motifs, Suzy Lee's picturebook *Alice in Wonderland* intentionally blurs the distinction between fiction and reality, books and readers, through self-referential visual devices. Ten Chinese teachers discussed this text in focus groups that aimed to investigate teachers' perception of ambiguous fiction-and-reality borders in metafictional picturebooks. The educators were impressed by verisimilar yet deceptive representations of reality in Lee's photography picturebook. Drawing on literary, media and life experiences (Sipe 2008), the teachers identified devices that create intertextuality, circular regression and self-referentiality, and considered the philosophical implications of the "metaleptic disruptions" in the book (McCallum 2008). The findings indicate that Lee's Alice story acted as a mirror providing reality-grounded illusions that reflect and request the teachers' experiences to engage in interpretation. The teachers' responses also serve as mirrors reflecting how the book's visual structure and metafictional plays are perceived and activated by readers.

KEYWORDS: books as mirrors, intertextuality, metafictional picturebooks, self-referentiality, teacher reader response

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Cubes, Cylinders and Cones! Modernism, Material Culture and Child Agency

In this paper, experimental picturebooks and children's drawing books created by the Swedish modernist painter Gösta Adrian Nilsson are used to examine how ideas about modernist art were expressed in books for children during the 1920s and 1930s. Nilsson's books included expressionist and cubist aesthetics and elements from a contemporary urban reality (trains, airplanes and urban environments), and can be seen as a means of equipping children with a modernist vocabulary and a broadened knowledge of the world. As Kimberley Reynolds has shown, children's literature with radical design aesthetics and modernist motifs were used during the 1930s to introduce children to "new aesthetic codes, sensibilities, and vocabularies" (Reynolds 2016). Besides an unpublished picturebook by Nilsson from 1921, I will analyse a drawing book with drawing exercises and rhymes from 1936. What is indicated in both these books is a view of children as an integral part of a modern existence. This thought can be developed further when studying the drawing book. Instead of traditional, educational imagery, the artist uses radical, cubist forms and shapes in his drawing exercises for children. Here, a method by Robin Bernstein will be applied to consider the complex interdependence of material culture and child agency. I argue that Nilsson's avant-garde books for children invite certain historically constructed uses and performances. These uses indicate a thought of children as part of a modern reality, but also as future consumers of modernist art and visual culture.

KEYWORDS: avant-garde, child agency, cubism, materiality, modernism, picturebook

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Reality, Fiction and Fantasy: *Landet som icke är* by Kristina Sigunsdotter and Clara Dackenberg as a Multiple-Address Picturebook

Edith Södergran (1892–1923) was a legendary Swedish-speaking modernist poet. Today regarded as Finland's greatest poet, she was barely recognised in her lifetime since her passionate poetry replete with ecstatic, mystical undertones broke from the lyrical conventions of her day and was a challenge for the reading public. Due to her premature death from tuberculosis, Södergran only published five collections of poetry, which have proven their timeless appeal after one hundred years. Södergran's constant popularity inspired the Swedish artists Kristina Sigunsdotter and Clara Dackenberg who, respectively, wrote and illustrated the oneiric picturebook *Landet som icke är* (The Land That Is Not, 2020). The book exemplifies a hybrid art form about which Helena van Lierop has observed that: "From a hybridity point of view, autobiographical and biographical picturebooks are particularly interesting genres, because they are characterized by a combination of elements on different levels: a mix of fact and fiction, an interanimation of pictures and words, and sometimes a blending with the fine arts" (2018: 83). The study shows that the complexity of *Landet som icke är* is enhanced by the dual ontological status of Södergran's poems, which represent both reality (they were published and read) and fiction (they render visions and fantasies). The iconotext, including the title page, is intricately narrated, peppered with references to Södergran's poetry and life, and interwoven with a range of intertexts (e.g., *Alice's Adventures in Wonderland* and Astrid Lindgren's books). Furthermore, the language of the text imitates Södergran's stylised idiom. All in all, *Landet som icke är* is indisputably a multiple-address picturebook, and the paper aims to examine what messages the sophisticated interplay of reality and fiction potentially communicate to, respectively, expert and novice readers.

KEYWORDS: Edith Södergran, fiction, intertextuality, multi-address, picturebook, reality

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Fabrizio Bertolino obtained his degree in Natural Sciences at the State University of Turin. Since then he has devoted his studies to human sciences and, in 2003, he became a researcher in General and Social Pedagogy at the University of Valle d'Aosta, where he works with future teachers and educators. His research has focused on the interdisciplinary area encompassing hard and soft sciences by building specific skills in the field of Education for Sustainable Development. He is currently director of the post-graduate course "Picturebooks and nature, between images and imaginary. Methodologies and tools for the promotion of outdoor reading".

Fly Like a Tree: Factual Elements – or a Lack Thereof – in Arboreal Representations in Two Fictional Picturebooks

"How does the world appear (or not appear) to a plant? What is its relation to its world? What does it strive to, direct itself toward, or intend?" According to Trewavas, the difficulty humans have in recognising plant intelligence (and agency) is mainly "a reflection of a sessile lifestyle". By adopting a "zoocentric attitude", the two picturebooks studied in this paper (*Tris Tram Tree: The Tree That Wanted to Fly* (2016) by Anthony Giarmo, and *The Tree That Wants to Fly* (2022) by Ramona Lee Kinowski) identify movement – or, more specifically, flight – as plants' deepest desire. In both books, trees are depicted (verbally and visually) as capable of interacting with the environment and of having interspecies relationships, and they experience growth like plants and emotions like humans, with different degrees of fictionality and factual accuracy. Though the trees are identified as individuals – Giarmo gives it a name (Tris Tram) while Kinowski gender codes it as a female – they mainly stand as correlatives of children's growth, and both stories are "primarily concerned with two topics addressed in many works of children's literature: the value of friendship, and self-realization". It is when the trees have to come to terms with their inability to uproot themselves to go and explore the world, and finally accept their limitation and find happiness in a new awareness of their identity and role, that the stories diverge radically. This analysis will show how the different amount of realism with which the authors depict plant self-actualisation results in antithetic stances – anthropocentric versus ecocentric – and betrays deeply differing ideologies.

KEYWORDS: androcentrism, critical plant studies, ecocriticism, ecofeminism, picturebooks

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Kaja Bjølgerud Grimsgaard is a PhD student in Educational Science for Teacher Education at Oslo Metropolitan University, Norway. Her project is a contribution to the research group Challenging Picturebooks in Education. The aim of her PhD work is to discuss the utilisation of nonfiction picturebooks as learning resources in education, and to assess how the use of picturebooks may promote more inclusive learning at the upper primary level.

How Funny Are Death and Diagnoses? Humour in Challenging Non-fiction Picturebooks

In this paper I wish to explore how two different nonfiction picturebooks use humour as a strategy to convey knowledge to young readers. I will draw on picturebook analysis (Nikolajeva & Scott 2006) and humour theory (Critchley 2002; Cross 2011). The books in my corpus all thematise Health and Life Skills, which is one of three interdisciplinary topics from the Norwegian core curriculum. Even if the themes are challenging, the humour softens the seriousness of the stories.

Herman. Historier fra en udiagnostisert oppvekst [Herman. Stories from an Undiagnosed Childhood] (Flesvig et al. 2022) is a linearly organised childhood biography about a famous Norwegian comedian growing up with ADHD. The book portrays his actual upbringing, but also takes the reader into Herman's head where he invents alternative versions of various situations.

In the comic *Døden. Dødsens seriøse fakta* [Death. Dead Serious Facts] (Eriksen & Lilleeng 2020), the main character is a boy who learns that his mother has cancer. He tries to negotiate with the narrator (who turns out to be Death himself) not to be included in the book. The narrator's voice takes the readers into many different and demanding aspects of death and challenges both the boy and the reader with existential questions.

The humour in these books arises when the children are allowed to laugh about serious topics, in the interplay between fact and fiction, both in the verbal and visual presentation, and in how the books more or less challenge the nonfiction genre.

KEYWORDS: challenging picturebook, factual prose, fictional elements, humour, nonfiction picturebook

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The Definition of Magic: Between Fact and Fiction in Children's Picture Dictionaries

With reference to Barbara Bader's famous definition, the conference organisers suggest that the picturebook "hinges on the interdependence of fiction and reality". Umberto Eco (1986: 68) stated that the dictionary is actually "a disguised encyclopaedia"; linguistic definitions of words cannot be separated from the "real world". As a type of nonfiction picturebook, picture dictionaries are worth investigating from the point of view of the interplay between fiction and reality. Children's picture dictionaries often advertise the inclusion of words from children's "everyday world". However, many children's everyday worlds include fiction. While words such as *magic* have no real world denotata, they are as meaningful as the words for everyday objects. The headwords in picture dictionaries are typically organised alphabetically or thematically. Thematic picture dictionaries often include representations of words in the context of a scene or tableau, while in many alphabetical picture dictionaries, isolated illustrations accompany each headword (Iversen 2020). Drawing on Kress and van Leeuwen's (2006) concept of visual modality, this paper investigates the boundaries between fact and fiction in alphabetical and thematic picture dictionaries from three UK publishers, HarperCollins, Longman, and Oxford. The investigation considers the whole dictionary, as well as individual spreads and entries. For example, in the alphabetical *My Very First Oxford Dictionary* (2012), the entry *fairy* is juxtaposed with *farm*, *feather* and *fish*. Within individual entries, the verbal definition might suggest realism, while the image suggests fiction, or vice versa; what Nikolajeva and Scott (2006) call counterpoint in modality. Finally, thematic dictionaries, such as the *Longman Children's Picture Dictionary* (2003), may present scenes in which real and fantastical elements co-exist. The contradictory interplay between the visual and verbal in such entries could be considered an invitation to child-like perspectives on meaning-making, in which the boundaries between fact and fiction are flexible.

KEYWORDS: children's dictionaries, fiction, modality, nonfiction, picture dictionaries

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Fictional Information Books: A Material-Aesthetic Approach

Kathrin Jakob is a PhD student at the University of Zurich who loves dragons and dwarves. This is how she discovered the genre of fictional information books, which is the focus of her dissertation project. Kathrin studied German and English languages and literatures as an undergraduate at the Universities of Bern and Oxford. She has a Master's degree in German studies from the University of Bern and one in children's literature from Cambridge University. She also holds a teaching degree and has worked as a language teacher at a vocational business school since 2010.

Since the 2000s, fictional information books have developed into a genre of their own. The often elaborately designed works in picturebook-like formats present their fictional content about dragons, unicorns, giants, dwarfs and the like not in the form of narratives, but in text forms typical of information books, such as encyclopaedias or guidebooks. Their focus is mostly on subjects whose fictionality they do not explicitly reveal. Instead, with the help of anatomical unicorn skeleton sketches, alleged reports on the experiences of elf researchers or glued-in dragon skin, they feign their own authenticity in numerous ways. At the same time, these efforts are so conspicuous that fictional information books draw the reader's attention to their own constructedness, thus highlighting it. In this way, these books indirectly and playfully address the conventions of nonfiction writing, or the construction of facticity and authenticity. A special role is played by the materiality, i.e., the physical properties of these books, or their staging. For the appearance promises what it does not deliver: foxing, tears and wrinkles are merely printed on, the supposed leather binding is only made of cardboard, and postcards that appear to be glued in cannot be removed. Hence the optical and haptic sensory experiences contradict each other. The resulting irritation can be read as a metafictional commentary on the construction of authenticity and factuality. It raises the question of the extent to which individual visual and haptic elements and their interplay influence the credibility of a text's content.

KEYWORDS: authenticity claim, fictional information books, materiality, metafiction, optical and haptic sensory experiences

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Transformative Power? Materiality, Intermediality and Narrative Meaning in *Den Om Rufus* and *The Lost Thing*

Mairéad Jordan is a PhD scholar at Dublin City University (DCU), Ireland. Her research, which is funded by a DCU Faculty of Humanities and Social Sciences “Climate and Society” scholarship, interrogates the material turn in a selection of Anglophone and non-Anglophone visual narratives for children and young adults.

Mairéad has over twenty years’ experience as a primary teacher in Ireland and abroad and has worked as an Assistant Principal and education course facilitator in Ireland for over six years. She has presented research papers on children’s literature, ecocriticism and visual narratives in both literary and pedagogical settings.

The materiality of texts is often perceived as subsidiary and has been under-researched in the field of visual narrative studies and, indeed, children’s literature more generally. Recent years have seen some progress in the area, demonstrating how materiality contributes significantly to the construction of meaning and that materiality in picturebooks “present[s] as a third narrative system, alongside text and images” (Veryeri Alaca 2018: 160). This paper explores how the combined frameworks of material ecocriticism and intermediality can be applied to two environmentally themed picturebooks to analyse “how th[e] material side of the sign/semiotic system is involved in the production of narrative meaning” (Rippl and Etter 2013: 193). It is proposed that *The Lost Thing*, as a material artefact, presents as vibrant matter through its intermedial, material and paratextual assemblages. It is argued that the unique materiality of the work is both aesthetically stimulating and ethically transformative. An intermedial reading of *Den om Rufus* is also proposed, which demonstrates how the literature transcends “derivative material for demonstrating the truth-claims of theories” and rather is itself an agentic force, which “bring[s] together conceptual and perceptual dimensions, ideas and sensory experiences, reflective consciousness and the performative staging of complex dynamical life processes” (Zapf 2016: 144). This paper demonstrates how both picturebooks combine a semiotic perspective with a material perspective, demanding the reader to engage multiple material and sensory modalities in a reciprocal, communicative relationship. It is argued that the application of the theoretical approaches of material ecocriticism and intermediality to these picturebooks allows for an intriguing analysis of the nature of non-human and narrative agency. Furthermore, it presents an opportunity to consider the entanglements of the real and the fictional: how the picturebook, by virtue of its semiotic, material and subversive structure is itself storied matter, possessed of a distinct agentic vitality.

KEYWORDS: intermediality, materiality, material ecocriticism, semiotics, narrative agency

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Books, Toys and Drawings as Portals to a Fantastic Storyworld in Greek Picturebooks: The Use of Metafictional Techniques

According to scholars, metafiction is a tendency which lays bare the construction of a fictional illusion (Serafini & Reid 2020: 262; Stephens 1993: 101) and operates through transgressions of frames. Although metafictional techniques are very popular in picturebooks, and abundant research has been done on ways of disrupting the frames of realistic fiction, Greek picturebooks are reluctant to play with the conventional sign systems of both linguistic and visual grammars and with the materiality of the book.

In this paper we will focus on Greek picturebooks that stand out for their play between narrative realities. We will examine the use of toys, books and drawings as portals to transitions between the storyworlds and among the levels of the books' reality (Viswanath 2018: 68). More analytically, we will try to investigate how fantastic worlds break the narrative, the pictorial reality and the conventional spatio-temporalities by the use of "metanarrative signs" (Prince 1955: 55) and metafictional techniques, such as intertextuality, intervisuality, mis-en-abyme (Stephens 1993: 105) and the rhetorical transgressions of boundaries (as metaleptic disruptions (Genette 1980: 236)), which involve characters moving from one intradiegetic to another narrative level or storyworld (Serafini & Reid 2020: 267).

KEYWORDS: fantastic world, fictive reality, Greek picturebooks, metafictional techniques, storyworlds

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KEYWORDS: abstraction, characters in picturebooks, empathy, factual-fictional divide, geometrical forms

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When Geometrical Forms Come Alive: Abstract Shapes as Characters in Picturebooks

With the use of anthropomorphisation and the exploitation of the human capacity to give inanimate things a life of their own, picturebooks offer a surprising variety of non-human characters, such as animals, plants, toys, vehicles, and household items (Nikolajeva 2002). In the wake of geometric abstractionism in the 1920s, El Lissitzky introduced abstract geometrical forms as main characters in his avant-garde picturebook *Pro 2 kvadrata* [About 2 Squares] (1922), which served as a trailblazer for ensuing picturebooks whose storyworld exclusively consists of abstract shapes and geometrical forms. This picturebook type peaked in the 1960s and 1970s in different countries in Europe and beyond. The best-known example to date is Leo Lionni’s *Little Blue and Little Yellow* (1962) which has been translated into multiple languages and is still in print today.

Inspired by Friedrich Froebel’s reform pedagogical concept to familiarise children with simple geometrical forms, El Lissitzky and other picturebook artists employed abstract forms to create a “new” basic design whose visual language could be easily understood (Bordes 2007; Deppner 2011; Kümmerring-Meibauer 2016). Instead of adapting Froebel’s idea to provide factual knowledge about basic geometric forms as a prerequisite for a better understanding of more complex spatial constructions, the picturebooks under discussion followed a different agenda. The picturebook makers transformed the geometric forms or abstract shapes into characters that have an inner life and drive the plot forward, thus granting them agency and emotions.

This paper will explore the hybrid status of this specific type of character at the threshold between reality and fiction. While the underlying geometric forms have a clear relation to reality and were used in pedagogical circles to convey knowledge about shapes, their transformation into full-blown characters set within a fictional storyworld puts them in a different context. The factual-fictional divide that comes to light is additionally stressed by the capacity of the abstract shapes to change their colour scheme and sizes as expressions of their feelings, thus evoking the reader’s empathy (Vermeule 2010).

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Even the Children Know This! Product Placement in Croatian Picturebooks between the Two World Wars

Using children's literature for propaganda (Goutam & Gautam 2014) or product placement (Druker 2016) is not uncommon. Historically, in Croatia, the educational and ideological potentials of children's books dominated but were in time neglected for literary and entertaining elements (Majhut and Batinić 2017). The focus of this presentation is on the phenomenon of product placement in narrative picturebooks written for the purpose of product advertising between the first and the second world wars. The analysis consists of several layers. Firstly, the existence of such picturebooks is analysed as a literary and cultural phenomenon which both influences and reflects culture. Secondly, picturebooks are analysed from the narrative perspective, questioning the advertising role of the visual and textual discourses, and their mutual interactions. Nonfictional elements of the storyworld will be examined and placed in the context of their advertising role in the picturebooks. An important aspect of the picturebooks are also the implicit reader and the necessity of the dual addressee (O'Sullivan 1993, Nodelman 2008). The dual addressee is visible in both fictional and nonfictional elements as a reflection of culture in which parents buy the products presented in the picturebooks. Although the picturebooks are narratives with literary values, their advertising role is unquestionable. Ultimately, the whole purpose of the picturebooks and the reason for their existence was to sell the products placed in the picturebooks which is a phenomenon that first appeared in Croatia between the two world wars.

KEYWORDS: dual addressee, nonfictional elements, picturebooks, verbal discourse, visual discourse

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Fictions of Addiction: Visual and Verbal Representations of Intoxication in Picturebooks

This conference presentation builds on research from my forthcoming book entitled *The Drinking Curriculum: A Cultural History of Childhood and Alcohol* in which I argue that graphic representations of drinking, drunkenness, and addiction are ubiquitous and underexamined in cultural texts for and about the child. This paper illustrates the central argument of that book—namely, that there is a demonstrable pattern of ambivalence in representations of alcohol when the child (either as implied reader or as actual child) is present. Fact and fiction overlap in visual-verbal depictions of alcohol addiction that make visible a “tension between the physiological and social or moral aspects” of drunkenness (Tracy 2007: 90). For example, picturebooks like *The Cat Who Drank Too Much* (Bissell 1982) and *Sometimes My Mom Drinks Too Much* (Kenny 1980) include a culturally bound definition of alcoholism that is based as much in fact as it is on fictional nineteenth-century graphic road-to-ruin narratives in which even one sip of alcohol leads to addiction and death. Drawing on alcohol studies as well as picturebook theories, I analyse the confounding semiotic signs and medicalised discourses about intoxication in texts ranging from John Amos Comenius's *Orbis Pictus* (1658) to contemporary North American picturebooks. Overall, the interplay of fact and fiction, image and narrative in the texts investigated reveals deep anxieties about alcohol and childhood itself.

KEYWORDS: alcohol, childhood, drunkenness, therapeutic/self-help picturebooks, visual-verbal medical narratives

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Collaborative Authorship in Nonfiction Books for Children

Contemporary nonfiction books provide ample opportunity for writers and illustrators to broaden their “ways of expressing” (Kiefer, 2001) due to their diverse themes. Despite this, there is a shortage of children’s books created collaboratively by adults and children. This study examines the dynamics of adult-child collaboration in nonfiction authorship through two perspectives: (1) the child as writer and the adult as illustrator, and (2) the adult as writer and the child as illustrator. The corpus is composed of two books: *O livro vermelho das crianças* [The Red Book of Children] by Otavio Maia and Tino Freitas (2015), and *Como se forma a lava dos vulcões* [How Lava Is Formed in Volcanoes] by Aracy Alves Martins, Davi Martins Rodrigues, and Debora D’Ávila Reis (2021). The theoretical perspectives of Martins and Belmiro (2019, 2021) informs the discussion of stylistic strategies in children’s nonfiction; Robine (1982), Held (1983), and Von Merveldt (2018) contribute to the debate on the hybrid nature of nonfiction and fiction in the structuring of texts for children; Gubar (2013), Ford (2018), and Deszcz-Tryhubczak and Jaques (2021) provide innovative approaches to the analysis of intergenerational collaboration in children’s literature and culture. The results of the study indicate that children and adults have varying perspectives on reality and fiction, and these differences affect their individual approaches and experiences in building intergenerational collaboration. Furthermore, the analysis highlights that the creation of hybrid textual structures in nonfiction books, both visually and verbally, is primarily achieved through the tension between fiction and nonfiction, reality and fantasy, and art and science. Consequently, children’s nonfiction books can be defined as information-sharing objects that enable the circulation and definition of new modes of meaning production through the lens of alterity between adults and children.

KEYWORDS: authorship, children’s book, collaborative, intergenerational, nonfiction books

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Fictional Cities between Utopia and Dystopia. Architectural Imagination in Works by James Gurney, Jörg Müller and Shaun Tan

In picturebook theory, the distinction between descriptive (informational) and narrative picturebooks is widely acknowledged. By and large, we may correlate description with factuality and narration with fictionality, though there are different kinds of hybridity, i.e., descriptive picturebooks containing narrative elements and narrative picturebooks containing factual elements. This paper explores the relation between factuality and fictionality regarding the representation of cities in picturebooks. Two distinctions are applied, namely the distinction between factual and fictional pictures, and the distinction between realistic and non-realistic artistic styles. On the one hand, we have factual pictures, i.e., pictures that are related to an identifiable, existing city such as London, New York, or Venice. This type of picture can be found in the *Groß-Stadt-Bilder-Buch* (1909) by Sophus Hansen depicting Hamburg and *This Is London* (1959) by Miroslav Šašek. However, while the latter uses a non-realistic (cartoonish) style, the former uses a realistic style. By and large, realistic styles make the identification and recognition of an existing city easier. Turning to fictional pictures of cities, we may say that these pictures are related to a non-identifiable, non-existing city. A case in point is Waterfall City, as depicted in *Dinotopia. A Land Apart of Time* (1992) by James Gurney. This book uses the artistic style of "imaginative realism". We may also put into this category *Hier fällt ein Haus, dort steht ein Kran und ewig droht der Baggerzahn oder Die Veränderung der Stadt* (1976) by Jörg Müller, a book that creates a fictional city by (photo-)realistic means. Finally, we can add the category of a fictional city in a non-realistic style, as in *The Arrival* (2006) by Shaun Tan, which displays a sort of surrealism. Though fictional cities typically display traits of utopia or dystopia, their representations bear a complex relation to the depiction of factual cities.

KEYWORDS: architectural imagination, factual city, fictional city, non-realistic style, realistic style

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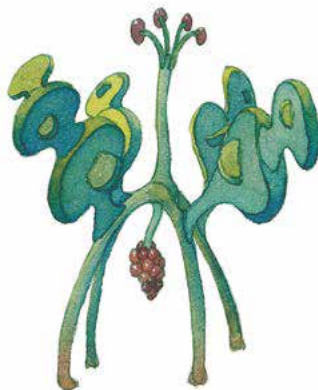
Placemaking in Picturebooks: The Imaginary Materiality of American Places

In *Place: A Short Introduction*, human geographer Tim Cresswell discusses the foundational premise of Place Studies: the difference between space and place. Human interaction turns space into place, he argues. Put another way, space is what we move through to get to place; place, on the other hand, is where we pause. While Cresswell is primarily concerned with the materiality of real world places, he makes the point that authors can be placemakers, too, if they create a sense of place, the "imaginary materiality of rooms, staircases and tunnels that make the novel work" (7). With "imaginary materiality" in mind, I consider how the American landscape is constructed in contemporary picturebooks set across the United States. In particular, I discuss examples of a continuum of picturebook placemaking, from setting as merely a stage on which the action happens, to invitations to collaborate in place-meaning making, to constructing an imaginary materiality of real and fictional places. I will look at picturebooks set from coast to coast, such as *Berry Song* by Michaela Goade (Alaska), *Home in the Woods* by Eliza Wheeler (Wisconsin), and *The World Belonged to Us* by Jaqueline Woodson (New York), to explore the degree to which picturebook authors and illustrators make American places.

KEYWORDS: American, contemporary, picturebooks, place, placemaking

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Deconstructing Modal Metaphors and Mapping Empathy: The Fictionalised Reality of Linguistic Assimilation

Learning a new language is often associated with migration narratives and, in picturebooks, the visual and verbal texts interanimate to depict a character's trials and tribulations in adapting to a new culture and its language(s). Hadaway and Young (2009) analysed 21 picturebooks with language learning or acquisition as central themes. They concluded that most of their corpus "perpetuated unrealistic expectations" (175) i.e., the simplistic nature of language acquisition, the duration of the process, and the adaptation process. Daly (2020) analysed five picturebooks which she claimed supported an awareness of linguistic experiences, including learning a new language. She concluded that more research is needed to understand how "empathy can be engendered through specific aspects of text and illustration" (34). Rising to Daly's challenge, this paper presents an analysis of two picturebooks, *My Two Blankets* (Kobald & Blackwood 2014) and *Gibberish* (Vo 2022) which are both migration narratives depicting linguistic assimilation. With a view to determining how these picturebooks inspire empathy, I will take a literary perspective (Serafini & Reid 2022) to my analysis and present my interpretation of the "intermodal connections" (11) between the pictures, words and design. I aim to deconstruct the fictional representation, through "modal metaphors" (Dooley et al. 2016: 102), of the reality of encountering new sounds, and map how empathy is nurtured in the reader as a result of a visual flow across the organic entity that is the picturebook.

KEYWORDS: empathy, *Gibberish*, migration picturebooks, *My Two Blankets*, new languages

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When Reality Steps In: The Ontological Status of Reality in Narrative Picturebooks

This paper focuses on the shifts of the ontological status of real-world objects visually represented in storyworlds in narrative picturebooks. A typology of visual strategies of presenting such objects is established, and their typical appearances are analysed regarding (1) the changes of their ontological status within a fictional world, and (2) their influence on the ontological status of the storyworlds themselves. In particular, the analysis focuses on representations of actual nonfiction items, i.e., newspapers, magazines and photographs, as well as of actual fictional or artistic pieces, such as paintings and books. Such representations usually produce metafiction and represent visual and/or verbal intertexts, but their specific meanings and roles may differ. Furthermore, the depicted objects may be presented as existing only in a fictional world, and thus establish metafiction at another narrative level, reinforcing the truthfulness of a fictional world within its boundaries. Susan Sontag highlights that photography is "something directly stencilled off the real" (1977: 3); we accept photography with a certainty that what it presents existed (Barthes 2000: 80). Regarding newspapers, the situation is similar: the readers of newspapers, just like journalists, "have to believe in the facts" (Geert 1998: 9), and the ultimate purpose of journalism is to "report the news" (Ryfe 2019). Incorporating real photographs or depicting a real newspaper or magazine in the visual discourse of fictional picturebooks turns them into forms of fiction "which depend on mimetic communication to create possible worlds that interplay with actual worlds" (Lehman 1977). Such picturebooks play with the fictionality of the depicted storyworlds.

KEYWORDS: fiction, metafiction, nonfiction, ontological status, reality

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KEYWORDS: implicit metafiction, materiality, picturebook text, text visuality, typography

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Letters that Blow Away: The Materiality of Picturebook Text

In the Swedish picturebook *Vi blåste bort ibland* [We Blew Away Sometimes] by Viveka Sjögren (2013) the visual form of the text is essential for the narrative. The story (and the physical book) is centred on a tree, where two children play through different seasons. The letters on the page communicate information about what is happening in the story – e.g., that a strong wind is blowing things away – but the letters are also affected by the events in the story, i.e., the typography and the placement of the text visually respond to and perform the narrative. The text literally blows away, grows like leaves on a tree, or rains down across the page. The letters tell a story, but they also manifest the story.

Taking the picturebook's use of visual and verbal communication (op de Beeck 2018) as its starting point, this paper investigates how the visuality of the text works in the picturebook by Sjögren. How do categories of the "inside" and "outside" story or diegesis work in this particular picturebook? And what implications might this case study have for the understanding and negotiation of the border between fiction and reality in picturebooks, or between fiction, visual text, and the world?

By analysing the text's ability to function as both icon and conventional sign, as material artifact and creator of meaning (Druker 2005), this paper explores how picturebooks work as materiality. The methodological approach builds upon Toril Moi's concept of "Why this?" (2017). Rather than viewing reading as different modes or methods (e.g., "deep" or "close") that can uncover something hidden, what is acknowledged in a text depends on the knowledge and experiences of the reader. This approach is paired with Maria Cecilia Silva-Díaz's concept of "implicit metafiction" (2018) – subtle metafictional traits that make the reader conscious of the book as an "artifact of fiction". Rather than viewing this as a strategy with intentions "behind" it, the term "implicit metafiction" is used to investigate how the borders or layers of the story become visible in the interaction between reader and materiality.

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Nested Anthropomorphisation in Anthony Browne's Picturebook *Willy the Dreamer*

Anthony Browne's (1946–) picturebooks frequently include references to films, paintings, nursery rhymes, fairy tales, and children's literature in general, including his own works. In his picturebook *Willy the Dreamer*, Browne pays homage to a series of great paintings (by Dalí, Magritte, Henri Rousseau, etc.) by imitating aspects of their composition and range of motifs while playfully transforming them in his unique style, which often incorporates depictions of anthropomorphised chimpanzees and gorillas, as well as a proliferation of bananas. Of particular interest are scenes in which Browne depicts anthropomorphised characters, such as his gorilla versions of famous characters from Lewis Carroll's *Alice in Wonderland*, including Alice herself, the Queen of Hearts, the Mad Hatter, and others. Among this cast of humorously "gorilla-fied" characters, certain creatures stand out because of the hybridisation involved in their anthropomorphisation: while many characters are simply humans depicted as gorillas with human characteristics, such characters as the Cheshire Cat, the White Rabbit, and Humpty Dumpty appear as already anthropomorphised animals or objects with added ape-like features, most prominently gorilla faces painted in Browne's characteristic style. This phenomenon of attributing human traits to anthropomorphised hybrid characters, such as a mischievous grin to a gorilla-like cat, or a body posture to an ape-like egg, will be termed "nested anthropomorphisation", or the method of introducing several layers of simultaneous anthropomorphisation within a single, hybridised character. By thus incorporating both intertextual references to other fictional works and intra-textual references to his own style and motifs within a single character, Browne in effect emphasises the fictionality of his picturebook.

KEYWORDS: Anthony Browne, anthropomorphisation, fictionality, nested anthropomorphisation

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If You Meet a Bear: Fictional and Factual Prose Picturebooks about Bears

In Scandinavian picturebooks, the child protagonist typically plays outdoors in nature, seemingly free of adult supervision. The landscapes – or playscapes – may typically be in the forest and are shared by children and wild animals. This paper will discuss the picturebook as an art form between fiction and reality through a comparative analysis of two recent Scandinavian books about bears: namely, the Swedish *Om du möter en björn* [If You Meet a Bear] (Kivelä, Serup and Bondenstam 2021) and the Norwegian *Bjørnen sover. Alt bjørnen gjør før den legger seg* [The Sleeping Bear. Everything the Bear Does Before Going to Sleep] (Ersland and Dybvig 2019). The comparative analysis will explore how the words and images present facts and fiction within the complex relationship between fiction and reality in the picturebooks. The Swedish book is published as fiction but presents potentially life-saving knowledge on how to behave if you meet a bear. The Norwegian book is published as factual prose but uses fictional narrative devices as well as humour to present the facts. The overall research question is: How do these two picturebooks present knowledge about bears?

Traditionally, the Norwegian term “sakprosa” has been translated as “nonfiction” (cf. Goga et al 2021). However, as Anna Skyggebjerg (2012) notes, since these books are typically characterised by a mixture of fictional and factual devices, this term is not a precise description of what these books really are. I suggest “factual prose”, as contemporary factual prose for children always combines fact and fiction, presenting knowledge with the help of narrative devices. The selected picturebooks may resemble what Joe Sutcliff Sanders calls the “narrative of knowledge” and a “literature of questions” (2018: 47), and provide “instruction and delight”, as well as a “desire to amuse, entertain and inspire their readers” (cf. Merveldt 2018: 232).

KEYWORDS: challenging picturebooks, children's playscapes, factual prose picturebooks, fiction and reality, how to meet a bear

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Dictators in Anti-Authoritarian Picturebooks. A Multimodal Analysis

In recent years, more and more governments attack democracy and freedom. Thus, it is important to prevent the emergence of antidemocratic governments by favouring dialogue on this matter. In this regard, there is a trend in postmodern picturebooks to transgress the idea that children's books should not talk about politics, and therefore more books with an obvious anti-authoritarian ideology have been published and promoted recently. Following this tendency, several picturebooks include a tyrant as a protagonist to challenge abuse of power and question the legitimacy of these types of leaders through verbal and visual elements. Recognising the relevance of these books, this study will present a multimodal analysis of fictional dictators in four picturebooks to answer the following questions: (1) How are fictional dictators portrayed in picturebooks? How are these representations related to the historical context in which the books are produced? (2) How do these books promote their anti-authoritarian ideology? and (3) How do these books address children as citizens?

In order to do so, this research will focus on two books: *Así es la dictadura* [This Is a Dictatorship] (Equipo Plantel and Mikel Casal, Spain, 1977) and *De aquí no pasa nadie* [Do Not Cross the Line!] (Minhós Martins and Carvalho, Portugal, 2014). Based mainly on Painter, Martin and Unsworth (2013), this paper will examine from a multimodal perspective the representation of the dictatorial leader and civilians to unveil the ideology (Stephens 1992) from the context of production that could have led to these representations. Moreover, based on the concept of "political culture" proposed by Cabrera (2010), this research will analyse what type of political agency is attributed to the civilian characters in the book, as well as how this represents the political agency and citizenship that is accredited to child readers.

KEYWORDS: anti-authoritarian picturebooks, children's citizenship, children's political agency, ideology in children's literature, multimodality in picturebooks

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The Monstrous Opus of Monster Characters in Stanislav Marijanović's Illustration

Stanislav Marijanović is a distinguished Croatian graphic artist, author of abstract objects, writer and illustrator. Precisely because of this non-specialisation, but at the same time thanks to the unquestionable quality in all fields of expression, Marijanović is a rare phenomenon in the fabric of Croatian children's illustration, although in this context we do not talk entirely about children's illustration. The observation is especially valuable for his written and illustrated oeuvre of picturebooks, or even the entire encyclopaedias dedicated to the problem of "monster characters". Following Jadranka Damjanov's (2008) observations on the subject, the presentation is based on the roots of Marijanović's illustration in the tradition of European "drollery", which is the grotesque and fantastic late-medieval illustration of manuscripts. The second foundation of the presentation is a comparison of Marijanović's "monster characters" with research – collected on the subject – by Jacques le Goff (1993). The idea of the miraculous, according to this historian, is always related to visual metaphors, so it can logically be divided using visually justified terms. Le Goff thus proposes the following division of miraculous phenomena: lands and places (natural or man-made), human and anthropomorphic beings (giants, dwarfs, fairies, people with special physical characteristics), human monsters, animals (natural or other), demi-humans/semi-animals (mermaids, werewolves), and objects or historical figures that became the source of the miraculous. All this can be found to a greater or lesser extent in Marijanović's illustrations. Finally, in his picturebooks and encyclopaedias dedicated to "monster characters", the author – probably unconsciously – again reaches for the aspects of the medieval miraculous, through which, to some extent, his works leave the limitations of children's literature. These are the functions of "compensation" (inverted or upside-down worlds, sexual freedom, utopias, etc.), "anti-humanism" (wild men, monsters, all against the idea of man made "in the image of God"), and "fulfilment" (the miraculous not as an escape because "the real goal of the miraculous is [...] a more complete exploration of universal reality").

KEYWORDS: Croatian children's illustration, medieval miraculous, monsters, Stanislav Marijanović

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Through the Eyes of a Lion: The Experience of Terminal Illness and Life in a Hospital Ward as Seen by a Child Narrator in *Vi är läjon!* [We Are Lions!] by Lucander and Mattsson (2019)

This presentation will explore the use of zoomorphism (human as animal) as a way of facing terminal illness and hospitalisation in the picturebook *Vi är läjon!* by Jenny Lucander and Jens Mattsson (2019). The book was accorded the Nordic Council Children's Literature Award in 2020 and has been praised for its use of child perspective. The story is narrated by a young boy as he pictures himself and his sick brother as lions hunting on the savannah, thus transforming the customary scenery and patient roles in a hospital ward. Our assumption is that this book may broaden our understanding of subjective experiences of illness, a claim regarding literature which finds support in the medical humanities movement (Bondevik, Stene-Johansen & Ahlén 2016). The presentation will investigate how the book's iconotext explores the subtle borderlines between fiction and reality.

Perspectives in the analysis will be drawn from the concepts of schema and situational script connected to characters and places in cognitive literary theory (Stockwell 2020; Nikolajeva 2014). This will be combined with discussions on the uses of anthropomorphism and the wilderness trope in ecocritical theory (e.g., Garrard 2012). Preliminary results from the analysis indicate that life on the savannah – as a situational script juxtaposed with the hospital ward – provides the child narrator with a sense of agency in a situation of considerable distress and pain. The narrator's enactment of himself and his brother as lions on the savannah may at a superficial glance be regarded as a form of denial of reality, but our analysis suggests an alternative understanding. We will argue that the narrator's playful approach can be understood as a liberating and forceful form of counter-narrative that transforms the rigid and alienating schemas and scripts of hospital life.

KEYWORDS: child cancer, cognitive schemas, illness in literature, zoomorphism, situational scripts

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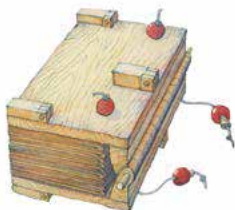
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Dmitrii Sergeev, PhD, investigates the dynamics of cultural codes and visual languages of under-represented social groups such as single mothers. He has examined the emergence of illustrated children's literature, particularly with its connection to the social and historical context. This led him to develop a theory of pragmasemantic behaviour in his 2015 doctoral thesis. In 2018 he was a Fulbright Fellow at Illinois State University where he developed a syllabus on the "History of Children's Picturebooks in the United States". His current EU Horizon 2020 project is "Evolving Attitudes toward Single Motherhood in the UK and Russia".

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Single Mothers as Anthropomorphised Animals in Anglophone Children's Picturebooks: Negotiation, Mediation and Semiosis

Anthropomorphised characters in children's literature persist in scholars' divisive discussions. On the one hand, such characters allow various ethnicities to position themselves as the protagonist (Fraustino 2009: 68). On the other hand, this trope enables the author to circumvent provocative issues of age, gender, and social status (Nikolajeva & Scott 2006: 92). The corpus for my research on the dynamics of single motherhood representation in contemporary Anglophone children's literature consists of 49 children's picturebooks portraying 50 single mothers by English-speaking authors, published between 1991 and 2020, including 14 anthropomorphised animals. Comparing human and animalistic characters has spotlighted the stark contrast of the limited list of ethnics versus the extensive list of species. In my research, I survey the multifunctional role of the anthropomorphised characters to simultaneously reach threefold goals. They embody a recognisable literary trope to (re)negotiate social issues of single motherhood, a controversial mediator to oscillate between nature and society in the authors' and readers' imagination, and a polysemantic symbol in semiosis expansion. Each of these functions represents a culturally embedded and symbolically interpretable outlet for bringing new layers of meanings into a picturebook storyline. I find that the explanations of characters' multifunctional resourcefulness and polysemantic interpretability in their boundary position open the possibility to overcome binaries between nature and culture, the imaginable and unimaginable, form and medium. I consider visual experiments with picturebooks' whimsical creatures as a further exploration of animalistic features, e.g., peculiarities of animal anatomy to depict single mothering.

KEYWORDS: anthropomorphised animals, children's picturebook, single motherhood

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Between Fiction and Reality: The Experience of Art in Three Picturebooks by Fam Ekman

Swedish-Norwegian artist Fam Ekman is renowned for her many visual allusions to world art in her picturebooks (Rhedin 2001). Besides, art more generally plays a distinct part in the books. Fictional characters may appear as artworks, and art is a dominant feature in the characters' environments, both in private homes and in public institutions. In this paper, we apply the concept of "fiction" in view of its Latin origin, "to shape, form, devise". Thus, we extend the concept beyond narrative literature and claim that the different ways in which art is given centre stage in Ekman's picturebooks call for an exploration of fiction and reality on two levels. Firstly, allusions to factual artworks thematise the relationship between the fictive universes and the reality outside them. This creates a "metadiscourse on art" (Beckett 2010), simultaneously maintaining and mixing up the categories of art and reality. Secondly, the ambiguous relationship between the fictional and the real is also put into play on a thematic level. In the three picturebooks in our material, the main characters are a little girl, a grown man, and a public sculpture (from *What to Do about Little Jill?* 1976; *Sonata for a Violin*, 1989; and *Diary Missing*, 1995, respectively). What they have in common is that art is present in their world in a double, even ambiguous way: partly institutionalised and solidified, partly involved in a radical experience of change and of their own embodiment. Thus, our leading research question is: How can art experience in Ekman's picturebooks be understood through the art references and motifs they entail, as well as through the artworks the picturebooks themselves constitute? Our analysis is inspired by research viewing picturebooks from an interartistic and intermedial perspective (Beckett 2010; Rhedin 2001), and by psychoanalytical theory on art and creativity (Winnicott 1971).

KEYWORDS: art, art experience, Fam Ekman, picturebooks, visual allusions

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“That’s No Girl!” Visual and Verbal Strategies in a Realistic Fiction Picturebook

In this paper, I aim to discuss visual and verbal strategies in the realistic fiction picturebook *Hun som kalles søster* [She Who Is Called Sister] by Kaia Dahle Nyhus (2016). The book is about two sisters and thematises the younger sister's longing to know her older sibling. The verbal narrative is told from the younger sister's perspective and tells a story from a home situation familiar to many children in Norway. The visual narrative is drawn in a naïve, graphic style. The word-image interplay can be characterised as expanding, where the visual narrative supports the verbal narrative, and the verbal narrative depends on the visual narrative (Nikolajeva & Scott 2006: 12). However, during shared picturebook reading in two Norwegian classrooms, the interplay between words and images became counterpoints for some of the students (age 7–8). While the verbal text says “sisters”, some of the children interpreted the younger sister as being depicted as a boy. They questioned the iconotext and exclaimed: “That’s no girl!” This facilitated a classroom discussion about the visual and verbal strategies in the picturebook. The research question addressed during this paper is: “How do young students interpret the iconotext to establish a relationship between fiction and reality during shared picturebook reading?” The empirical data for the paper are the video observation of two shared picturebook reading events in the second grade. The analysis draws on picturebook theory (Nikolajeva & Scott 2006), children's responses to picturebooks (Sipe 2008), and studies of gender in picturebooks (Zhai et al. 2021).

KEYWORDS: iconotext, reader response, realistic fiction, shared picturebook reading, visual and verbal strategies

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Fiction and Reality within the Picturebook Experience: A Game of Hide and Seek

Analysing the content of four international picturebooks (*The House of Happy Spirits* by Géraldine Elschner, *The Noisy Paint Box* by Barb Rosenstock, *Karung Guni Boy* by Lorraine Tan, and *The First Journey* by Phùng Nguyễn Quang and Huỳnh Kim Liên), this paper explores the ways in which fiction and reality have the potential to morph into each other and jointly build meaning by playing hide and seek, instead of opposing and limiting each other. Rather than deciding which elements are real (touchable parts of a book) and fictional (the story depicted by words), we may analyse how fiction and reality hide from each other across different modes (visual, textual, material) and then find themselves in the most unexpected places, weakening the existing boundaries between them – the personal experience disguised in fiction yet resonating with the reader’s personal experience, the seemingly fantastical cultural elements which are, in fact, real in an objective context, and the illustrations telling a story yet acting as real props set up to help build the visual representation of the story. Such examples are possible by way of key processes that ensure a symbiosis between fiction and reality – suspension of disbelief, magical thinking, and the theory of make-believe, which will be examined in this paper. An effort is also made to highlight the need for a better understanding of the interplay between fiction and reality underpinning the experience of a picturebook to create space for new debates. One such debate is related to the process of transforming children from listeners/readers to co-creators within the picturebook experience using techniques of creating and switching from fiction to reality and from reality to fiction in a very ludic manner.

KEYWORDS: fiction, make-believe, picturebooks, reality, suspension of disbelief

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Artistic Voices and Layering as Affordances of (and for) Meaning in the Picturebook *Migrations, Open Hearts, Open Borders* (2019)

In this paper I will present a picturebook consisting of 50 postcards created and sent from picturebook illustrators from around the globe as part of an art exhibition at the International Centre for the Picture Book in Society. Hence the book is in itself a prolongation of the art exhibition. Although the art exhibition and the book may be understood as a fictitious way of understanding the reality of migrants and migrations, it creates a sensed reality in the viewer and reader (Spike 2008; Keen & Zimmermann 1997).

I work from an art-based research approach (Eisner 2009) and critical visual literacy (Painter 2018; Kress & van Leeuwen 2006) to investigate how the materials and designs foster thought and meaning. Each spread consists of the two sides of a postcard – one dominated by words (the address, stamp(s) and message). The selection of postcards shows a variety in materiality representing people and places around the globe. Each postcard carries the illustrators' unique voice and style to communicate and underscore the diversity the artists represent, as well as the diversity represented by all the migrant stories in real life. Every postcard depicts a bird or birds, but no bird is alike. Sometimes the bird represents freedom whereas in other instances it represents danger. Thus, the artistic style of the sender becomes an artistic footprint. Through the composition, artistic style, choice of material (drawings, watercolour, collages, prints, etc.) and colours (saturation, value, purity, transparency) ideas of community, freedom, fear and hope emerge. The different layers in each postcard and in the collection as a whole contribute to bridge fiction and reality.

KEYWORDS: art, critical visual literacy, exhibition, fiction and reality, migrant stories

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Anna Travagliati recently received her PhD at the University of Bologna. Her doctoral project focused on Adela Turin's *Dalla parte delle bambine* [On the Side of Little Girls], the first Italian publishing house for feminist children's literature. She has participated in numerous international conferences, including The Child and the Book Conference (Malta, 2022) and The Children's Literature Association Conference (Atlanta, Georgia, 2022). In 2020 she was awarded the Marco Polo scholarship from the University of Bologna for her research stay at the Université Sorbonne Paris Nord. In 2021 she participated in the European project "G-BOOK 2".

Talking Dolls, Feminist Slippers, and Sexist Toys: A Study of the Synergy between Realistic and Surreal Elements in *Dalla parte delle bambine*

While children's literature often offers escapist narratives, many authors have observed that it is difficult to keep politics and social issues out of books for a young audience. If in some cases analogies to reality play a minor role, in other publications such links are highlighted, and readers are clearly invited to reflect on concrete problems. This paper will investigate two such picturebooks, *Ciaobambola* (1978) and *Caravioletta* (1982), written by Adela Turin and published by her Italian feminist publishing house *Dalla parte delle bambine*. *Ciaobambola* focuses on criticism against sexist toys: Giovanna, a bookish tomboy, receives a beautiful doll as a gift. It is the start of a nightmare: the little girl is so enamoured with it that she wishes to become just like her toy, forgetting her true self. The setting is particularly audacious for the time: Giovanna and her mother live in a city apartment by themselves and do not feel the lack of a male figure. *Caravioletta* in comparison is set in the house of a traditional middle-class family. The humans are absent: the whole book is about their shoes, toys, and animals, which, while not being anthropomorphic, speak, quarrel, and monologise. This picturebook presents an occasion to reflect on the heritage of the feminist movement, while various characters highlight the persistence of widespread sexism in society. This paper will demonstrate that these lesser-known books of Turin depict interesting and unconventional narratives, capable of offering feminist reflections on urgent matters, such as the gender-based conditioning of children. This work will especially reflect on the intersection of realistic elements, such as the single mother, and surreal devices, e.g., talking toys and shoes. Particular attention will be given to the uncommon presence of comic-like graphic conventions, such as the use of speech balloons and the lack of narrative texts.

KEYWORDS: feminism, gender issues, Italy, seventies-eighties, sexism

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Angela Yannicopoulou is a professor of Children's Literature at the Department of Preschool Education at the National and Kapodistrian University of Athens, Greece. She is interested in picturebooks, the teaching of children's literature, ideology in children's books and visual literacy. Her published books include: *Aesopic Fables and Children: Form and Function* (Liverpool: Manutius Press, 1993, in English), *Towards Reading* (Athens: Kastaniotis, 2005, in Greek), *Playing with Phonemes* (Rhodes: Aegean University, 2006, in Greek), *Literacy in Preschool Education* (Athens: Kastaniotis, 2005, in Greek), *Contemporary Picturebook* (Papadopoulos, 2008, in Greek), *Approaching Sciences through Children's Literature* (Papadopoulos, 2009, in Greek) and *Picturebooks in Preschool Education* (Patakis, 2016, in Greek).

Fictionalising the Book-Object in Nostalgic Picturebooks

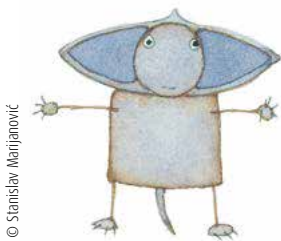
Picturebooks, apart from texts, are always real objects, with weight, smell, texture, and shape (Alaca 2017). In addition, even when picturebooks communicate entirely fictional texts, they also host peritexts, which offer real information – e.g., biographies of the authors, publishing houses, etc. However, sometimes fiction overflows beyond the boundaries of the text and infuses the peritext with fictional elements – see the biographical note of Eugene Trivizas, which presents him as the inventor of the eighth colour of the rainbow (*Stories of the Island of Fireworks*).

In this paper, we will examine how the book-object becomes fictionalised. We focus on Greek picturebooks with strong nostalgic content, conveyed through the materiality of the book, which is modified into a nostalgic object (e.g., an old box that treasure memories). Given that one of the commonest characteristics of contemporary children's picturebooks is the increasing emphasis on its materiality (Kümmerling-Meibauer 2015), in these picturebooks nostalgia is not expressed only through verbal (e.g., analeptic structure (Salmoose 2012)) and visual techniques (e.g., sepia (Rizzi 2020)), but also through the materiality of the book, which expresses the intense nostalgia of the story-agents, and triggers readers' nostalgic feelings.

KEYWORDS: book-object, picturebook, nostalgia, materiality, aesthetics of nostalgia

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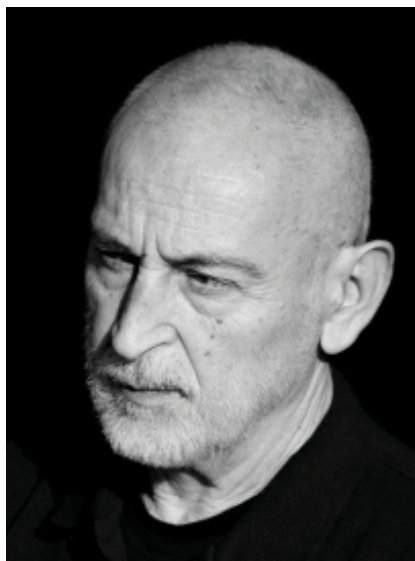
CULTURAL PROGRAMME



OHNO

The monster of surprise
rather **Giddyhead Flitty**
(Vitroglav Letikuća)

VIRTUAL EXHIBITION OF ILLUSTRATIONS BY STANISLAV MARIJANOVIĆ



[<https://stanislavmarijanovic.com/>](https://stanislavmarijanovic.com/)

Stanislav Marijanović is an award-winning author and illustrator of picturebooks and other works for children. His books have been translated into multiple languages. He teaches illustration at the Academy of Arts and Culture in Osijek.

The exhibition takes place as part of the 9th International Conference of The European Network of Picturebook Research *The Picturebook Between Fiction and Reality* in the Rectorate of the Josip Juraj Strossmayer University of Osijek.

The exhibition will be available on Thursday 28 September 2023 from 12:15 to 13:30 during the talk "The Monstrous Opus of Monster Characters in Stanislav Marijanović's Illustration" by Vladimir Rismondo.

CONCERT: AKVAREL



[<https://www.akvarel.hr/>](https://www.akvarel.hr/)

Akvarel is an a cappella group from Osijek. Although they perform their music without any instrumental accompaniment, their performance gives the impression that there is a whole band of musicians on stage alongside the soloist. This is achieved through arrangements featuring beatbox and bass vocals as the foundational rhythm section, combined with interesting and contemporary harmonic backgrounds provided by the supporting vocals.

The members of Akvarel are: Ozana Tomić (soprano and artistic director), Tea Žagar (soprano), Marina Hlupić (alto and president of the association), Marina Soldo (alto), Davor Solanović (tenor), Alan Marinić (bass), and Vanja Hrvoje Dražić (beatbox), with sound engineer Tomislav Jambrešić as an important member.

They have released two albums: "Vokal patrioti" (2013, Aquarius Records/Maraton), which features a cappella renditions of hits from the 1980s New Wave music scene in the region, and "Iz sveg klasa" (2019, Croatia Records), which presents ten traditional Slavonian songs performed in a modern, pop-jazzy style.

GUIDED TOUR OF OSIJEK

28 September 2023

This short tour of Osijek will take visitors from the Hotel Waldinger via Županijska Street to the co-cathedral and Ante Starčević Square. The tour will then continue to European Avenue, where the City and University Library is located, as well as other examples of secession-style architecture. The tour will end at the old town centre of Tvrđa, which was once a military fortress surrounded by walls.

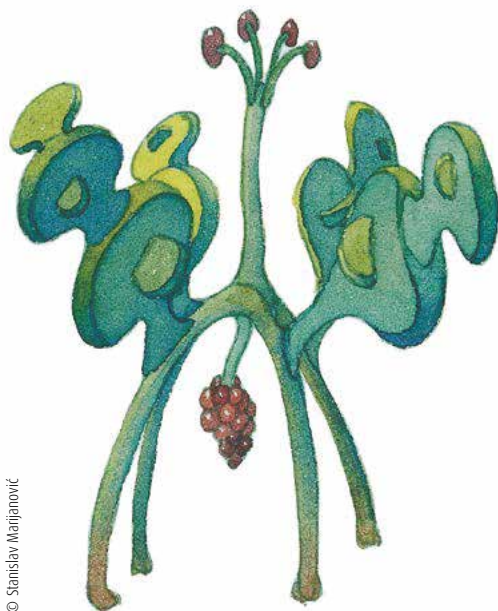
EXCURSION TO VUKOVAR, VUČEDOL AND ILOK

30 September 2023 (Saturday – all day)

DESTINATIONS:

- 1) Vukovar
- 2) Vučedol Culture Museum
The Vučedol Culture Museum and Archaeological Site presents one of the earliest Neolithic Indo-European cultures, situated along the Danube basin in eastern Croatia. Its exhibits document everyday life and many innovations from 3000 to 2500 BC.
- 3) Ilok
- 4) The tourist village of Stari podrum (Old Wine Cellar)
- 5) Ilok Cellars/Iločki podrumi with an expert guide and wine tasting (Optional). The famous wine Iločki traminac was ordered by the English Court for the coronation of Queen Elizabeth II.

<https://hidk.hr/enprconf2023/cultural-programme/>



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DISCOVERING OSIJEK



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SCHLEPTOSAURUS REX

The carry-too-much monster, or
rather **Luggingtug Crammedus**
(Prtiga Teglić)

TVRĐA (THE FORTRESS)

The most famous tourist location in Osijek is the old town core of Tvrđa. Tvrđa was once a military fortress surrounded by walls. Today, the remains of the city walls and the Water Gate, the only remaining entrance to the old town, are located towards the bank of the River Drava. Within Tvrđa, there are many interesting historical sites, churches, schools, and the Rectorate building. Here, there are plenty of places to eat. Tvrđa is also the centre of Osijek's nightlife. In the centre of Tvrđa, there is the Square of the Holy Trinity, which features the Plague Pillar, a votive monument to the Holy Trinity erected after a plague epidemic in the 18th century, intended to protect the population from this disease. This monument is considered the most beautiful Baroque monument in Croatia. At the southern entrance to Tvrđa, there is the Rondel of Giants, a monument erected in 2006, with a fountain in the centre and busts of famous and deserving Osijek citizens surrounding it.

THE CATHE- DRAL OF ST. PETER AND ST. PAUL (OSIJEK CATHEDRAL)

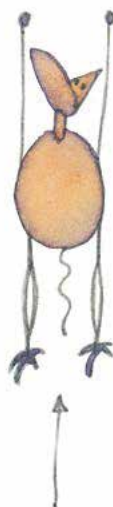
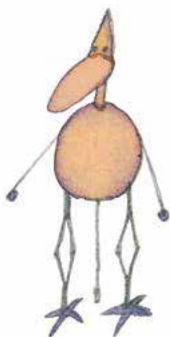
In the city centre stands the Church of St. Peter and St. Paul, the co-cathedral of the Đakovo-Osijek Archdiocese, better known as Osijek Cathedral. The church was built at the end of the 19th century in just four years (1894-1898) on the initiative of Bishop Josip Juraj Strossmayer. It was built in the neo-Gothic style and is recognisable by its red-brick facade. The Cathedral of St. Peter and St. Paul stands out for its height, with a bell tower 90 metres high, making it the second tallest bell tower in Croatia and Southeast Europe.

ANTE STARČEVIĆ SQUARE (MAIN SQUARE)

The Main Square is located next to the cathedral and features a monument to Dr. Ante Starčević, a 19th-century Croatian politician who is considered the "father of the homeland" for his efforts for Croatian independence. There is also a statue called "Group of Citizens" and a fountain. The square was built in the 17th century and is the oldest square in the Upper Town. In the past, it was an important meeting place and a centre of trade.

TRG SLOBODE (FREEDOM SQUARE)

Trg slobode is a pedestrian zone in the city centre, near Ante Starčević Square. Several monuments can be found on this square, including Osijek's "Šetač," a statue of the author August Cesarec, and a monument to defenders and victims of the Croatian War of Independence.



© Stanislav Marjanović

EUROPEAN AVENUE

European Avenue stretches from the city centre to Tvrdá and is one of the most beautiful streets in Osijek. The buildings and palaces on this avenue were built in the Secession style at the turn of the 20th century, a period when Osijek was economically and culturally highly developed, and investments were made in culture and architecture. Today, this avenue is home to the City and University Library, the Museum of Fine Arts, the courthouse (Judicial Palace), the Main Post Office built in the style of the Hungarian Secession, and many office spaces.

OSIJEK PARKS

The most beautiful of Osijek parks are located near European Avenue, connecting it to Tvrdá in the east and the city centre in the west. Osijek is a city with many parks and tree-lined avenues and is one of the cities with the greatest number of green spaces in Croatia. The Park of King Petar Krešimir IV is located between European Avenue and Tvrdá, designed under the influence of French-style garden architecture. Continuing eastward is the Park of King Držislav. Across the street is the Park of King Tomislav, the largest park in Osijek, which connects European Avenue to Tvrdá, and European Avenue to the Drava River. From European Avenue to the main Osijek square, there is Sakuntala Park, designed in the style of the Romantic period of the Secession, with the Urania and Europa cinemas on its edges. The Urania cinema is considered one of the most beautiful Secession creations in the city.

THE PROMENADE, A WALKING PATH ALONG THE DRAVA RIVER

Osijek has a Promenade that stretches along both banks of the Drava River. Along the left bank of Osijek's Promenade are several interesting sights, the most famous of which is the Suspension Pedestrian Bridge. The Promenade is a favourite walk for locals, and from the Suspension Pedestrian Bridge towards the west, in the area of the Winter Port, there are numerous cafés and restaurants, making it the most popular part of the Promenade. Continuing eastward along the Promenade, there is the replica of a mill, bringing to mind the former mills that existed on the Drava River from the 18th century to the beginning of the 20th century when the milling trade was highly valued and developed in Slavonia. Further towards the east on the right bank, the Promenade leads to Tvrdá and all the way to the Lower Town. On the left bank, east of the Suspension Pedestrian Bridge, is Copacabana, the most famous Osijek beach, which also has the most beautiful view of the city. A bike path

runs along the entire Promenade, making it possible to explore the entire area by bike, a very popular means of transport throughout the city of Osijek.

OSIJEK ZOO

Osijek Zoo is located on the left bank of the Drava River and is the largest zoo in Croatia in terms of area. It is located at an interesting location, in a peaceful spot near the Drava River and Podravina Forest, making it a good choice for spending time away from the hustle and bustle of the city.

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LIST OF ILLUSTRATIONS

FRONT COVER ILLUSTRATION AND POSTER. The character from from the front cover of *Enciklopedija čudovišta* (*The Encyclopaedia of Monsters*) by Stanislav Marijanović.

PAGE 3 AND CONFERENCE BADGE. A character from *Enciklopedija čudovišta* (*The Encyclopaedia of Monsters*) by Stanislav Marijanović (p. 17).

PAGE 5. Plant No. 6 from *Enciklopedija čudovišta* (*The Encyclopaedia of Monsters*) by Stanislav Marijanović (p. 114).

PAGE 7. The front cover of *Kućna čudovišta 3* (*The House Monsters 3*) by Stanislav Marijanović (p. 27).

PAGE 9, PAGE 49. A character from *Enciklopedija čudovišta* (*The Encyclopaedia of Monsters*) by Stanislav Marijanović.

PAGE 12, PAGE 63. An early form of a book for monsters from *Enciklopedija čudovišta* (*The Encyclopaedia of Monsters*) by Stanislav Marijanović (p. 121).

PAGE 13. Verbalonia, the monster of excessive talking, or rather Babbletwittos Prattlechatter (Brblo Svebleb), from *Kućna čudovišta 2* (*The House Monsters 2*) by Stanislav Marijanović.

PAGE 19, PAGE 57. A character in three phases demonstrating spring legs from *Enciklopedija čudovišta* (*The Encyclopaedia of Monsters*) by Stanislav Marijanović.

PAGE 33 AND BOOKMARK. Halkibar from *Dobročudna čudovišta Hrvatske 1 – Čudopis i putopis jadranske Hrvatske* (*Good-natured Monsters of Croatia 1 – A Wonderlogue and Travelogue of Adriatic Croatia*) by Stanislav Marijanović (p. 25).

PAGE 34, PAGE 54. Plant No. 10 from *Enciklopedija čudovišta* (*The Encyclopaedia of Monsters*) by Stanislav Marijanović (p. 114).

PAGE 43, PAGE 64. An early form of a book for monsters from *Enciklopedija čudovišta* (*The Encyclopaedia of Monsters*) by Stanislav Marijanović (p. 121).

PAGE 51. Ohno, the monster of surprises, or rather Giddyhead Flittyhouse (Vitroglav Letikuća), from *Kućna čudovišta 1* (*The House Monsters 1*) by Stanislav Marijanović.

PAGE 55. Schleptosaurus Rex, the carry-too-much monster, or rather Luggingtug Crammedus (Prtiga Teglič), from *Kućna čudovišta 2* (*The House Monsters 2*) by Stanislav Marijanović.

PAGE 62. An early form of a book for monsters from *Enciklopedija čudovišta* (*The Encyclopaedia of Monsters*) by Stanislav Marijanović (p. 121).

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THE ACADEMY OF ARTS AND CULTURE

in Osijek is a higher education institution that is unique in many ways, both in the Republic of Croatia and beyond, as it offers study programmes and awards degrees in the fields of the arts, social sciences, humanities, and interdisciplinary areas of science and the arts. This makes it an institution with diverse perspectives, open to a wide range of student profiles who recognise it as a place to acquire artistic and scientific competencies necessary for life and for work in contemporary society. The Academy of Arts and Culture in Osijek is an inspiring, exciting, and creative place of study for all students who wish to gain knowledge in the fields of music, drama, puppetry, visual arts, design for stage and screen, as well as media culture and cultural mana-

gement. It was established in 2018 through the merger of the Academy of Arts in Osijek and the Department of Cultural Studies within the Josip Juraj Strossmayer University in Osijek. It is the legal successor of both institutions. The Academy offers university undergraduate, graduate, and postgraduate artistic and scientific studies, fostering both outstanding artistic creativity and scientific research.

[<http://www.uaos.unios.hr/eng/>](http://www.uaos.unios.hr/eng/)

BIOVITALIS is a Croatian pharmaceutical company founded in 1996 in the small town of Turčin near Varaždin. The company was established by the ambitious and diligent pharmacist Đurđica Zagorec, whose vision was to transform her rich knowledge of medicinal plants into genuine natural products for health and beauty.

Today, the company director of Biovitalis is her daughter, Ivana Zagorec Kolednjak, who follows in her mother's footsteps and continues the tradition of developing unique and innovative products with the same vision and even greater enthusiasm, ensuring quality and safety. Her husband Stjepan Kolednjak serves as the sales director, and there are 14 more employees who, through their collective efforts, teamwork, persistence, and knowledge, achieve remarkable results, leading to great advances in the company's development. The company prides itself on the finest products which are lovingly and attentively crafted.

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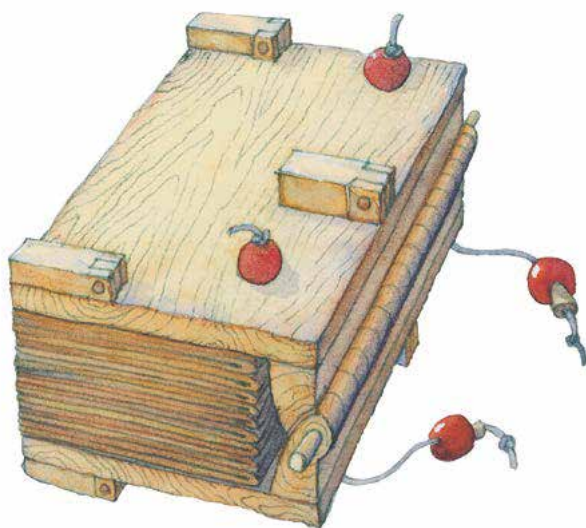
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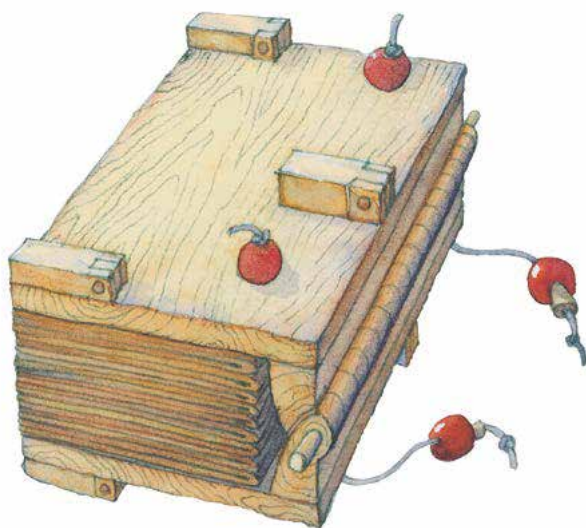


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