

A Treasury

Małgorzata Cackowska and Anita Wincencjusz-Patyna. 2016. *Look! Polish Picturebook*. Gdańsk: The Baltic Sea Cultural Centre in Gdańsk. 120 pp. ISBN 978-83-938309-5-4

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In *Look! Polish Picturebook*, Małgorzata Cackowska and Anita Wincencjusz-Patyna present a selection of Polish picturebooks from the 1960s until today. Their goal is to present the achievements of Polish illustrators and, as they say, “to offer an analysis and discussion of the continuity of the traditions and changes in the contemporary Polish art and picturebook design” (2).

The book has a hundred and twenty pages, and is printed in full colour and richly illustrated. The first part of the book offers a brief history of Polish picturebooks with a comparison of older and younger illustrators, and the second part provides an overview of selected authors. A great contribution to the quality of the book is made by the graphic designer Grażka Lange (also an illustrator) who masterfully lays out the chapters and pages in such a way that makes them extremely attractive and in the spirit of the illustrations they present.

It becomes immediately evident in the first part of the book that Poland has a great tradition of graphic art which is deeply reflected in all the illustrations, regardless of the period in which they were created. A case in point is the comparison of Bohdan Wróblewski’s and Janusz Minkiewicz’s *Od A do Z* (1959), and Urszula Palusińska’s presentation of Jehoszu Kaminski’s poems *Majn alef bejs* (2012), as the former picturebook cannot be distinguished from the recent one in terms of creativity, style, skill or modernity. It seems almost that they were both created in the same period, which assures us of the constant quality of Polish illustrations. It is interesting to see pieces by Bohdan Butenko, the master of the Polish school of illustration, whose work from as early as 1959 appears typical of contemporary digital illustrations, without the help of modern technology. These illustrations look almost as though they were made today, only with the slightly retro feel that we can so often find in recent design and illustration. Butenko, Themersonova and Tomaszewski employed collage as a technique for creating illustrations using a typical postmodern approach in which everything combines with everything and nothing is avoided. Younger illustrators, such as Ignerska, Palusińska and Langeova, work in the same spirit but they employ the benefits of digital technology which increases the artists’ abilities to play with different objects, compositions and proportions.

The first part of the book gives us an interesting comparison of illustrators who share a similar style. The works of authors from the 1950s and 1960s are, for example, placed on the left page and their “younger” colleagues, their artistic pairs (as the authors of the book call them) who use the same techniques for creating illustrations, are on the facing pages, which gives us a fine overview of influences throughout the history of the Polish school of illustration.

Throughout the first part, the authors of the book point out the styles that the illustrators use in their work, such as: colourful approaches to images (Lenica, Pawlak), use of typography as an element of illustration (Gurowska, Dudek, A&D Mizieliński,

Młodożeniec, Lange), collage techniques as a basis for creative composition (Butenko), minimalistic use of colours (Butenko, Bogucka, Wróblewski), imitating children's artistic expression with the intention of achieving spontaneity (Królak, Oklejak, Pawlak), use of print techniques for creating images (Niemierko, Palusińska), including photography in illustrations (Cieślak, Lange, Themerson), using "primitive" art techniques while illustrating (Wilbik, Kilian), and adopting the style of comics (Hanulak, Lange, Butenko).

The second part of the book starts with an attractively presented table of contents which lists all the books represented in the first part of the book, now given on the left pages, and short biographies of their authors on the recto pages. Here we are also introduced to some authors who are not mentioned in the first part of the book and are not compared with their artistic pairs, but the authors have included them because their "achievements in the area of picturebook design are also highly impressive" (2). Here we meet: Anita Andrzejewska & Andrzej Pilichowski-Ragno, a successful duo who use photographs and collage to create joyful and original picturebooks; Jan Bajtlik, a minimalist young illustrator who is a great fan of typography; Katarzyna Bogucka and her dynamic retro style; Antoni Boratyński who creates in a surreal manner; Bohdan Butenko and his impressive and very original opus; Iwona Chmielewska with her tender and lyrical images; Ola Cieślak who uses collage to create playful compositions; Agata Dudek and her dramatic use of black and grey; Stasys Eidrigevičius who is an outstanding draughtsman; Maria Ekier, a witty storyteller; Piotr Fąfrowicz, an illustrator with a very delicate imagination; Barbara Gawdzik-Brzozowska and her architectural approach; Janusz Grabiński, an artist who very bravely used the collage technique; Małgorzata Gurowska with her digitally stylised silhouettes and pictograms; Halina Gutsche and her work originating from children's art expression; Monika Hanulak who creates simple images mainly using primary colours; Marta Ignerska, an artist who very passionately plays with colours and texture; Adam Kilian who is frequently inspired by Polish folk art; Danuta Konwicka and her colourful and exciting illustrations; Cyprian Kościelniak with his very expressive painting-like style; Agata Królak who uses typography and highly stylised images to create a composition; Grażka Lange, an illustrator and designer who combines these two disciplines in her work; Jan Lenica, who creates various images in black and white; the Lewitt & Him team and their picturesque illustrations; Krystyna Lipka-Sztaubałło and her interesting perspectives; Juliusz Makowski who uses visual images of colourful worlds to tell a story; Aleksandra & Daniel Mizieliński, a duo who use graphic design in a very attractive comic-book style; Jan Młodożeniec and his typographic approach; Piotr Młodożeniec who often works in a pop-art manner; Anna Niemierko and her simple illustrations in the manner of child artwork; Marianna Oklejak, who is inspired by tradition; Urszula Palusińska, a design-oriented artist; Paweł Pawlak, who experiments with techniques; Mieczysław Piotrowski, who uses the style of comics; Olga Siemaszko and her poetic style; Janusz Stanny, who deals extensively with children's art expression; Marian Stachurski, who creates simplified shapes; Andrzej Strumiłło and his dramatic scenes; Franciszka Themerson, an illustrator who uses a very small range of colours while combining her pictographic compositions; Henryk Tomaszewski, with his satirical attitude; Maria Uszacka whose drawings are exceptionally forceful; Marian Walentynowicz and her comic-book style; Elżbieta Wasiuczyńska, who creates tender and charming characters; Andrzej Wiercieński, inspired by animated film

frames; Teresa Wilbik and her fantastic and wild worlds; Józef Wilkoń, who deals with 3D-objects as illustration elements; Zdzisław Witwicki as a lyrical illustrator; Ignacy Witz and his simplified characters; Aleksandra Woldańska-Płocińska and her richly stylised animals and environments; Bohdan Wróblewski whose illustrations are really humorous; Stanisław Zamecznik and his geometric approach to composing; and, finally, Agnieszka Żelewska, who creates happy and safe picturesque scenes.

As the authors emphasise in the introduction, this publication is prepared in English “to show Polish picturebooks to the international audience as comprehensively designed, beautiful objects, strongly rooted in the traditions of the very best book design – and we hope for an increase in interest in them within the environment of researchers and professionals from countries other than Poland, as well as their inclusion in the global academic discourse” (3). This book is truly a great contribution to the world collection of literature on illustration and picturebooks which, as we know, is still very modest and needs more studies like this one.

Antonija Balić Šimrak

Kultur und Text mit allen ihren Facetten

Silke Pasewalck, Dieter Neidlinger & Terje Loogus (Hrsg.). 2014. *Interkulturalität und (literarisches) Übersetzen*. Tübingen: Stauffenburg Verlag. 332 Seiten. ISBN 978-3-86057-097-5

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Der Sammelband *Interkulturalität und (literarisches) Übersetzen* herausgegeben von Silke Pasewalck, Dieter Neidlinger und Terje Loogus umfasst insgesamt 21 Beiträge, die auf der gleichnamigen Tagung vom 30. September bis 2. Oktober 2011 in Tartu (Estland) vorgestellt wurden. Der Band ist in fünf Themenbereiche aufgeteilt: „Interkulturalitäts- und Kulturkonzepte in Literatur- und Übersetzungswissenschaft“, „Literatur und Übersetzung“, „Literatur und Interkulturalität“, „Übersetzung als Kulturtransfer“ und „Übersetzung und Deutsch als Fremdsprache“.

Im ersten Beitrag thematisiert Corinna Albrecht in Form einer kritischen Diskussion die Konzepte Hybridität, Transkulturalität und „dritter Raum“ (25). Der Begriff Interkulturalität in seiner traditionellen Form sieht Kultur als ein homogenes Gebilde, welches entweder eigen oder fremd sein kann, was nach der Meinung der Autorin den modernen Ansätzen nicht mehr entspricht. Durch die Einführung des Begriffs Transkulturalität als Pendant zum Begriff der Interkulturalität komme es auf der Tiefenebene nicht wirklich zu einer Veränderung, bzw. eine einfache Begriffsänderung ohne tiefere Betrachtung der eigentlichen Problematik bringe keine Entwicklung mit sich. Zum Thema Interkulturalität bestehe darüber hinaus eine Menge sich ständig abwechselnder theoretischer Ansätze, die einander jedoch nicht ausschließen und immer eine kritische Überprüfung voraussetzen.

Im Betrag „Über den Kulturbegriff in der funktionalen Translatologie“ versucht Terje Loogus den Begriff ‚Kultur‘ aus translatologischer Sicht zu erklären. Die 1980er Jahre wurden durch die kulturelle Wende gekennzeichnet: Man begann die Übersetzung statt eines rein sprachlichen Transfers auch als einen kulturellen Transfer zu betrachten.