

TALLINNA ILLUSTRATSIOONITRIENNAAL **PILDI JÕUD**



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TALLINN ILLUSTRATIONS TRIENNIAL **POWER OF PICTURES**

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EMOTSIOON ON SUUREM KUI MEIE

Lasteraamatutele mõeldes muutume kõik uuesti natuke lasteks – vähemalt nendele raamatutele, millega oleme ise lapsepõlvest tuttavad. Laps hakkab ju pilte „lugema“ enne kui teksti, ja esimesed meeldejäänud kujundid sööbivad kõige sügavamasse mällu. Edaspidises elus ei tarvitsegi ta nendest teadlik olla, lihtsalt ühel päeval võib mingi ajend ühe või teise taas esile tuua. Muidugi, ka täiskasvanuile avaldavad nähtud pildid emotsionaalset mõju. Kunstnike looming kasvab välja uinunud mälus peituvatest piltidest.

Lapsepõlv, mis meid alati saadab, teeb seda nähtamatult, kunstnike puhul aga pooleldi nähtamatult. Sellepärast tekivad näiteks Lähis-Idast pärit kunstniku poolt illustreeritud raamatusse eksootilised kangad peente lillkirjadega, aga eesti kunstnikud näevad oma tegelasi puhtavärvilise kahvatutaevalise maastiku taustal. Enamasti. Kaugemale selle üldistusega minna ei saa, sest on ju selge, et igal individuaalsel juhul sõltuvad mälopildid veel paljust muustki kui rahvakunstist ja loodusest. Näiteks lapsevanemate maitsest, mingil määral ka juhuslikest asjaoludest.

Üks mu lemmikraamatuid, kui olin veel päris väikene, oli Juhan Saare „Õhtujutud“. Sellepärast polnud ime, et valisin selle ka esimeseks ettelugemise raamatuks oma tütrekele – tõsi küll, 1965. aasta modernse Jutta Maisaare illustratsioonidega väljaande asemel juhtus mulle 1988. aastal kätte mahedavärviline, haldjalike tegelaskujudega väljaanne, mille oli piltidega kaunistanud Kaisa Puustak. Tõenäoliselt oma kogenematus tõttu vanemana ei osanud ma ette näha, et paariaastane laps tahab tingimata ka järgmisel õhtul kuulda täpselt sedasama juttu mis eelmisel, ja ka ülejärgmisel jne. Nii sai „Õhtujuttude“ esimesest loost „Päev ja öö“ meie pere üks kõige loetumaid lugusid üldse, mida mul tuli nagu grammofoonil korrutada igal õhtul umbes kuu aega. Alles peale seda soostus lapsuke täiskasvanu jaoks normaalse ettepanekuga: loeme mõnda teist juttu ka! Vahel jäin lugedes tukkuma, innukas kuulaja äratas mind siis üles ja palus: „Loe edasi,“ mida ma ka tegin. Lõpuks teadsime mõlemad peast seda lugu valgest jäneseast Vaabusest ja öökullist Totuust. Küllap oli seesugune lugemine paariaastase lapse arenguastmel vajalik: talle oli tähtis kõigist detailidest väga

täpselt aru saada, ettelugemine oli talle veel uus asi. Kui keegi joonistab jäneseid, tuleb mulle nüüd ikka meelde Kaisa Puustaku tore, kohev, vapper jänku. Vahel mõtlen, kas ka mu tütar seda praegu veel mäletab; usun, et mingil kujul kindlasti.

Väikeste laste tähelepanelikkusega detailide suhtes arvestavad vaistlikult paljud raamatukunstnikud, ent teine osa neist loob illustreerides ka uhkeid modernseid üldistusi. Nii ühel kui teisel juhul kasvab kõige suurem hulk illustratsioone välja emotsioonist, mis kunstnikku antud raamatut lugedes on tabanud ja mis vallandab mällu talletatud visioonid. See reedab midagi ka kunstniku enda hingelaadist: kas ta on pigem seikleja, eksootiliste maade avastaja, või armastab luksuslikku miljööd, karnevali, maskiballi, või hoopis tähendusest laetud minimalistlikku kujundit.

Heas mõttes „vana kooli” esindavad Tallinna illustratsioonitriennaalil seekord Maarja Vannase pildid Olivia Saare raamatule „Päike süles”, kus väikesel tähelepanelikul vaatajal on võimalik lähemalt uurida mesimummude ja lepatriinude kehaehitust, vaadata, kuidas maasikad korraga õitsevad ja vilja kannavad, ja konnad uudistavad pesukaru märga tööpäeva.

Aga piltide vaatamise rõömule anduvad meeleldi ka täiskasvanud. Triennaali korraldaja Viive Noor kinnitab, et maailmas tehakse aina rohkem selliseid pildiraamatuid, mis on mõeldud täiskasvanuile. Meie triennaalil, kus arvuliselt domineerivad praegu siiski lasteraamatute pildid, leidub ka ainult täiskasvanuile mõeldud illustratsioone, näiteks hispaania kunstniku Ana Juani ja katalaani Ignasi Blanchi omad. Viimane kahest on illustreerinud „Macbethi” kirglikes mustpunastes värvides, ladinliku ekspressiivsusega. Ana Juan on stiilivirtuoos. Tema pildid „Lacrimosale” meenutavad „Troonide mängu” keskaegseis kostüümides tegelaste keerulisi draamasid: saatuslikud naised, pahaendeliselt hämarad metsad tontlikult puude vahele kaduvate loomadega. Kõik on korraga kaunis ja õõvastav.

Maneerliku ja kaleidoskoopilise stiili poolest võib Ana Juani kõrvale asetada ka vene kunstniku Ksenja Lavrova, kes on raamatuid illustreerinud vähe, aga need vähesed kuuluvad tippude hulka. Aubrey Beardsleyt meenutav illustratsioonistiil kasutab säravaid mustreid ja pikakaelalisi mannekeene ning peab lugu ajaloolistest kostüümidest. Nimeka itaalia kunstniku Daria Palotti peentes fantaasiates võib kohata laene renessansist, ka saksa ekspressionismist jne; tema eneseväljendus on eelkõige muinasjutuline. Aga kui ta tõlgendab klassikalist vaeslapse lugu, näeme printsesliku ilu asemel ehedat nukrust. Niisamuti on sakslase Judith Clay maagiline muinasjutumaailm mosaiik kaunitest detailidest: graafiliselt joonistatud printsessidest, luikedest, kuldõuntest.

Samalaadne rikkalik stiil iseloomustab ka Viive Noort, kes eksponeerib itaalia kirjaniku Tiziana Bruno „vaikiv raamatu”, „Printsess Lara” jaoks loodud töid. Ilma sõnadeta raamat on mõeldud põgenike lastele, kes ei oska veel uue riigi keelt ja loevad ainult piltide poolt jutustatud lugu. Kirjanikku inspireerisidki seda raamatut koostama Viive Noore pildid.

Pigem visuaalselt haaravad kui jutustavad on ka poola kunstniku Marianna Oklejaki illustratsioonid raamatule „Ebatavalised imed”: leheküljed kaetud lillede, metsa, lindudega.

Teised kunstnikud jälle jutustavad ja toetavad või arendavad detailides edasi raamatu autori poolt antud lugu. Jutustamise laade on mitmeid: vene kunstnike äärmuslikust realismist kuni leedu-poola hoogsalt modernistlike tõlgendusteni.

Viive Noor: „On selline tunne, et vaid Venemaal leidub veel midagi sellist: kadumas on head joonistajad, neid ei koolitata enam kusagil; käsi nõuab ju pidevat harjutamist. Seal valmistatakse veel ette inimesi, kes on suutelised KÄEGA looma. Kel on olemas klassikaline joonistusoskus.” Nikita Andrejevi vanakooli joonistused Joseph Conradi „Lord Jimi” pärismaalastegelastest on hämmastavad. Raske öelda, mida me tänapäeval õieti ootame: ühelt poolt tajume niisuguseid teoseid juba kui peaaegu anakronisme, teiselt poolt liigutavad need meid siiski sügavalt. Meie sees on säilinud suur aukartus tehnilise oskuse põhjaliku valdamise ees, mis avab selle raamatu tegelaste psühholoogilisi karaktereid. Vassili Golubevi joonistatud Huckleberry Finn, kes koos lesk Douglase ja miss Watsoniga laua taga istudes on igavusest kange, ja küünlaga üles oma tuppa minnes lihtsalt kurb, muutub meie silme ees rõõmsaks ja rahulikuks järgmisel pildil, millel ta koos Tomiga koopas istub. Saksa-vene kunstniku Aljoscha Blau illustratsioonid on samuti realistlikud, et mitte öelda naturalistlikud joonistused ja akvarellid „Mowglile”, ekspressiivsed ja pingestatud pildid näitavad džunglipoisi käike kõike muud kui multifilmilikult lõbusa seiklusena.

Galina Lavrenko illustreerib Juri Vasnetsovi vaimus. Palkidest tareke, personifitseeritud koduloomad keskaegse linna miljöös. Katja Tolstaja isikupärane stiil on ekspressiivsem, kõige huvipakkavam on kujund kätega, mis hoiavad kala. Alissa Yufa venepärast stand-up komöödiat meenutav looming paneb muhedalt muigama. Ka Sergei Ljubajev käsitleb Artur Givargizovi raamatut „Säh sulle!” lopsaka vene huumoriga, milles on kõike rohkem kui küllalt: huumorit, satiiri, tragikomöödiat ja kurvameelset vene hinge. Samuti on koomilised, kuid hoopis teises võtmes, Margarita Štšetinskaja tekstidega täiendatud rännakud söödavate ja mitesöödavate asjade maailmas. Veronika Garanina illustratsioonid on aga peenelt ja kunstipäraselt kangale tikitud.

Igal kunstnikul on väljakujunenud jutustamise võtted. Näiteks eestlasel Kadi Kuremal on oma meetod asetada erinevad „lausekatked“ paspartuusse, mille aknad avanevad nagu muinasjuturaamatu peatükid: Lumivalgeke, tulipunane õun suus, küünilise pilguga rüütel Sinihabe, Punamütsike. Oma viimastel graafilistel lehtedel paigutab Kurema sügavtrüki episoodid malelaua kujuliselt. Enno Ootsingu tugev külg on tema puhas traditsiooniline kunstnikupilk, mis tunnetab motiivi kunstilist ilu – tänu sellele mõjuvad tema teosed alati väga vahetult. Ede Peebo mõistab võrratult akvarellitehnikat. Gerda Märteni akvarellid on vähem akvarellilikud: detailid, nagu tegelaste näojooned, on teravalt välja toodud. Tema illustreeritud Buzatti on üks Itaalia armastatumaid autoreid. Ka Sveta Aleksejeva teeb akvarelle, kandes värvi paberile õhuliselt ja sulavalt. Tiina Mariam Rein-salu aga joonistab alati oma kindlas võtmes teistest maailmadest pärit tegelasi, kes seekord illustreerivad lugu „Printsess ja lohe“. Mõtlikke tušijoonistusi teeb Jonas Taul, kes joonistab ja kirjutab rohkem iseendale.

Anne Linnamägi eksponeerib Triin Soometsa „Unerongi“ õnnestunud pilte. Siin on hundid muinasjututegelased, kes uluvad öö hämaruses musikaalselt noodi järgi – mis on üsna erinev käsitus Aljoscha Blau kõhnadest verejanulistest kiskjatest. Kertu Sillaste kasutab edukalt fragmente lastejoonistustest.

Unenäo- ja alateadvuse kujundite kasutamine on õigustatult lasteraamatute illustraatorite lemmikteemasid, lapse fantaasias tõusevad sellised mõttealged ootamatul viisil pinnale, ka mäng on ju nende kujundite pärusmaa. Kunstnike hulgas, kes neid õnnestunult kasutavad, on eesti illustraator Katrin Ehrlich, kelle poolt kaunistatud raamat kannab pealkirja „Suur viga“, autor on soome psühhoanalüütik Jussi Sutinen. See käsitleb purunenud peredes kasvavate laste kohanemisprobleeme, millest võtab empaatiaga osa ka eesti illustraator. Suuremat osa kunstnikke inspireerib mõistetavalt siiski pigem lapsefantaasiate helgem pool. Itaallanna Alessia Bravo annab kujukalt edasi lapse „peas“ rändavaid mõtteid ja tegelasi: jänkukest, kes pliatsi otsas istub, kui see kelmikalt paberil hüpleb, ning bussi, mis koos jänestega muretult soojade merede korallisaarte poole purjetab. Anna Forlati fantaasiarikastele illustratsioonidele on ilmselt ainest andnud juba kirjaniku tekst, Tortolini „Rebane ja lendur“, ka selle loo tõlgendus avaldab vabastavat mõju vaataja fantaasiale.

Regina Lukk-Toompere pani välja ilusa raamatu, Leelo Tungla „Lumememm Ludvigi õnn“ illustratsioonid.

Priit Rea kasutab eesti rahvajuttudest pärit libahundi lugu, mida seostab küüditamise teemaga – vähemalt kui seda lugeda meie graafika traditsioonivõtmes, kust on teada Vive Tolli traagilised „Tühjaks jäänud kodud“ purustatud akende ja ustega. Veel pahaendelisemad on Urmas Viigi libahundid: Must – kahtlase murdvargaliku olekuga, Punane – idamaiselt õel ja Valge – põhja pahalane, sõjard lumehanges. Neile kahele kangele ei jää alla Priit Pärn, kes on meieni toonud „Kilplaste“ uue ja sisukama tõlgenduse.

Mare Hunt töötab innovatiivses kollaažitehnikas, kasutades mitmekesiseid materjale. Kollaaži teeb ka Kristi Kangilaski, kelle vaheldusrikkad figuuridest ja materjalidest (materjalid esinevad enda nimel ega simuleeri muud) koostatud kompositsioonid on põnevad ja ruumilised. Marja-Liisa Platsi eksootilised loomad on värviröömsad, üldistatud. Ka Tiia Metsal on väga rikas fantaasia, ta pilte hoiavad koos nõöbid, mis elavad oma elu, nagu ka rõivaesemed, nukud ja nõud. Anu Kalm teeb samuti kollaaže, säilitades aga oma olemusliku röömsa ja selge väljendusviisi, mis oli varem tüüpiline ta joonistustele. Made Balbati tööd seevastu on igavesti baroksed, lopsakad, ja ta kirglike tegelaskujude taustaks on poeetiline muinasjutt.

Kõige paremad illustratsioonid püüavad leida isikliku, kordumatu võtme või tõlgendusviisi ehk koodi, millest läbilastuna iga jutt muutub ka looks kunstnikust enesest. Kas selle koodi juures on kõige tähtsam teatud kujundimaailm, figuuri- või materjalikäsitlus, kompositsioon või veel miski, polegi nii tähtis kui see, et tulemuseks on kordumatu, isikupärane raamat või nägemus sellest (näitusepildid ei jõua alati tingimata kaante vahele); et just selle kunstniku illustreeritud raamatu tunneb juba kaugelt ära. Uskumatu, et oma kordumatu isikupärani jõuab varem või hiljem iga illustraator, et unikaalseid stiile võib ja saab tekkida lõputult.

Praegu on kasvav trend illustratsiooni komponeerimine arvutiekraanil, kus väljendusvahendite hulk tundub lõpmatuna – nagu süntesaatoril: me võime teile kõike silme ette võluda. Stiilide ajastu on möödas. Paljud ammendavad kunstiajaloo varasalvest, kompileeriv andekus on väärt rohkem kui manuaalne. Niisugust olukorda ei ole varem olnud. Tundub, et arvutimaailm on avanud kunstnike väljendusvahendite seisukohalt uue lehekülje.

Üldiselt soosib ekraan pinnalis-mahulist kompositsiooni, mille juures jälgendatakse meeleldi erinevaid materjale, graafilisi fakteure jm. Ühed mängivad suurte pindadega ja saavutavad paber-kollaažliku tulemuse, teised taandavad figuurid siluettideks ja lasevad neil hulpida lõpmatus ruumis.

Kes loob illusiooni kombatavatest faktuuridest, kes siledast kinolina taolisest ekraanist. Tulemus on giclée või artprint – laitmatu kvaliteedi ja paljude värvidega väljatrükk paksul akvarellipaberil või ka lõuendil, mida allkirjastatult loetakse samaväärseks graafilise tömmisega. Ja nagu ikka kunstis, see kõige isikupärasem ja erilisem teose juures on siingi sõnastamatu. Triennaalil, kus igal kunstnikul on väljas piiratud arv töid, on isikupära äratundmine mõnikord raske: tuleks teada ka mõningaid tema varasemaid töid. Selles osas on abiks internet, kust enamuse kunstnike kohta midagi leiab.

Itaallanna Glenda Sburelini kujundimaailm on ühekorraga omakäeline ja ka kollaažilik. Ta joonistab stiliseeritud nukke ja nende ümber olevat nukumaailma, milles võib ometi märgata peeni detaile täiskasvanute maailmast. Nukke on sellepärast hea joonistada, et kunstnik võib ennast täiesti vabastada inimkeha proportsioonide nõudest ja eelistada kõike seda, mis talle inimese-lapse-nuku juures meeldib. Ka Sburelini materjalide ja faktuuride rikkus on hämmastav, tema piltidel „Ühe unistuse lugu” on lilli ja putukaid originaalsetes vormides ja isikupäraselt ornamenteeritud kehadega.

Hoopis teisiti komponeerib sakslanna Stefanie Harjes, kelle rikkalik looming on midagi pärinud 20. sajandi alguse saksa kollaažikunstilt, see on täis ootamatuid fantastilisi ja kohati sürrealistlikult häbematuid kõrvutusi, samas on kõik see komponeeritud koos juurdeskitseeritud täiendustega kergekäeliselt ja õhuliselt. Venelanna Nadežda Bugoslavskaja jänesed ja elevandid on pinnaliselt, aga vaheldusrikkalt paika pandud ning kõnetavad lapsi oma rõõmsate värvidega.

Saksa kunstnikest pole veel juttu olnud Julia Neuhausist, kelle pildimaailmas satuvad linnadžungli lapsed ootamatult pärisdžunglisse. Ka Kristina Andrese joonistused on lastepärased, keskaegses linnakeses elatakse nii, nagu võiks laps oma silmadega näha.

Poola kunstnik Robert Romanowicz on sürrealist ja leiab illustreerimiseks just temale sobivaid raamatuid. Gosia Herba on poola kunstis niisama rahutu hing nagu Glenda Sburelin Itaalias, kes laenab palju oma modernse, leidliku kujundikeele jaoks kuuekümnendatest (seda on tunda modellide kostüümide, nõude juures jne), samas on tema vormimängudes tabamatut slaavilikkust, pehmet ja peent huumorit. Stiililt on temaga sugulashing leedu kunstnik Aušra Kiudulaitė, kes teeb vaheldusrikkaid materjalikollaaže. Need on erksad, lüürilised ja kasutavad kohati soojendavat lapselikku vormikäsitlust.

Teine leedu kunstnik Lina Itagaki eksponeerib humoristlikus võtmes hulga visioone „Homsest pildiraamatust”, milles pööratakse suurt tähelepanu suu ja seedekulglä tervishoiule, ning milles metsaloomad hoolikalt prügi sorteerivad. See on kindlasti lastele väga vajalik ja õpetlik raamat.

Hoopis teistlaadi, samuti omanäoline ja originaalne, on leva Babilaitė minimalistlik voltimisõpetus „Ma lähen lendu” kurepoegade lennuharjutustest.

Ainus rootsi kunstnik sel triennaalil on Emelie Östergren, kes illustreerib jutustavalt lugu „Öökass”, mille peategelane seikleb rahulikus väikelinnas – miljöös, mida me Rootsile mõeldes elavalt ette kujutame. Samas laadis räägib norra kunstnik Bjørn Rune Lie igavesti püsivast sõprusest, milles väikesed poisid samuti ühe väikese linna või külakese rahulikes paikades ainult neile teada-olevaid põnevaid ohte leiavad.

Taanist on tuntud kunstnik Bente Olesen Nyström toonud näitusele ekspressiivse muinasloo, milles on nõidu ja tonte. Hanne Bartholin on päris abstraktne, mahedavärviline ja teraapiline.

Soomlanna Anne Vasko „Mur ehk karu” kollaažilik pilt toob ninna sügismetsa eheda seenehõngu.

Tundub, et kui päris sügavalt võivad (soovivad) lapse psühholoogilisse maailma sukelduda vaid üksikud, siis enamus illustraatoreid on eelkõige muhedad jutuvestjad – ja eks lapsed neilt eelkõige seda just ootagi. Mida ootavad täiskasvanud – seda on juba keerulisem sõnastada, aga miks mitte neidki pildiraamatutega rõõmustada!

Vappu Thurlow, kunstiteadlane



EMOTION IS LARGER THAN US

When we think of children's books, we all become children again for a little – at least, when we think of the books we have known since we were children. A child starts to “read” pictures before it reads the text, and the first images we remember are etched in the deepest memory. In later life, the child does not even have to be aware of them, but one day something may happen that brings one or another of them to the surface again. Naturally the pictures they have seen also leave an impression with the grownups. The creative work of the artists grows out of the images that lay hidden in dormant memory.

Our childhood is always with us, but without showing itself. For the artists, it is half-invisible. And this is why there are exotic textiles with fine flower patterns in the books that are illustrated by artists who come from the Middle East, and the Estonian artists see their characters on the background of a clear-coloured landscape with a pale sky. In most cases. We should not go further with this generalisation, because it is clear that in each individual case, the pictures in one's memory depend on much more than folk art and nature. For example, the taste of parents, and to a certain extent, also accidental circumstances.

One of my favourite books when I was still very small was “Õhtujutud” (“Bedtime Stories”) by Juhan Saar. Therefore it was no wonder that I chose it to be the first book I read to my little daughter – to speak the truth, instead of the 1965 edition with the modernist illustrations by Jutta Maisaar, in 1988 I got hold of a mellow-coloured edition with fairy-like characters drawn by Kaisa Puustak. Most probably due to my inexperience as a parent, I did not foresee that the next night, a small child would like to hear exactly the same story she was read the day before, and also the next night, and the night after that, etc. And so “Day and Night”, the first story of “Bedtime Stories”, became one of the most-read stories ever in our family; I had to repeat it like a gramophone each evening for about one month. Only then my little girl agreed to a proposal that seemed normal to a grown-up: let's read some other story, too! Sometimes I nodded off during the reading; my eager listener woke

me up then and asked, "Read on," which I did. Finally we both knew by heart the story about white rabbit Whitie and owl Tutoo. Apparently such reading was necessary for a child who was only a couple of years old at that level of development: it was important for her to understand all details accurately, being read a story was still a new thing to her. When somebody is drawing hares or rabbits, I always remember Kaisa Puustak's nice, fluffy, brave bunny. Sometimes I wonder if my daughter still remembers all of this now; I believe that in some form, she certainly does.

Many book artists instinctively take into account the attention to details small children have, but others create magnificent modernist generalisations in their illustrations. However, in both cases the greatest number of illustrations emerges from the emotion that reading the book gave the artist, and which releases the visions preserved in memory. This also betrays something of the artist's temperament: if they are more of an adventurer, discoverer of exotic lands, or love luxurious environment, carnivals, mask balls, or prefer minimalist images laden with meanings. At this Tallinn Triennial, the "old school" in its best sense is represented by the illustrations of Maarja Vannas to Olivia Saar's book "Päike süles" ("Sun in Arms"), where a small attentive viewer has the opportunity to study the structure of the bodies of bees and ladybirds in close details, see how the strawberries have flowers and fruits at the same time, and how the frogs watch the wet working day of a racoon.

Grownups also enjoy succumbing to the pleasure of looking at pictures. Organiser of the Triennial Viive Noor assures that more and more of picture books meant for grown-ups are made in all over the world. Even at our Triennial, where the illustrations for children's books still dominate by number, pictures meant for adults can be found, like the works of Spanish artist Ana Juan and Catalan illustrator Ignasi Blanch. The latter has illustrated "Macbeth" in passionate black and red colours, with Latin expressiveness. Ana Juan is a style virtuoso. Her illustrations to "Lacrimosa" remind of the complicated dramas of the mediievally attired characters of "Game of Thrones": fatal women, ominous shadowy forests with animals disappearing among the trees like ghosts. Everything is beautiful and foreboding at the same time.

Russian artist Ksenia Lavrova can be compared to Ana Juan by her mannerist and kaleidoscopic style; she has not made pictures for many books, but those she has illustrated rank among the top. Her style of illustration, which reminds of Aubrey Beardsley, uses bright patterns and long-necked models, and shows respect for historical costumes. Loans from the Renaissance and also German expressionism can be met in the fine fantasies of renowned Italian artist Daria Palotti, her self-

expression is mainly in fairytale style. But in her interpretation of the classical story about an orphan, we can see genuine sorrow instead of princess-like beauty. In the same way, the magic fairytale world of Judith Clay from Germany is a mosaic of beautiful details: graphically drawn princesses, swans, golden apples.

Similar rich style is also characteristic of Viive Noor, who exhibits the illustrations created for the "silent book" "Princess Lara" by Italian writer Tiziana Bruno. The book without words is meant for the children of refugees who cannot speak the language of their new home country yet and read only the story drawn in pictures. The works by Viive Noor provided inspiration for the writer to make the book.

Illustrations by Polish artist Marianna Oklejak to the book "Wonderful Miracles" are more visually gripping than narrative: pages are covered with flowers, forest, birds.

Other artists are retelling and supporting or develop in details the story told by the author of the book. There are several ways of retelling: from the extreme realism of Russian artists to Lithuanian-Polish dynamically modernist interpretations.

Viive Noor: "It seems that something like this can be still found only in Russia: people who are able to draw well are disappearing, they are not trained anywhere any more; you have to train your hand constantly. There, they still prepare such people who are able to create with their HAND. Who have classical drawing skills." Nikita Andreev old-school drawings of the native characters of Joseph Conrad's "Lord Jim" are amazing. It is hard to say what we expect today: on the one hand, we already perceive such works almost as anachronisms, but on the other hand, they move us deeply. We still have inside ourselves a deep respect for thoroughly acquired technical skill that opens the psychological characteristics of the heroes of this book. Huckleberry Finn, drawn by Vasily Golubev, who is stiff with boredom when sitting at the table with Widow Douglas and Miss Watson, and simply sad when he goes upstairs to his room, holding a candle, becomes happy and calm, when he sits in the cave with Tom. The illustrations and aquarelles to "Mowgli" by German-Russian artist Aljoscha Blau are also realistic, not to say naturalistic; the expressive and intense pictures depict the goings of the jungle boy as every-thing else but the merry adventures of a cartoon.

Galina Lavrenko illustrates in the spirit of Yuri Vasnetsov. Little log cabin, personified domestic animals in the milieu of a medieval town. The subjective style of Katya Tolstaya is more expressive, the most interesting image is the hands holding a fish. Alisa Yufa's works that remind of a Russian stand-up comedy make us chuckle pleasantly. Sergey Lyubaev, too, treats Arthur Givargizov's book

"There It Is!" with wanton Russian humour, where there is more than enough of everything: humour, satire, tragicomedy and sorrowful Russian soul. Margarita Shchetinskaia's journeys in the world of edible and inedible tings, complemented with texts, are also comical, but in a completely other key. Veronika Garanina's illustrations are finely and artistically embroidered on fabric.

Each artist has their own established ways of telling a story. For example, Kadi Kurema from Estonia has her own method of placing different "fragments of sentences" in a passepartout with windows that open like the chapters of a fairytale book: Snow White, with a bright red apple in her mouth, Bluebeard with his cynical glance, Little Red Riding Hood. In her latest prints, Kurema places intaglio prints in the shape of a chessboard. The strong side of Enno Ootsing is his pure traditional artist's glance which perceives the artistic beauty of the image, therefore his works always have a direct effect. Ede Peebo has a wonderful grasp of the watercolour technique. The watercolours by Gerda Märtens are less aquarelle-like: details, like the faces of characters, are sharply accentuated. Buzzati, illustrated by her, is one of the most beloved authors in Italy. Sveta Aleksejeva also makes watercolours, putting the colour on paper airily, so that it almost melts. Tiina Mariam Reinsalu in her turn always draws in her firm hand the characters that come from other worlds, and this time illustrate the story "The princess and the Dragon". Jonas Taul, who draws and writes more to himself, makes thoughtful drawings in Indian ink.

Anne Linnamägi exhibits the masterful illustrations of "Unerong" ("Dream Train"). Here the wolves are fairytale heroes who howl to music in the darkness of the night; this treatment is completely different from Aljoscha Blau's thin bloodthirsty predators. Kertu Sillaste successfully uses fragments of children's drawings.

Use of images from dreams and the subconscious is justifiably one of the favourite topics of children's illustrators. In the fantasies of children, such germs of thoughts rise to the surface in an unexpected way, and games are also the territory of these images. One of the artists who make successful use of them is Estonian illustrator Katrin Ehrlich, who has decorated the book "Big Mistake" by Finnish psychoanalyst Jussi Sutinen. It deals with the adaptation problems of children growing up in broken families, which the Estonian illustrator emphatically shares. Most of the artists are understandably inspired by the brighter side of children's fantasies. Italian illustrator Alessia Bravo figuratively conveys the thoughts and characters wandering in the head of a child: a little bunny who sits on the top of a pencil when it jumps mischievously on the paper, and the bus that sails

towards the coral islands of warm seas with the rabbits, free from all cares. Anna Forlati's fantasy-rich illustrations have obviously been inspired by the text of the writer, Tortolini's "The Fox and the Aviator", the interpretation of this story has a liberating impact on the viewer's fantasy.

Regina Lukk-Toompere shows the illustrations of a beautiful book "Lumememm Ludvigi õnn" ("Ludwig the Snowman's Lucky Day").

Priit Rea uses the story of Werewolf, known from the Estonian folk tales, and connects it with the topic of deportations – at least when you read it in the key of the tradition of our graphic art, where Vive Tolli's "Empty Homes" with their smashed doors and windows is known. Urmas Viik's werewolves are even more ominous: Black – with suspicious attitude of a burglar, Red – orientally wicked, and White – villain from the North, fighter in a snow-drift. Priit Pärn is not weaker that these two tough guys, he has brought us a new and more meaningful interpretation of the Gothamites.

Mare Hunt works in innovative collage technique, using different materials. Collage is also created by Kristi Kangilaski, whose diverse compositions compiled of figures and materials (materials stand in their own name and do not simulate anything else) are exciting and spatial. The exotic animals of Marja-Liisa Plats are colourful and generalised. Tiia Mets, too, has very rich fantasy, her pictures are held together by buttons that live their own life, like also the clothes, dolls and dishes. And Anu Kalm is making collages, preserving her characteristic cheerful and clear way of expression, which used to distinguish her drawings. The works of Made Balbat are eternally baroque, voluminous, and a passionate fairytale forms a background to her characters.

The best illustrators try to find an individual, unique key, or way of expression, or a code, which passes through each story and makes it a tale about the artist themselves. Whether the most important thing about this code is a certain world of images, treatment of figures or materials, composition or something else, is not so relevant as the result in the form of a unique, original book or a vision of it (the pictures on the exhibition do not necessarily end up between covers), the fact that the books illustrated by namely this artist can be recognised from far away. Sooner or later each illustrator will reach his or her unique individuality, so that there can be an endless amount of unique styles.

An increasing trend today is composing illustrations on a computer screen, where the amount of means of expression seems infinite, like on a synthesiser: we can conjure everything before your

eyes. The age of styles is over. Many use the treasure troves of art history, talent for compiling is worth more than manual talent. There has never been such a situation. It seems that the computer world has opened a new page from the point of view of artistic means of expression.

Generally the screen favours superficial-spatial composition, where various materials, graphic fractures, etc. are imitated. Some play with large surfaces and achieve the result that resembles paper collage, others reduce figures into silhouettes and let them float in endless space. Some create an illusion of fractures that can be felt, others of the screen that is smooth like cinema screen. The result is giclée or artprint – printout with flawless quality and many colours on thick aquarelle paper or on canvas, and which is considered equal to a print when signed. And as it is in art, the most individual and original about the work cannot be put into words. At the Triennial, where each artist exhibits a limited number of works, recognising of individuality is sometimes hard because it is necessary to know something about the earlier works, too. Here the Internet, where you can find something about almost all artists, is of help.

The world of images of Italian Glenda Sburelini is autographic and collage-like at the same time. She draws stylised dolls and the doll world around them, where you can still notice small details from the world of grown-ups. It is good to draw dolls because the artist can become totally free from the requirements of proportions of human body and prefer everything he or she likes about human-child-doll. The richness of Sburelini's materials and fractures is amazing, flowers and insects in original forms and peculiarly ornamented bodies can be met in her illustrations to "Story of a Dream".

The composition used by German artist Stefanie Harjes is completely different; her rich creations have inherited something from the German collage art at the beginning of the 20th century, it is full of fantastic and sometimes surrealistically impudent juxtapositions, and at the same time all this is composed with added sketched meanings, in a light hand and airily. The bunnies and elephants by Russian artist Nadezda Bugoslavskaya have been put into their places superficially and address the children with their bright colours.

Of German artists, we have not mentioned Julia Neuhaus, in whose picture world the children of city jungle unexpectedly find themselves in a real jungle. The drawings by Kristina Andres are child-like, the life in a medieval town is depicted as a child could see it with its own eyes. Polish artist Robert Romanowicz is a surrealist and finds books that suit him for illustrating. Gosia Herba is the same kind of restless soul in Polish art as Glenda Sburelini in Italy, she borrows many things

for her modernist, resourceful language of images from the sixties (this can be felt in the costumes of models, dishes, etc.), but there is also a kind of elusive Slavishness, and soft and fine humour in her games of form. Her soulmate by style is Lithuanian artist Aušra Kiudulaitė, who creates diverse material collages. They are bright, lyrical, and in places use warming childlike treatment of form.

Another Lithuanian artist Lina Itagaki shows a number of visions in humorous key from "A Picture Book for Tomorrow", where much attention is paid to the health care of mouth and digestive system, and where wild animals diligently sort waste. This is certainly a very necessary and instructive book for children. Ieva Babilaitė's minimalist textbook on folding "I Will Fly", which tells about the flying exercises of little cranes, is different, but also individual and original.

The only Swedish artist participating in this triennial is Emelie Östergren, who narratively illustrates the story "The Night Cat", where the main hero has all kinds of adventures in a peaceful small town – a milieu which we can vividly imagine when we think of Sweden. In the same style, Norwegian artist Bjørn Rune Lie tells of friendship that lasts for ever and of little boys who find exciting dangers that are known only to themselves in the peaceful corners of a small town or village.

Renowned Danish artist Beate Nyström has brought an expressive fairytale with witches and ghosts to the exhibition. Hanne Bartholin is totally abstract, mellow-coloured and therapeutic.

The collage-like picture to "A Bear Called Mur" by Finnish artist Anne Vasko exudes the genuine mushroom smell of a forest in autumn.

It seems that while only a few artists are able (wish) to dive deeply into the psychological world of children, most of illustrators are first of all agreeable storytellers, and this is what the children expect of them. It is harder to put to words what the grown-ups expect – but why not delight them, too, with a picture book!

Vappu Thurlow, art historian

TIT 2013 ŽŪRII/JURY

Anu Kalm (Eesti / Estonia)

Andris Vītoliņš (Läti / Latvia)

Virpi Talvitie (Soome / Finland)

Varvara Alay (Venemaa / Russia)

Stasys Eidrigevičius (Poola / Poland)

TIT 2013 AUHINNAD/PRIZES**Peapremia/Grand Prix**

RIMANTAS ROLIA (Leedu / Lithuania)

Diplomid/Diplomas

URMAS VIIK (Eesti / Estonia)

IEVA BABILAITĖ-IBELGAUPTIENĖ (Leedu / Lithuania)

LINA ŽUTAUTĖ (Leedu / Lithuania)

MARTA IGNERSKA (Poola / Poland)

STEFANIE HARJES (Saksamaa / Germany)

MARIKA MAIJALA (Soome / Finland)

SALLA SAVOLAINEN (Soome / Finland)

HANNE BARTHOLIN (Taani / Denmark)

SVETLANA KOROTKOVA (Venemaa / Russia)

KATYA TOLSTAYA (Venemaa / Russia)

Eesti Kunstnike Liidu diplom / Diploma of the Estonian Artists' Association –

ERIKA KALLASMAA (Soome / Finland)

Eesti Lastekirjanduse Keskuse diplom / Diploma of the Estonian Children' Literature Centre –

REGINA LUKK-TOOMPERE (Eesti / Estonia)

Rahvusvahelise Noorsookirjanduse Nõukogu Eesti osakonna diplom / Diploma of the Estonian Section of IBBY –

MARIA MIKHALSKAYA (Venemaa / Russia)

Eesti Rahvusraamatukogu diplom / Diploma of the National Library of Estonia –

HEIKI ERNITS (Eesti / Estonia)

TIT 2017 ŽŪRII/JURY

Jüri Mildeberg (Eesti / Estonia)

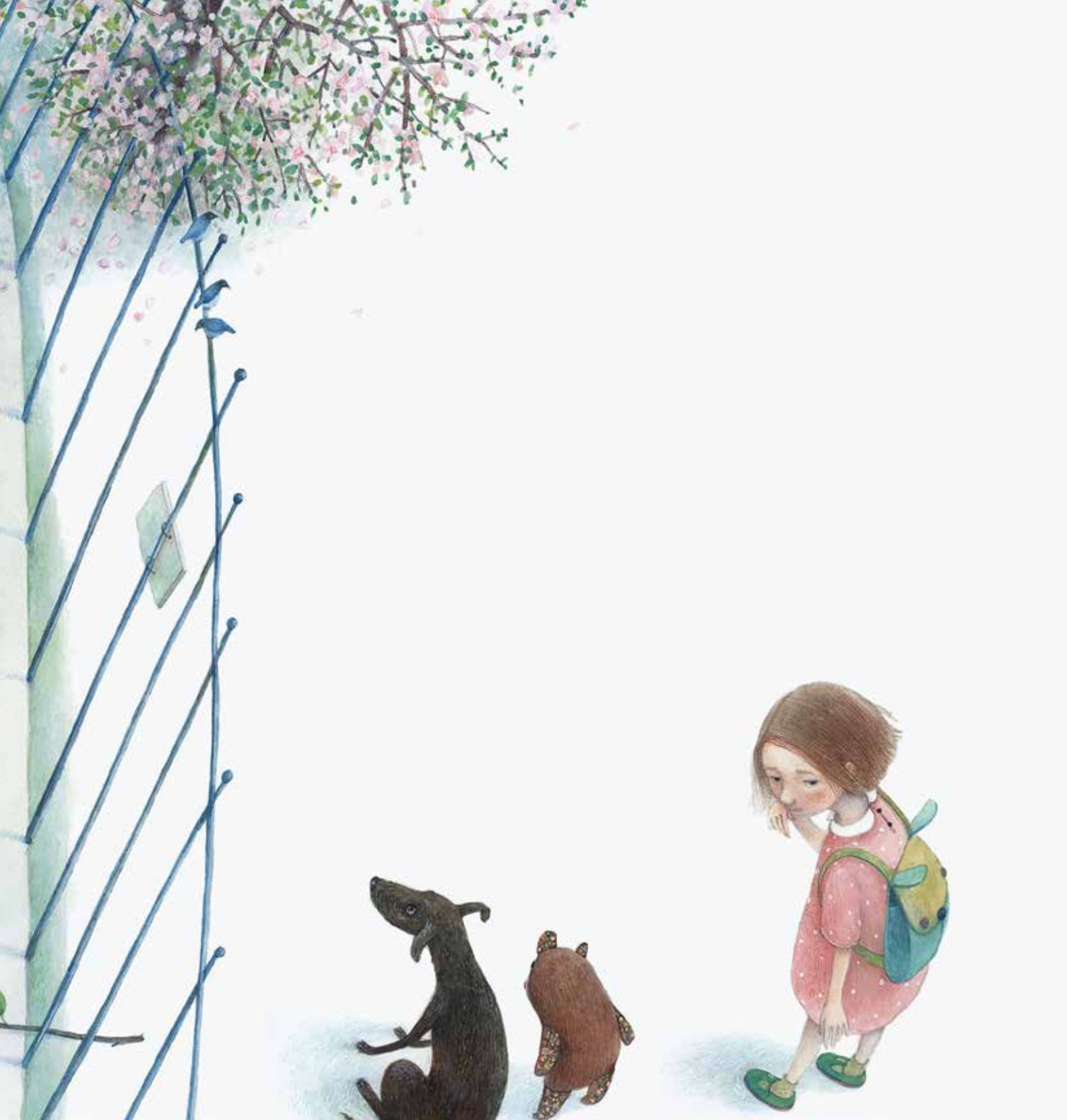
Juss Piho (Eesti / Estonia)

Rimantas Rolia (Leedu / Lithuania)

Piotr Socha (Poola / Poland)

Gundega Muzikante (Läti / Latvia)





TALLINNA
ILLUSTRATSIOONI-
TRIENNAAL
OSALEJAD

TALLINN
ILLUSTRATIONS
TRIENNIAL
ARTISTS

GITA ĀBOLA

Born

30 April 1979

Contact

Cēsu iela 11
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Latvia
+371 2630 7866
gita.rugena@gmail.com

Illustration

Inese Zandere
„Tāhe pealt”
“From a Star”
Coloured pencil, collage
29,5 × 41 cm



SVETA ALEKSEJEVA

Born

4 July 1968

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Illustration

„Lugu meistrist, kassist ja
Kotkast”
“Tale of the Master, Cat and
Kotka”
Gel pen, watercolour, paper
29,5 × 21,5 cm



NIKITA ANDREEV

Born

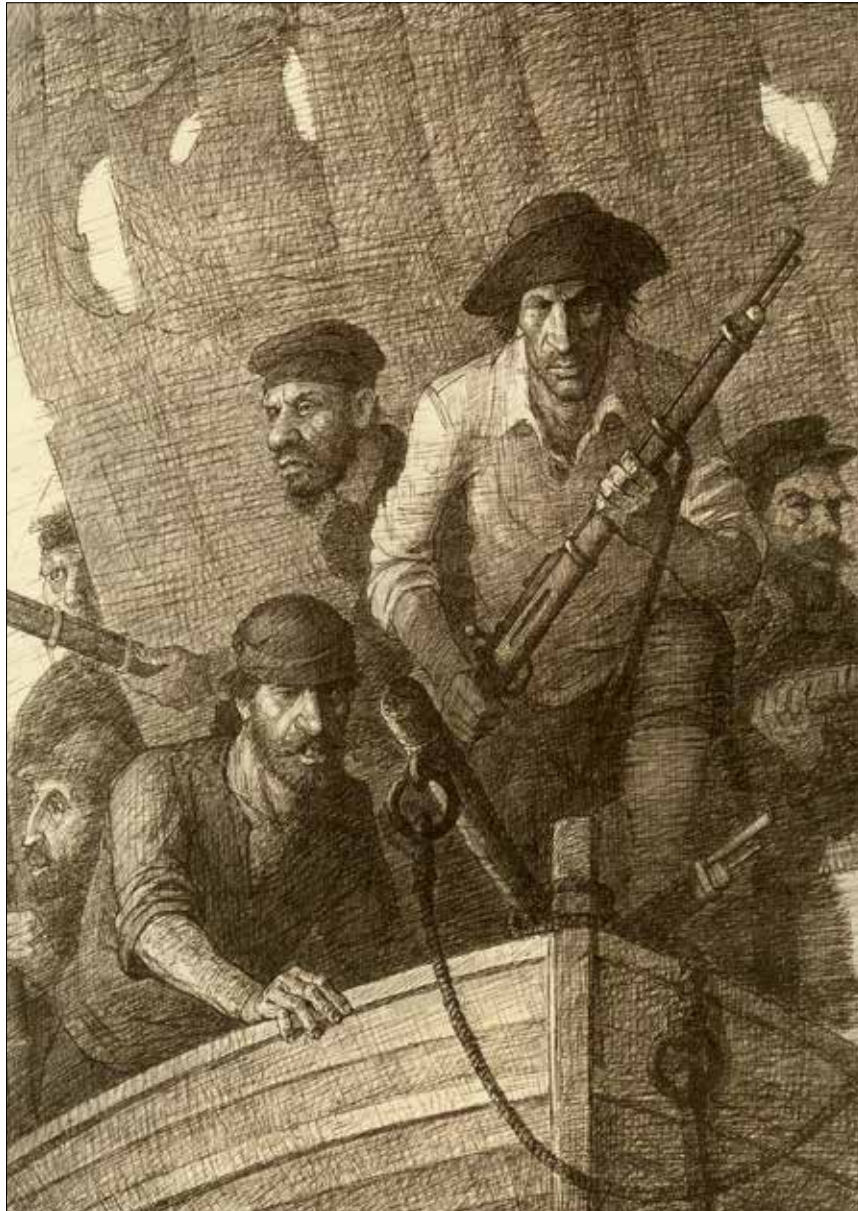
27 March 1951

Contact

Nalichnaya 45-1
199397 St. Petersburg
Russia
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n1kita.andreev@yandex.ru

Illustration

Joseph Conrad
"Lord Jim"
Indian ink, watercolour, paper
41 × 29,5 cm



KRISTINA ANDRES

Born

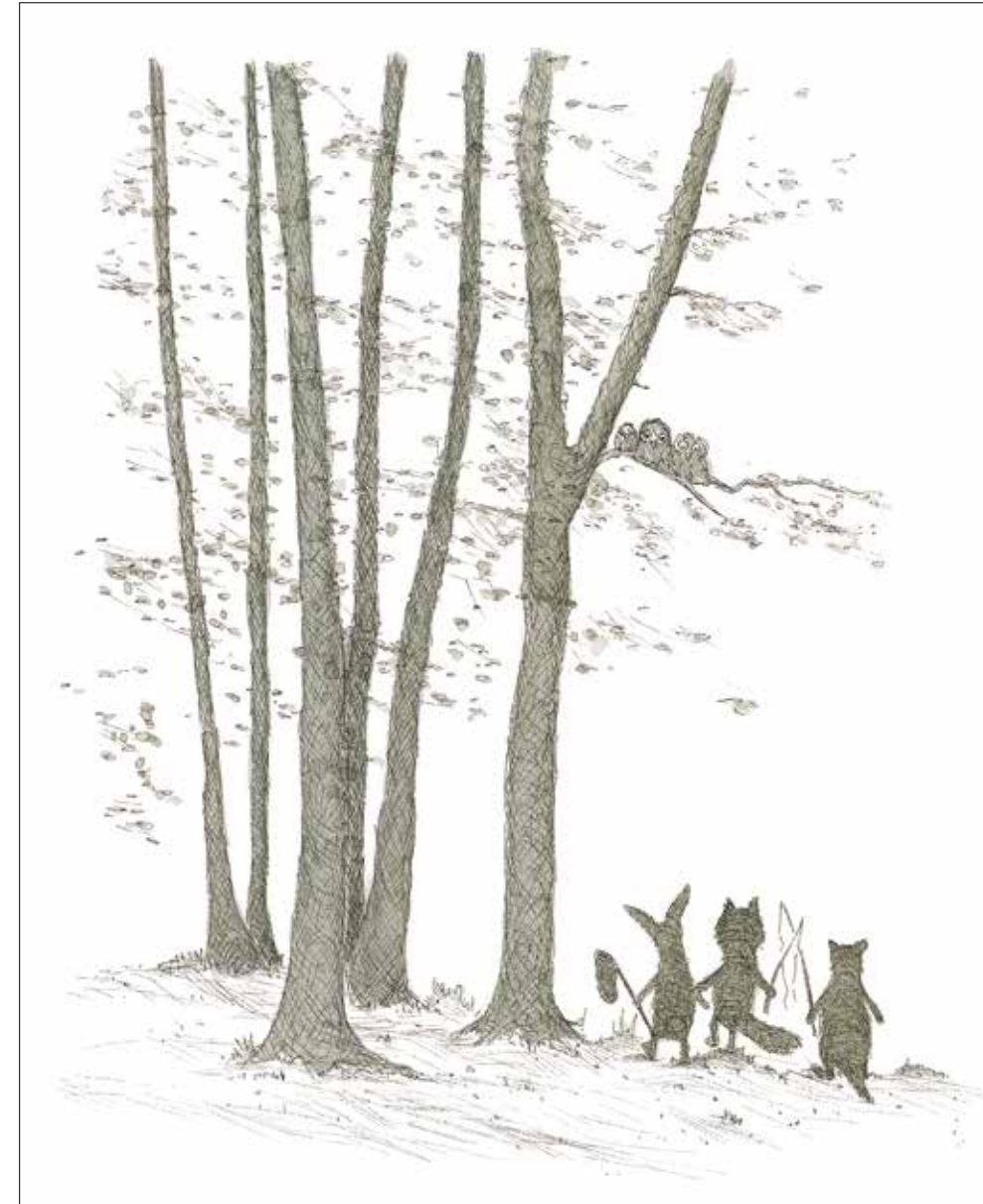
24 November 1971

Contact

Plagenweg 4
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Germany
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illustratorin.kristina.andres

Illustration

Kristina Andres
„Magage magusasti!“
"Good Night, Sleep Tight!"
Indian ink, watercolour
40 × 27 cm



IEVA BABILAITĖ

Born

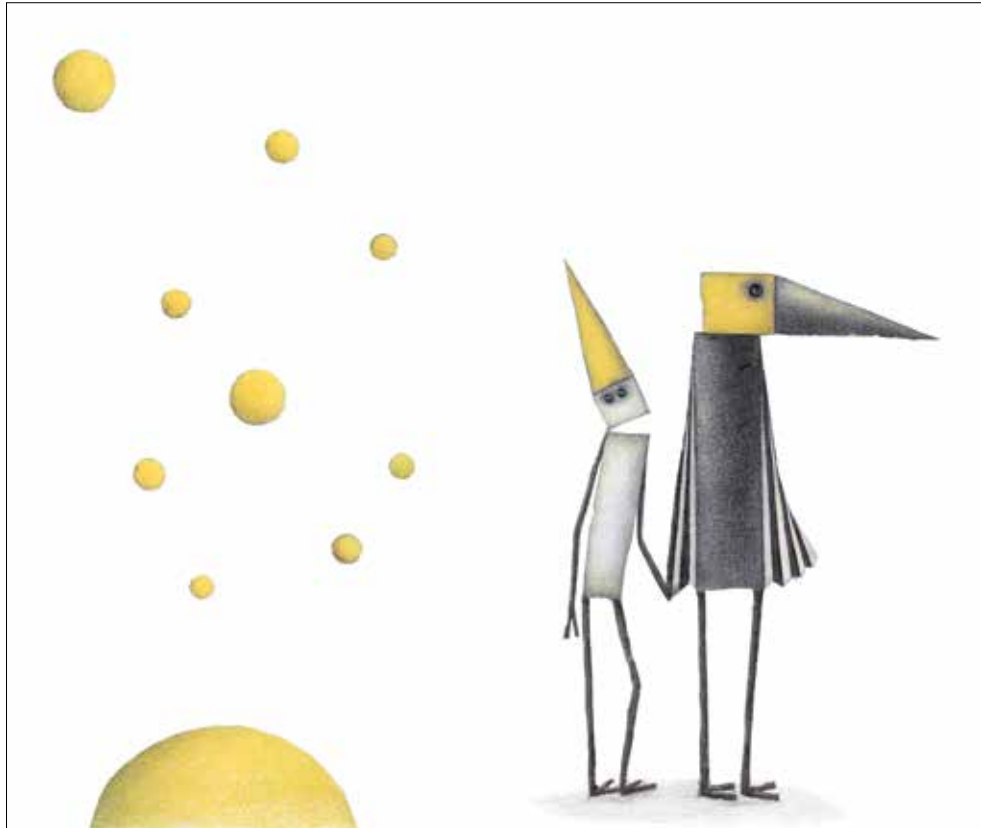
19 September 1973

Contact

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10215 Vilnius
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ieva.babilaite@gmail.com
facebook.com/ieva.babilaite

Illustration

Ieva Babilaitė
„Ma lähen lendu“
“I Will Fly”
Acrylic, mixed media,
black pen
25 × 29 cm



MADE BALBAT

Born

12 October 1960

Contact

Pargi 4
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79001 Rapla maakond
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madebalbat.wixsite.com/
madepildid
facebook.com/
made.balbat.artist

Illustration

Juhan Kunder
„Vaeslaps ja talutütar“
“The Keen-witted Orphan”
Digital
30 × 32,4 cm



MOHAMMAD BARRANGI FASHTAMI

Born

12 May 1988

Contact

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Drury Lane
Wakefield
WF1 2TE
United Kingdom
+44 73 9767 8022
mohammad.barrangi@
gmail.com
mobarrangi.com
facebook.com/
mohammad.barrangi

Illustration

„Vana-aasta õhtusöök“
“New Year’s Eve Dinner”
Lithography
42 × 29,9 cm



HANNE BARTHOLIN

Born

31 July 1962

Contact

Nygårdsvej 22, 3. tv
2100 Copenhagen Ø
Denmark
+45 2633 5130
hannebartholin@gmail.dk
hannebartholin.dk

Illustration

Hanne Bartholin
„Lugu sinust“
“A Story about You”
Watercolour, pencil,
Photoshop
37,5 × 56 cm



IGNASI BLANCH

Born

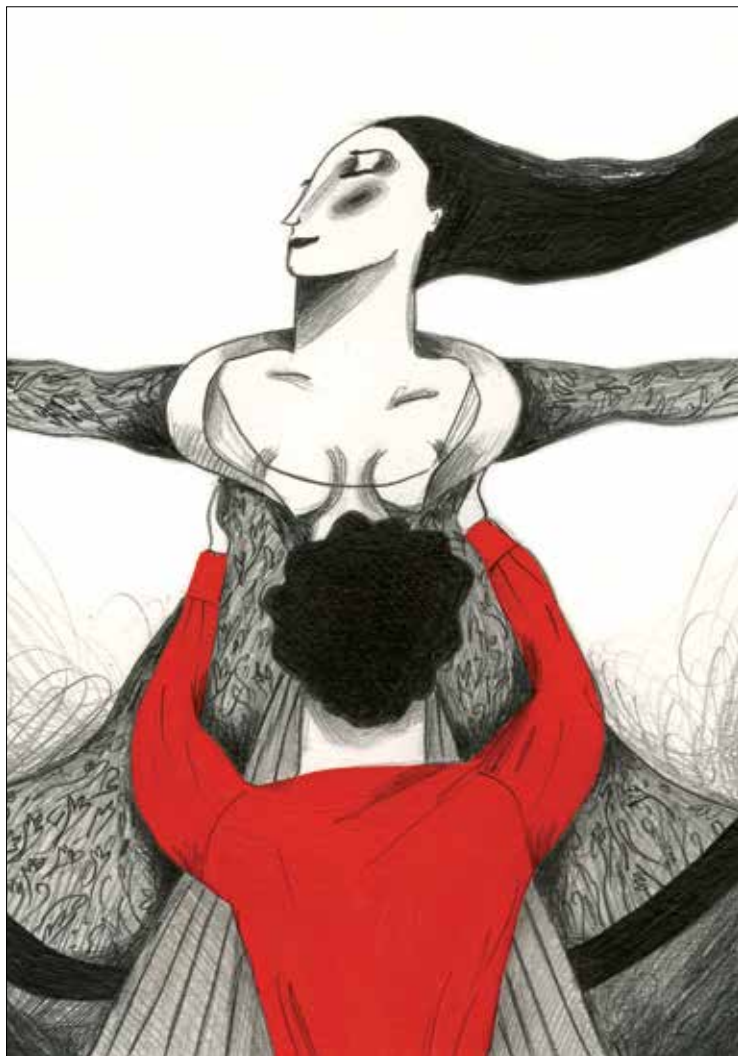
25 January 1964

Contact

Carrer de Bonavista 23, 3r 2a
08012 Barcelona
Spain
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ignasi@ignasiblanch.cat
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Illustration

Nikolai Leskov
„Mtsenski maakonna leedi
Macbeth”
“Lady Macbeth of the Mtsensk
District”
Mixed media
29 × 14,5 cm



ALJOSCHA BLAU

Born

4 August 1972

Contact

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10405 Berlin
Germany
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aljoschablau@gmail.com
aljoschablau.com
Instagram: @aljoschablau

Illustration

Rudyard Kipling
„Džungliraamat”
“The Jungle Book”
Gouache on Arches® paper
40 × 35 cm





ALESSIA BRAVO

Born

26 September 1982

Contact

Strada Canavere 9/1
12038 Savigliano
Italy
+39 345 920 4731
alessiabravo@hotmail.it
ilmiobarbaricobeu.blogspot.it
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Illustration

Christine Beigel
„Vaal bussist nr 29“
“The Whale from Bus No. 29”
Acrylic, graphite, coloured
pencil, collage
25,5 × 50 cm

LILIAN BRØGGER

Born

27 January 1950

Contact

Overgaden Oven Vandet 86, 2
1415 Copenhagen K
Denmark
+45 3132 8967
lilian@lilianbroegger.dk
lilianbroegger.dk

Illustration

Louis Jensen
„Pood on avatud!“
“The Store Is Open!”
Hand painted, mixed media
26 × 35 cm



NADEZDA BUGO- SLAVSKAYA

Born

2 June 1967

Contact

Leninsky prospekt 109/1–1–165
119421 Moscow
Russia
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nad.vlad.bu@gmail.com
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Illustration

Joel Chandler Harris
„Onu Remuse lood”
“Uncle Remus Stories”
Collage
23 × 22,5 cm



JUDITH CLAY

Born

29 June 1964

Contact

Goethestr. 45
71111 Waldenbuch
Germany
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jcc@judithclay.com
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Illustration

Jakob and Wilhelm Grimm
„Kuus luke”
“The Six Swans”
Indian ink on drawing paper
29 × 21 cm





LINA DŪDAITĖ

Born

16 July 1974

Contact

J. Basanavičiaus al. 20–8
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Lithuania
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facebook.com/lina.dudaite

Illustration

Juris Zvirgzdiņš
„Lōvi mōire”
“The Roar of the Lion”
Pencil, gouache
27 × 43 cm

KATRIN EHRlich

Born

12 September 1969

Contact

Vanemuise 45
10920 Tallinn
Estonia
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eh.katrin@gmail.com

Illustration

Jussi Sutinen
„Suur viga”
“Big Mistake”
Watercolour, graphite,
gouache
22 × 28 cm



ANNA FORLATI

Born

15 September 1980

Contact

San Polo 1949
30125 Venezia
Italy
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annaforlati@gmail.com
annaforlati.com

Illustration

Luca Tortolini
„Rebane ja lendur”
“The Fox and the Aviator”
Acrylic, pastel, oil
30 × 42 cm



VERONIKA GARANINA

Born

1 November 1956

Contact

Isakovskogo 26–2–186
123181 Moscow
Russia
+8 915 145 5547
dogpushta@mail.ru

Illustration

Arthur Givargizov
„Kuninga auks”
“In Honour of the King”
Textile, embroidery,
application
50 × 40 cm



VASILY GOLUBEV

Born

18 December 1964

Contact

Voskova 18/10–99
197101 St. Petersburg
Russia
+7 921 311 3031
vag6400@yandex.ru

Illustration

Mark Twain
„Huckleberry Finni seiklused”
“The Adventures of
Huckleberry Finn”
Pencil, paper
29 × 21 cm



STEFANIE HARJES

Born

26 May 1967

Contact

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Germany
+49 172 452 9770
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Illustration

Stefanie Harjes
„Kui eeslid tangot tantsisid”
“When the Donkeys Danced
Tango”
Mixed media
42 × 59 cm



GOSIA HERBA

Born

17 February 1985

Contact

ul. Górnickiego 19/4
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Poland
+48 66 514 6892
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Illustration

Stanisław Grochowiak
„Lastevärsid”
“Poems for Children”
Linocut, Indian ink, digital
drawing
36 × 32 cm



MARE HUNT

Born

2 August 1959

Contact

Paala tee 5–5
71014 Viljandi
+372 515 9387
mare59hunt@gmail.com

Illustration

Tiia Toomet
„Vingus näoga klouni
pihtimus”
“The Confession
of a Sour-Faced Clown”
Mixed media
28,2 × 18 cm





KADRI ILVES

Born

26 December 1977

Contact

Jensi-Mihkli talu
Vanaussaia küla
Vara vald
60425 Tartumaa
Estonia
+ 372 5364 1536
ilveskadri77@gmail.com

Illustration

Aime Paeveer
„Põrsapere lood”
“The Pig Family Stories”
Watercolour
25 × 44 cm



LINA ITAGAKI

Born

30 September 1979

Contact

Didžioji Vandens g. 7–7
91246 Klaipeda
Lithuania
+370 6992 6167
lina_ki@yahoo.com
facebook.com/
lina.itagaki.artist

Illustration

„Homne pildiraamat”
“A Picture Book for Tomorrow”
Pencil, felt-tip pens
25,6 × 25,6 cm

ANA JUAN

Born

21 March 1961

Contact

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Spain
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AnaJuan.Illustrator
Instagram: @anajuan_illustrator

Illustration

Ana Juan, Matz Mainka
"Lacrimosa"
Acrylic, charcoal pencil
38 × 56 cm



ANU KALM

Born

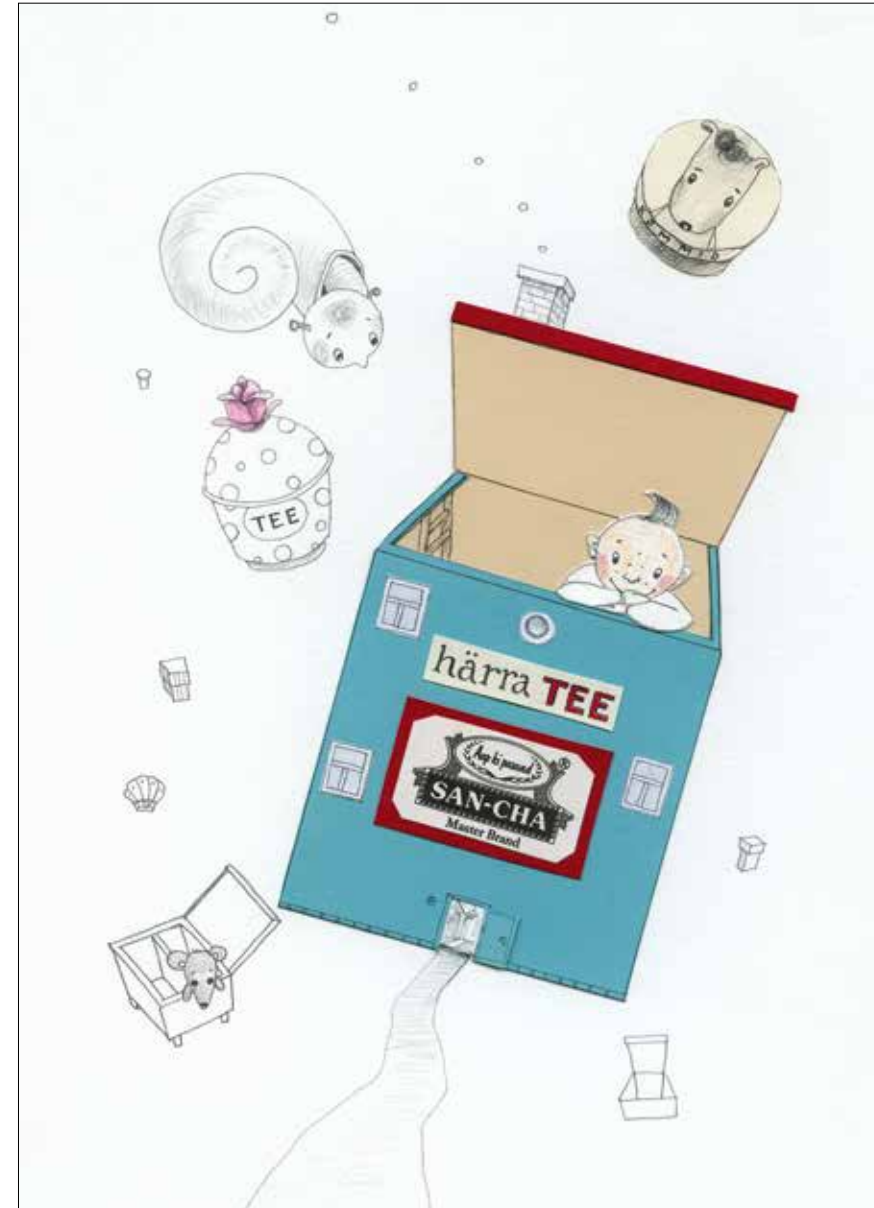
15 January 1960

Contact

Ravi 19–13
10138 Tallinn
Estonia
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anuanukalm@gmail.com

Illustration

Aino Pervik
„Härra Tee ja proua Kohv”
“Mr. Tea and Mrs. Coffee”
Drawing, collage
65 × 50 cm





KRISTI KANGILASKI

Born

24 May 1982

Contact

Pikk 33–8
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Illustration

Lana Vatsel
„Sa oled alati hoitud”
“Somebody Always Cares”
Mixed media
14 × 35 cm

HANNA KARALEVA

Born

30 September 1962

Contact

ul. Karla Libknehta, 104–41
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Belarus
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karoleva.com
facebook.com/hanna.karaleva

Illustration

„Nägin unes, et olen üksi”
“I Dreamed That I Was Alone”
Paper, oil
40 × 50,4 cm





ILJA KARSIKAS

Born

1 May 1978

Contact

Ulvilantie 20 C 37
00350 Helsinki
Finland
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ilja@iljakarsikas.com
iljakarsikas.com

Illustration

Ilja Karsikas
„Amos ja udupuu”
“Amos and the Fog Tree”
Pencil, digital illustration
30 × 49 cm



AUŠRA KIUDULAITĖ

Born

16 April 1978

Contact

Berzyno g. 7–13
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+370 6183 8934
kiudulaitei@gmail.com
facebook.com/menulis.nulis

Illustration

Marius Marcinkevičius
„Sóprus elevandi londi otsas”
“The Friendship
on the Elephant's Trunk”
Mixed media, collage,
papercut
26 × 44 cm

ANNA MARGRETHE KJÆRGAARD

Born

8 November 1972

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amkjaergaard.dk
facebook.com/illustrator-
annamargrethekjaergaard

Illustration

Anna Margrethe Kjærgaard
„Vend”
“Brother”
Collage, pencil, watercolour
24 × 25 cm



ANITA KREITUSE

Born

29 May 1954

Contact

Hospitalstr. 75
22767 Hamburg
Germany
+49 4038 8173
anita@kreituse.com
kreituse.com
facebook.com/kreituse.anita

Illustration

Jaapani muinasjutt
„Poiss, kes joonistas kasse”
Japanese fairy tale
“The Boy Who Drew Cats”
Watercolour, gouache
30 × 60 cm

KADI KUREMA

Born

26 March 1963
Pärnu, Estonia

Contact

Roosikrantsi 17–4
10119 Tallinn
Estonia
+372 5660 1263
kadikurema@gmail.com
kurema.eu
facebook.com/kadikurema

Illustration

Charles Perrault
„Punamütsike”
“Little Red Riding Hood”
Etching, gouache, Indian ink,
collage
60 × 50 cm



GALINA LAVRENKO

Born

14 June 1951

Contact

Professora Popova 12–8
197022 St. Petersburg
Russia
+7 911 252 6361
lavr_art@hotmail.ru

Illustration

Mikhail Yasnov
„Pōsk, pōsk – kaks paunakest”
“Cheek, Cheek – Two Little
Pouches”
Watercolour, tempera
27 × 20,5 cm



KSENIA LAVROVA

Born

23 October 1967

Contact

196233 St. Petersburg
Russia
+7 90 4633 5131
ksilav@mail.ru

Illustration

Oscar Wilde
„Muinasjutud”
“Fairy Tales”
Acrylic, Indian ink, dip pen



BJØRN RUNE LIE

Born

27 July 1977

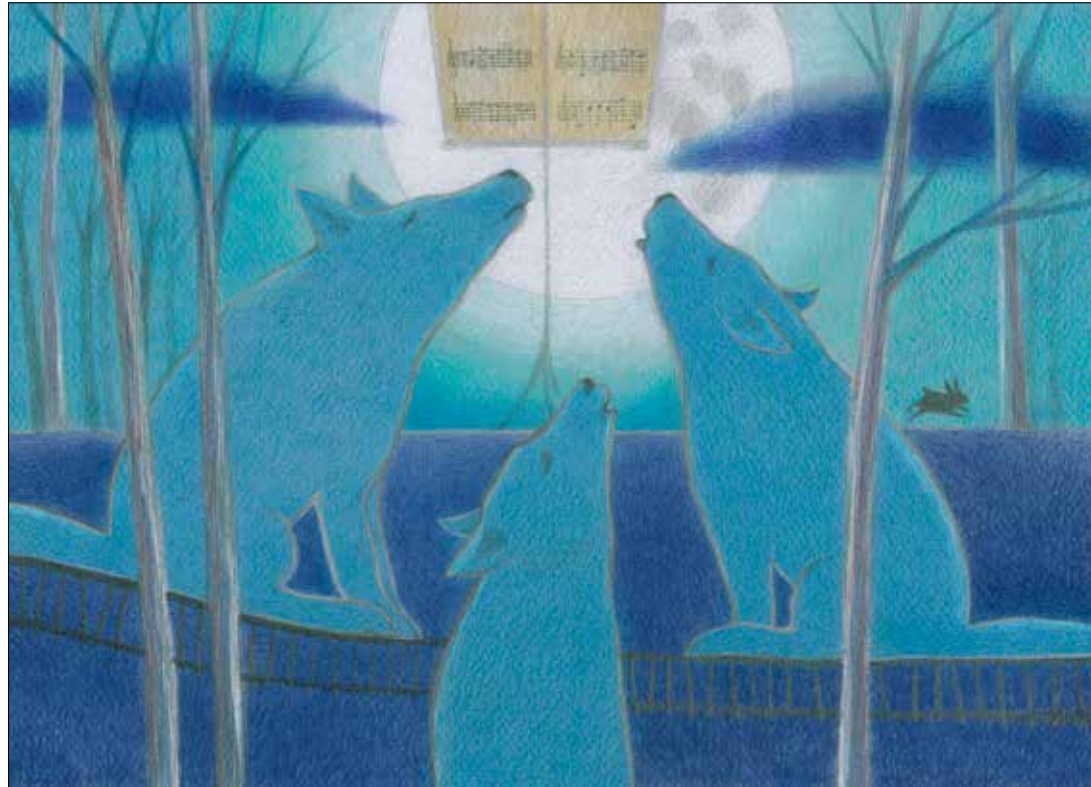
Contact

9 Carlton Park
Redfield
Bristol
BS5 9DA
United Kingdom
+44 777 091 3542
bjorn@bjornlie.com
bjornlie.com
Instagram: @bjornlie

Illustration

Roald Kalldestad
„Igavesti søbrad”
“Friends Forever”
Mixed media
29 × 42 cm





ANNE LINNAMÄGI

Born

9 December 1966

Contact

Metsa 16
Kiili
75401 Harjumaa
Estonia
+372 5567 1841
linnamagia@gmail.com

Illustration

Triin Soomets
„Unerong”
“Dream Train”
Coloured pencil
21 × 29 cm



REGINA LUKK-TOOMPERE

Born

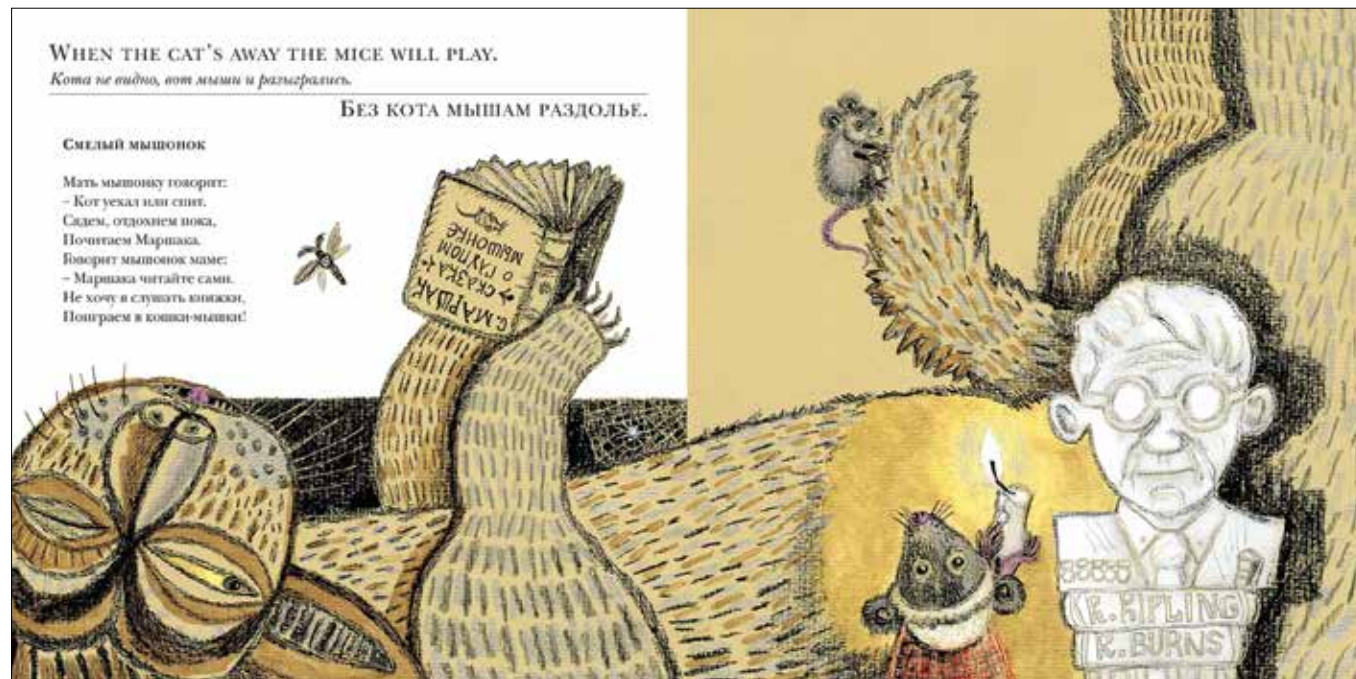
23 August 1953

Contact

Teras 14-1
10125 Tallinn
Estonia
+372 507 4280
reginalukk@gmail.com
facebook.com/regina.lukktoomperere

Illustration

Leelo Tungal
„Lumemees Ludvigi õnn”
“Ludwig the Snowman’s
Lucky Day”
Watercolour, pencil, collage
28 × 40 cm



SERGEY LYUBAEV

Born

26 March 1960

Contact

Yablochkova 43-19
127322 Moscow
Russia
+7 915 246 2428
s.v.lyubaev1960@yandex.ru
Facebook: Sergey Lyubaev

Illustration

Grigory Kruzhkov,
Sergey Lyubaev
„Lähed kahte jänest
püüdma...”
“Chasing Two Hares...”
Paper, oil pencil, tempera
25 × 50 cm



ÜLLE MEISTER

Born

27 August 1948

Contact

Õismäe tee 117-17
13515 Tallinn
Estonia
+372 508 3597
yllemeister@gmail.com
yllemeister.weebly.com

Illustration

Eesti muistend
„Rändav järv”
Estonian legend
“The Wandering Lake”
Coloured pencil, gouache
50 × 60 cm

LAURA MERZ

Born

12 December 1982

Contact

Ilkankatu 20
08100 Lohja
Finland
+358 50320 8493
laura@designallsorts.com
designallsorts.com
beastiesallsorts.com
facebook.com/BeastiesAllsorts
Instagram: @designallsorts

Illustration

Laura Merz, Aino Järvinen
„Tuhat ja üks looma“
“Thousand and One
Creatures”
Digital print of original
inkdrawing
33 × 54 cm



TIIA METS

Born

28 January 1973

Contact

Käokannu tee 11
11914 Tallinn
Estonia
+372 552 0348
tiia@tsunft.com
facebook.com/tiia.mets.75

Illustration

Krista Kumberg
„Linda nööp“
“Linda's Button”
Mixed media
21 × 41,7 cm

GERDA MÄRTENS

Born

16 January 1987

Contact

Hämariku tee 17
Tabasalu
Harku vald
76901 Harjumaa
Estonia
+372 5615 1687
gerda.mrtens@gmail.com
gerdamartens.com
facebook.com/gerdaillustration
Instagram: @gerdam

Illustration

Dino Buzzati
„Loomine”
“The Creation”
Pencil, watercolour
32 × 47,6 cm



JULIA NEUHAUS

Born

21 July 1974

Contact

Heidritterstr. 4
20359 Hamburg
Germany
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info@julianeuhhaus.de
julianeuhhaus.de
facebook.com/julianeuhhaus.
illustration

Illustration

Julia Neuhaus
„Minu džungel”
„My Jungle”
Mixed media, digital collage
24,5 × 46 cm

REETTA NIEMENSIVU

Born

12 September 1979

Contact

Harjukatu 10 A 4
15110 Lahti
Finland
+358 40 531 0979
reetta.niemensivu@gmail.com
cargocollective.com/reetta

Illustration

Katriina Rosavaara
„Villiina ja suure-õe-pakk”
“Villiina and the Big Sister
Package”
Pencil, digital editing
41 × 27 cm



PIRET NIINEPUU- KIIK

Born

4 March 1958

Contact

Katleri 11–30
13915 Tallinn
Estonia
+372 5656 1542
piretniinepuu@gmail.com

Illustration

Kadri Lepp
„Lugu hiirest,
kellel polnud kelku”
“The Mouse,
Who Had No Sled”
Watercolour, gouache, pencil,
collage, digital editing
22 × 43 cm



VIIVE NOOR

Born

7 October 1955

Contact

Mahtra 15–72
13811 Tallinn
Estonia
+372 634 0080
+372 5557 9930
viivenoor@gmail.com
Facebook: Viive Noor

Illustration

Tiziana Bruno
„Printsess Lara”
“Princess Lara”
Watercolour, pen, Indian ink,
gouache, collage
36 × 54,4 cm



MARIANNA OKLEJAK

Born

9 August 1981

Contact

ul. Dembowskiego 12/69
02784 Warsaw
Poland
+48 50 754 3365
marokle@poczta.onet.pl
mariannaoklejak.blogspot.com
facebook.com/marianna.oklejak

Illustration

Marianna Oklejak
„Ebatavalised imed”
“Wonderful Miracles”
Cut-outs, digital editing
27 × 48 cm



BENTE OLESEN NYSTRÖM

Born

11 January 1950

Contact

Henning Matzens Vej 10 st. th.
2000 Frederiksberg
Denmark
+45 3879 0691
benteonystroem@dbmail.dk

Illustration

Bente Olesen Nyström
„Tere tulemast koju!”
„Welcome Home”
Gouache on paper
39 × 49 cm



ENNO OOTSING

Born

18 April 1940

Contact

Mustamäe tee 191–101
12912 Tallinn
Estonia
+372 5663 2520
eoot@online.ee

Illustration

Enno Ootsing
„Lapsed ja loomad”
“Children and Animals”
Mixed media
20 × 26 cm



EMELIE ÖSTERGREN

Born

25 July 1982

Contact

Lilla Sällskapetets Väg 38
12761 Skärholmen
Sweden
+46 70 756 1986
emelie.ostergren@gmail.com
emelieostergren.se
facebook.com/ulla.ulla

Illustration

Emelie Östergren
„Öökass“
“The Night Cat”
Ballpoint pen, watercolour
20 × 38,5 cm



DARIA PALOTTI

Born

3 March 1977

Contact

Via G. Di Vittorio, 20
56010 Vicopisano
Italy
+39 32 0065 4258
info@dariapalotti.it
dariapalotti.it
facebook.com/daria.palotti

Illustration

Lorella Rotondi
„Miks öö?“
“Why the Night?”
Indian, acrylic, watercolour
17,5 × 25 cm

EDE PEEBO

Born

30 May 1934

Contact

Heina 47–7
10317 Tallinn
Estonia
+372 501 5923

Illustration

Charles Perrault
„Tuttpéa-Riquet”
“Riquet with the Tuft”
Watercolour, gouache
56,5 × 48 cm



SANNA PELLICCIONI

Born

11 November 1976

Contact

Sofianlehdonkatu 9 A 4
00610 Helsinki
Finland
+ 358 40 068 8830
sanna.pelliccioni@hotmail.com
facebook.com/
kuvittaja.Sanna.Pelliccioni

Illustration

Sanna Pelliccioni
„Suhkrupagar Mata-Mii seikleb”
“Confectioner Mata-Mii’s
Adventures”
Modelling mass, paper, photo
31 × 45,5 cm



MARJA-LIISA PLATS

Born

16 December 1984

Contact

Kalevi 74a
50104 Tartu
Estonia
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marjaplats@gmail.com
liiso.planet.ee

Illustration

Tia Navi
„Seitse väikest elevanti”
“Seven Little Elephants”
Acrylic
35,2 × 50 cm



PRIIT PÄRN

Born

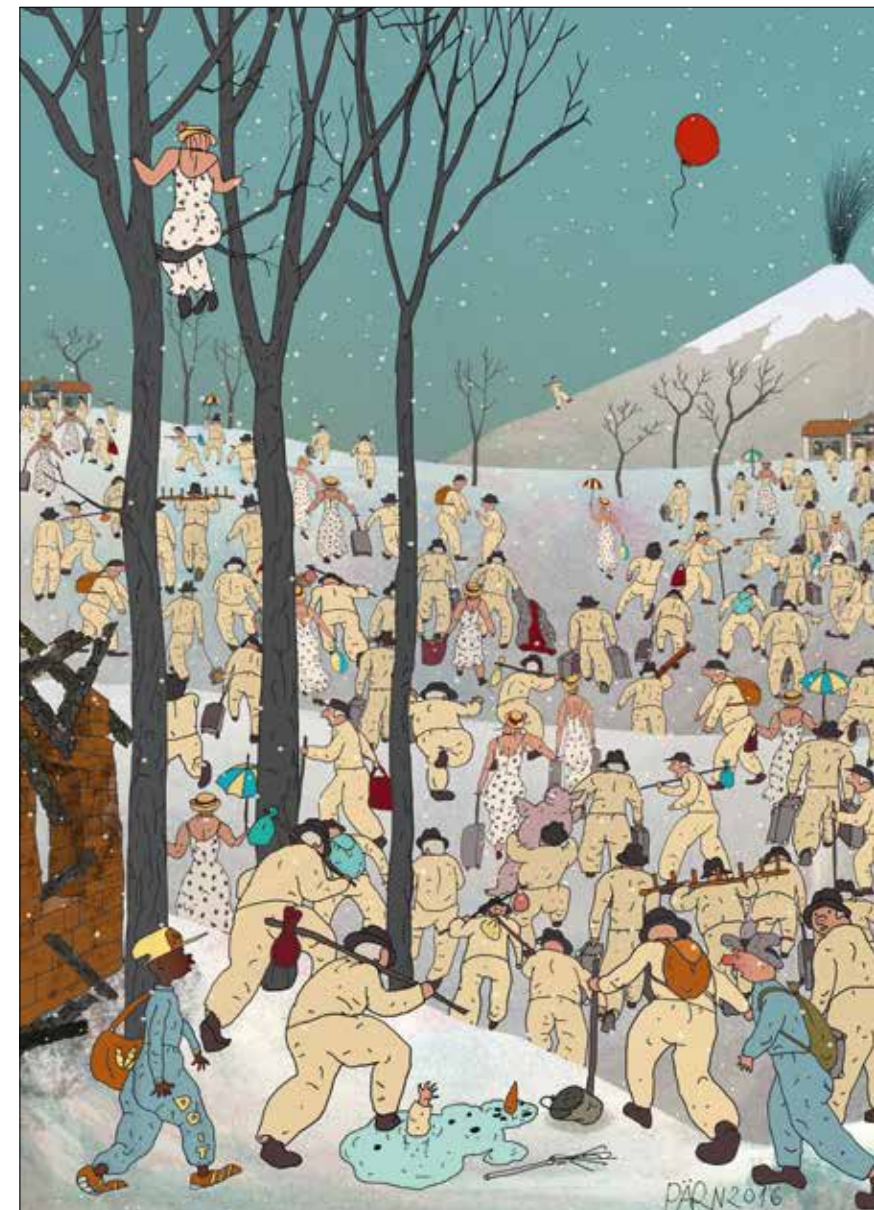
26 August 1946

Contact

Madise tee 10
Miiduranna küla
Viimsi vald
74015 Harjumaa
Estonia
+372 513 2569
priit.parn@neti.ee
joonisfilm.ee/film-makers/
priit-par
facebook.com/priit.parn

Illustration

Eno Raud
„Kilplased”
“Gothamites”
Mixed media
48 × 35 cm



PRIIT REA

Born

8 June 1956

Contact

Vindi 1a-7
11315 Tallinn
Estonia
+372 515 1596
priit.rea@gmail.com

Illustration

August Kitzberg
„Libahunt”
“Werewolf”
Digital painting
50 × 60 cm



TIINA MARIAM REINSALU

Born

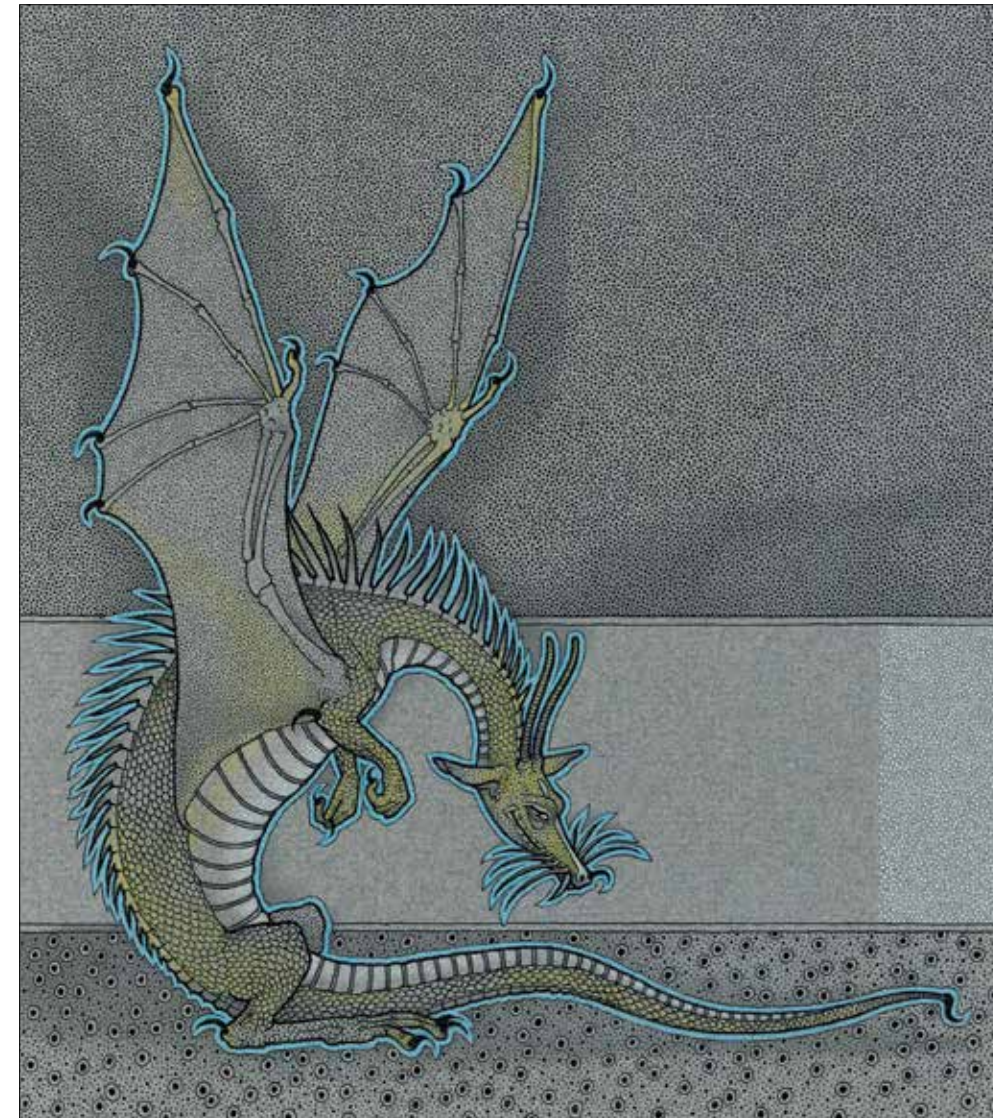
25 December 1955

Contact

Koorti 14-47
13623 Tallinn
Estonia
+372 5567 3007
tiina.mariam@gmail.com
tiinareinsalu.com

Illustration

Tiina Mariam Reinsalu
„Printsess ja lohe”
“The Princess and the Dragon”
Indian ink, pencil
26,5 × 24 cm



ROBERT ROMANOWICZ

Born

15 January 1976

Contact

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Poland
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robertromanowicz.com
behance.net/robertromanowicz
facebook.com/
romanowiczrobert
facebook.com/
RobertRomanowiczPantone

Illustration

Robert Romanowicz
„Riimitud numbrid”
“Rhymed Numbers”
Mixed media
45 × 45 cm



GLENDA SBURELIN

Born

9 July 1972

Contact

Via Sile 7
33170 Pordenone
Italy
+39 333 740 0779
glendasburelin@gmail.com
glendasburelin.blogspot.com
facebook.com/glenda.sburelin

Illustration

Glenda Sburelin
„Ühe unistuse lugu”
“Story of a Dream”
Mixed media
22,5 × 45 cm

MARGARITA SHCHETINSKAIA

Born

26 November 1985

Contact

Novokosinskaya 46–1–6
111672 Moscow
Russia
+7 916 842 0785
zilasaule@mail.ru
zilasaule.com
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margarita.shchetinskaya

Illustration

Ri Tori, Olga Shitikova
„Zoe, Marina ja Bo
Auklike Taldrikute Maal”
“Zoe, Marina and Bo
in the Country of Holey Plates”
Mixed media, collage
29,7 × 42 cm



KERTU SILLASTE

Born

24 October 1973

Contact

Koondise 15–19
Saue
76505 Harjumaa
Estonia
+372 56 62 9139
kertu@panwagen.ee
kertu.panwagen.ee

Illustration

Kertu Sillaste
„Igaüks teeb isemoodi kunsti”
“Everyone Makes Art Their
Own Way”
Collage
29 × 58 cm



KAMILA SLOCINSKA

Born

16 April 1981

Contact

Tage-Hansens Gade 33 1. th.
8000 Aarhus C
Denmark
+45 26 37 64 81
kama@slocinska.com
slocinska.com
facebook.com/kamila.slocinska
Instagram: @kamilaslocinska

Illustration

Mette Vedsø
„Kas sa unustad...“
“Will You Forget...”
Mixed media
24 x 42 cm



PAVEL TATARNIKAU

Born

23 July 1971

Contact

Zaw. Burshtynawy 3/2
220053 Minsk
Belarus
+375 29 673 0524
p_tatarnikov@yahoo.com
tatarnikov.com
facebook.com/
pavel.tatarnikov.7

Illustration

Hiina legend
„Vibukütt ja kümme päikest“
Chinese legend
“The Archer and Ten Suns”
Paper, watercolour, tempera,
coloured pencil
37 x 52 cm

JONAS TAUL

Born

12 November 1986

Contact

Vesivärava 46
10126 Tallinn
Estonia
+372 5375 5683
jonas_taul@hotmail.com
jonastaul.wordpress.com
facebook.com/jonastaul

Illustration

Jonas Taul
„Üks erakordselt eriline mees“
“A Most Exquisite Man”
Technical pens on paper
14 × 18,5 cm



KATYA TOLSTAYA

Born

22 November 1979

Contact

Pskovskaya 3–18
190121 St. Petersburg
Russia
+7 812 233 7817
kатыatolstaya@rambler.ru
artktolstaya.blogspot.com

Illustration

Aleksandr Vvedensky
„Suvi“
“Summer”
Linocut
29 × 21 cm



ANNA VAIVARE

Born

24 May 1987

Contact

Eduarda Smilģa iela 24A
1002 Riga
Latvia
+371 2639 0790
anna.vaivare@gmail.com
annavaivare.lv

Illustration

Leons Briedis
„Nagu pudru ja kapsad”
“Forage for Porridge”
Gouache and watercolour on
paper
29,5 × 41 cm



MAARJA VANNAS

Born

22 August 1945

Contact

Retke tee 22-2
13415 Tallinn
Estonia
+372 5661 2912
maarja.vannas@mail.ee

Illustration

Olivia Saar
„Päike süles”
“Sun in Arms”
Gouache
24 × 70 cm





ANNE VASKO

Born

4 February 1969

Contact

Mustanmännistönkatu 22
05820 Hyvinkää
Finland
+358 40 588 4241
info@annevasko.com
annevasko.com
Instagram: @annevasko

Illustration

Kaisa Happonen
„Mur ehk karu”
“A Bear Called Mur”
Collage
26 × 40 cm

URMAS VEEK

Born

11 September 1961

Contact

Õle 43
10319 Tallinn
Estonia
+372 5656 6761
urmas.viik@artun.ee

Illustration

„Must libahunt”
“Black Werewolf”
Inkjet print
50 × 60 cm



ALISA YUFA

Born

30 March 1987

Contact

Pr. Stachek 16–126
198095 St. Petersburg
Russia
+7 95 2278 1598
alisa_yufa@mail.ru
facebook.com/alisa.yufa

Illustration

Arthur Givargizov
„Kontrolletteütlus ja
Vana-Kreeka tragöödia”
“Test Dictation and Ancient
Greek Tragedy”
Mixed media
39 × 26,7 cm

CATHERINE
ZARIP**Born**

18 October 1966

Contact

Lasteaia 11–23
Tabasalu
Harku vald
76901 Harjumaa
Estonia
+372 516 3769
kati.zarip@gmail.com
facebook.com/czillustrations

Illustration

„Unenäod”
“Dreams”
Acrylic, collage, pencil
30 × 50 cm





ZANE ZLEMEŠA

Born

17 May 1988

Contact

Daugavgrīvas iela 53–8
1007 Riga
Latvia
+371 2618 6936
zanezlemesa@gmail.com
zanezlemesa.tumblr.com
facebook.com/zane.zlemesa

Illustration

Valdis Grekovs
„Ūleannetu kārbes”
“Naughty Fly”
Digital collage
11,2 × 29,7 cm



ANNA ZVAIGZNE

Born

4 October 1986

Contact

Bīkernieku iela 65
1039 Riga
Latvia
+371 2920 3787
zvaigzne.anna@gmail.com

Illustration

Inga Gaile
“Emili”
Mixed media
15 × 41,5 cm



TALLINNA
ILLUSTRATSIOONI-
TRIENNAAL
OSALEJAD

TALLINN
ILLUSTRATIONS
TRIENNIAL
ARTISTS



GITA ĀBOLA



SVETA ALEKSEJEVA



NIKITA ANDREEV



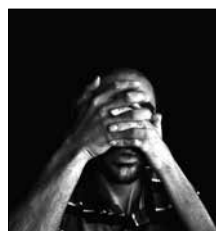
KRISTINA ANDRES



IEVA BABILAITĖ



MADE BALBAT

MOHAMMAD
BARRANGI FASHTAMI

HANNE BARTHOLIN



IGNASI BLANCH



ALJOSCHA BLAU



ALESSIA BRAVO



LILIAN BRØGGER

NADEZDA
BUGOSLAVSKAYA

JUDITH CLAY



LINA DŪDAITĖ



KATRIN EHRLICH



ANNA FORLATI

VERONIKA
GARANINA

VASILY GOLUBEV



STEFANIE HARJES



GOSIA HERBA



MARE HUNT



KADRI ILVES



LINA ITAGAKI



ANA JUAN



ANU KALM



KRISTI KANGILASKI



HANNA KARALEVA



ILJA KARSIKAS



AUŠRA KIUDULAITĖ

ANNA MARGRETHE
KJÆRGAARD

ANITA KREITUSE



KADI KUREMA



GALINA LAVRENKO



KSENIA LAVROVA



BJØRN RUNE LIE



ANNE LINNAMÄGI

REGINA
LUKK-TOOMPERE

SERGEY LYUBAEV



ÜLLE MEISTER



LAURA MERZ



TIIA METS



GERDA MÄRTENS



JULIA NEUHAUS



REETTA NIEMENSIVU



PIRET NIINEPUU-KIIK



VIIVE NOOR



MARIANNA OKLEJAK

BENTE OLESEN
NYSTRÖM

ENNO OOTSING



EMELIE ÖSTERGREN



DARIA PALOTTI



EDE PEEBO



SANNA PELLICCIONI



MARJA-LIISA PLATS



PRIIT PÄRN



PRIIT REA

TIINA MARIAM
REINSALUROBERT
ROMANOWICZ

GLENDA SBURELIN

MARGARITA
SHCHETINSKAIA

KERTU SILLASTE



KAMILA SLOCINSKA



PAVEL TATARNIKAU



JONAS TAUL



KATYA TOLSTAYA



ANNA VAIVARE



MAARJA VANNAS



ANNE VASKO



URMAS VIK



ALISA YUFA



CATHERINE ZARIP



ZANE ZLEMEŠA



ANNA ZVAIGZNE



Eesti Kujundusgraafikute Liit



Eesti Rahvusraamatukogu



Eesti Lastekirjanduse Keskus



Rahvusvahelise Noorsookirjanduse Nõukogu Eesti osakond



Eesti Kultuurkapital



Eesti Kunstnike Liit



Tallinna Kultuuriamet

Hispaania Suursaatkond Tallinnas

Läti Vabariigi Suursaatkond Eesti Vabariigis

Leedu Vabariigi Suursaatkond Eesti Vabariigis

Poola Vabariigi Suursaatkond Tallinnas

Eesti Suursaatkond Moskvas

Eesti Peakonsulaat Peterburis

Eesti Suursaatkond Minskis

Eesti Kujundusgraafikute Liit
Eesti Lastekirjanduse Keskus
2017

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