

Strasbourg, 4 November 2024

NO BOOKS FOR CHILDREN ENFANTILLAGES CHAPTER 2



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1. Exhibition Project

From 22 November 2024 to 2 March 2025, the Tomi Ungerer Museum – International Centre for Illustration, is presenting chapter 2 of the exhibition “No Books for Children” which takes up the chronological thread where the exhibition presented in the Rohan Palace (Galerie Heitz) ends, in other words with Tomi Ungerer and the creation of the Illustration Workshop in Strasbourg in 1972.

François Ruy-Vidal, a major publisher of French children's literature at that time, formulated four main principles for his programme: "There is no art for children, there is art. There is no graphic design for children, there is graphic design. There are no colours for children, there are colours. There is no literature for children, there is literature. Based on these four principles, it could be said that a children's book is a good book when it is a good book for everyone." This founding principle is indicative of a major development in the design and creation of books, an evolution that began in the second half of the 20th century and continues to this day.

This essential issue - "There is no literature for children" - serves as a common thread and title for the exhibition: it is about making illustration an art form in its own right, and using the same criteria of artistic and literary quality for children's literature as for literature in general.

The exhibition takes the work of Tomi Ungerer as its starting point and examines how the boundaries between different literary genres were abolished from the moment when children began to be taken seriously, were confronted with difficult themes and, above all, could construct the meaning of the work for themselves. It thus goes beyond the issue of literature by posing the eminently social and political question of how children's imagination is constructed.

Ungerer's work is driven by a faith in the poetic dimension of literature and image, in other words, a plurality of meaning. His political commitment, his satirical critique of society, his call for essential values such as friendship, courage and respect for difference are not cast in didactic or moralizing terms. Thanks to the autonomy of text and image as a form of artistic expression, adults are able to read into the work other things than children and, in the same way, children do not necessarily see what the voice reads - and dictates - to them.

On the first floor, the exhibition highlights recognized or emerging contemporary illustrators who are interested in the place of the child in poetic, political and playful forms - because there is probably nothing more politically important for the construction of our future than the question of children's imagination. There are therefore adventure books that explore perception, books written with children, books in which the authority relationships between children and adults are reversed, books in which the emotional life of the child can find resonance.

The international and Strasbourg-based illustration artists exhibited include:

Beatrice Alemagna, Pauline Barzilaï, Blexbolex, Serge Bloch, Lisa Blumen, Mathilde Chèvre, Guillaume Chauchat, Kitty Crowther, Dominique Goblet, Marie Mirgaine, Saehan Parc, Matthias Picard, Mathieu Sapin, Leo Timmers

Curator: Anna Sailer, curator of the Tomi Ungerer Museum – International Illustration Centre.

Advisory committee: Britta Benert, Loïc Boyer.

Installations: Cécile Tonizzo.

*This exhibition benefits from the exceptional support of Strasbourg Eurometropolis.
Part of Strasbourg UNESCO World Book Capital 2024*

2. Exhibition Visit

The exhibition is held on all three levels of the museum and thus includes both the area reserved for presenting the collection and the floor for temporary exhibitions.

The context (entrance hall)

The entrance hall shows a historical chronology of the publications and invites visitors to take a look at the books. It aims to show the historical context of the 1960s and 1970s in which Tomi Ungerer began to publish children's books (four of his books form part of the chronology) and whose tradition contemporary authors follow. The chronology was designed by Loïc Boyer, a specialist in children's and youth literature.

Also on display is a large wall drawing designed specifically for the exhibition by the artist Serge Bloch. With a humorous wink, the artist acknowledges Maurice Sendak's monster and Tomi Ungerer's human-eater. Sendak and Ungerer have long been accused of the fact that some of their children's books are unsuitable for children – and not just for them. However, in this exhibition "Not for children" does not mean that the books are unsuitable for children. On the contrary: rather, it means that its meaning cannot be clearly defined, for example on a didactic function, that its content is controversial and that children and adults can interpret it differently. Accordingly, Serge Bloch also invites visitors to grab a pen and fill the insatiable stomach with their ideas and creativity.

Not for children. Tomi Ungerer's achievements (ground floor)

The ground floor is dedicated to the children's books of Tomi Ungerer in chronological order from 1960 to 2011 and invites you to retrace the stylistic and thematic changes in the author's work. The earlier works thus read more strongly as a satirical parable of social conditions, while the later works grapple with subjects such as tolerance, racism, war and violence, sending a more explicit message to younger readers. For the exhibition, literary scholar Dr Britta Benert used four works to illustrate Tomi Ungerer's innovative approach and radicality in relation to his editorial context: "For example, when *The Three Robbers* appeared in the early 1960s, it hit children's literature like a bomb. It is so subversive that it's amazing how it could delight a broad audience (or rather, the adults who buy children's books)." (Britta Benert in the booklet accompanying the exhibition).

Ungerer's original drawings are supplemented in the exhibition by archive material, such as the first draft of *The Three Robbers* (a loan from the private collection) and the manuscript for *Otto. The Autobiography of a Teddy Bear*, which is being exhibited for the first time. The book *No Kiss for Mother* is also shown in dialogue with the comic adaptation by illustrator Matthieu Sapin, who in his homage to this important book of

his childhood transposes the story into a present that oscillates between New York and Strasbourg. The table display cases designed by visual artist Cécile Tonizzo integrate an audio station on the ground floor, where Tomi Ungerer can be heard reading *The Three Robbers* aloud.

Tomi Ungerer. Games and Fairy Tales (basement)

The basement is dedicated to two themes in Ungerer's work, which are essential for understanding his educational orientation: games and fairy tales. The games include several aspects: these are expressed in the extensive collection of historical (with a preference for mechanical) toys that the artist has left to the museum, in his numerous designs for motor skill-based games, instruments and mobiles, in his intensive work with kites and kite flying in the 1970s, and in his architectural design for the Wolfartsweier day care centre in Karlsruhe. From the outside, the building resembles a cat ready to pounce, through which the children can enter via its nose and leave through its tail in the form of a slide. This work expresses the artist's freedom to give an educational institution an unconventional image. It draws attention to the needs of children, who can enter a place that stimulates the imagination (and joy). At the same time, Ungerer's ambivalence is also expressed, because of course the children/mice are also swallowed up by the cat and enter through its throat in a potentially fear-inducing reality, which resembles the human-eaters, robbers and similar characters.

The second part showcases Zeralda's *Ogre*, *The Sorcerer's Apprentice*, based on a poem by Goethe and the two versions of Andersen's fairy tale *Elveda*, *The Little Match Girl* and *Allumette* along with the works of *Fairy Tale Book*, *Songbook* and *Heidi* are drawn in the same style.

The present day (1st floor)

Upstairs, contemporary artists are gathered here, starting with Beatrice Alemagna and Mathilde Chèvre in the first hall. The sequence is structured in terms of content and subject matter and the exhibition space is devoted to all artists, who in most cases are represented by a work.

With her adaptation and contemporary interpretation of *Snow White*, the renowned author Beatrice Alemagna follows Ungerer's tradition of not adapting the colours and themes to children's supposed needs, instead finding a language for the sinister mood of the fairy tale using artistic rigour. Mathilde Chèvre's collaboration with children in *Les aventures de Zoé* [The Adventures of Zoe] already refers to a thematic strand of the exhibition, which is continued with Guillaume Chauchat and Dominique Goblet. In the 1950s, educational reformer Célestin Freinet began to produce small books in screen printing together with pupils. For Freinet, learning the printing technique and publishing books were of major educational concern. It was and remains an unusual practise to include the recipient of literature in the production itself, since children's books are usually written, illustrated, published, sold and purchased by adults. Guillaume Chauchat takes this relationship to the starting point of his *L'histoire des*

petits musiciens [Story of the Little Musicians]. He writes the beginning of a story that takes a dramatic twist and encourages children to continue telling it while illustrating their narration.

Forms of cooperation that create a polyphony are also an important element in the work of the artist Dominique Goblet. Her work *Chronographie* is based on drawings made by the artist and her daughter Nikita over a period of ten years. In the context of the exhibition, *Chronographie* raises the question of what books children would design for their parents and how they perceive them. In her first book *Daddy Balloon*, Saehan Parc also explores the relationship between adults and children and finds a spatial expression for the hierarchical structure of roles in which her protagonists are embedded.

With her presentation of *Maddi dans la Grotte* [In the Cave with Maddi], Pauline Barzilaï invites us to understand the reading of children's books as a form of visual archaeology that does not distinguish between content for children and adults. This emancipatory approach, not to suppose a different imaginary approach per se to children, is also found in Blexbolex's *Les magiciens* [The Magicians]. Here the well-known author and comic artist tells a story about the magic of imagination, with which children invent their own stories.

Following Ungerer's steps, Leo Timmers addresses the ambivalence of identifying with the supposedly evil in his book *Where is the dragon?* in which binary categories such as good and evil lose their moralising effectiveness. Daring to broach difficult topics such as death and loss is another thematic strand in Ungerer's tradition, which we find in the works of world-renowned author Kitty Crowther as well as in the work of the young Strasbourg illustrator Lisa Blumen.

The central motif of perception (in the works of Beatrice Alemagna, *On a Magical Do-Nothing Day*, Leo Timmers, Matthias Picard, Marie Mirgaine, Guillaume Chauchat) is spatially echoed in the form of Cécile Tonizzo's artistic intervention. She has redesigned the existing seating areas and added new ones, which change the viewer's perspective and from which, among other things, Matthias Picard's 3D wall drawing, which was specially created for the exhibition, can be viewed.

3. Educational and Cultural Programming

VISITES

Le temps d'une rencontre

Dimanche 24 novembre à 11h

Durée : 1h / Tarif : entrée du musée

Avec Anna Sailer, conservatrice du musée et commissaire de l'exposition

Visite combinée

Dimanche 1er décembre à 11h

Durée : 2h / Tarif : gratuit

Pour découvrir à la suite les deux expositions « Enfantillages », à la Galerie Heitz, Palais Rohan (rdv à 10h) puis au Musée Tomi Ungerer (rdv à 11h).

Besuch der Ausstellung und der Sammlung

Samstags 7. Dezember, 11. Januar, 8. Februar um 15.00 Uhr

Durée : 1h / Tarif : entrée du musée

Découvrir l'exposition

Dimanches 15 décembre, 5 et 26 janvier, 2 février et 2 mars à 15h

Durée : 1h / Tarif : entrée du musée

Visite en famille et petit atelier

Dimanche 23 février à 15h

Durée : 1h / Tarif : entrée du musée

Découvrir l'exposition à hauteur d'enfant et poursuivre avec un petit atelier d'illustration.

À partir de 5 ans

À tous les étages, collection et exposition

Mercredis 12 et 19 février à 15h

Durée : 1h / Tarif : entrée du musée

ATELIER ENFANTS

Avant-première pour les enfants. Dans les secrets des *Trois Brigands*

Mercredi 20 novembre à 14h30

Durée : 1h

Renseignements et billetterie : www.operanationaldurhin.eu

Au cœur du Musée Tomi Ungerer, le compositeur Didier Puntos et les artistes de l'Opéra Studio font entrer les enfants dans l'univers musical de l'opéra *Les Trois Brigands*, inspiré par quelques-uns des plus fameux albums de l'artiste alsacien.

De 6 à 12 ans.

ATELIER FAMILLES

Costume-toi en 3B

Dimanche 1er décembre à 15h

Durée : 1h30 / Tarif : gratuit pour les enfants, entrée du musée pour les parents accompagnateurs

Que seraient *Les Trois Brigands* sans leurs chapeaux et leurs longs manteaux ? Le musée propose aux jeunes curieuses et curieux un atelier autour des maquettes de costumes de l'Opéra réalisées à partir des dessins originaux de Violaine Thel et des illustrations de Tomi Ungerer. Aux petites mains des enfants d'assembler leur costume de brigand-e avec Claire Barberot, couturière.

De 5 à 9 ans, nombre de places limité à 10 enfants.

SPECTACLES ET +

Dans les coulisses de *Flix*

Samedi 23 novembre à 15h

Durée : 1h / Tarif : entrée du musée

La série animée *Flix* développe l'enfance du fameux chien de Tomi Ungerer. Après une projection, Aria Ungerer, la fille de l'artiste et productrice de la série raconte la genèse de ce projet et le challenge de produire un dessin animé fidèle aux dessins originaux.

Oiapok joue *Allumette* de Tomi Ungerer

Dimanche 8 décembre à 11h et 15h

À l'Auditorium des Musées

Durée : 50 min. / Tarif : gratuit

Allumette était vêtue de haillons, elle n'avait ni parents ni maison... Après son premier spectacle « *Oiapok joue le Nuage Bleu* de Tomi Ungerer », le groupe Oiapok nous propose une véritable odyssée musicale qui nous mène sur les traces de Salimata et de sa maman traversant la France de l'Italie à la Manche. Le conte de Tomi Ungerer est ainsi le point d'orgue d'un ciné concert dont les compositions empruntent autant à Joe Hisaishi (compositeur pour H. Miyazaki) qu'à Ennio Morricone. Trombones et trompettes se font cors des Alpes, vibraphone et harpe dépeignent la grandeur des paysages que nos deux héroïnes sont amenées à traverser avant de retrouver l'austérité des villes. Une fable musicale illuminée par l'illustratrice Amandine Meyer. Une production Original Music.

À partir de 8 ans

Lire à haute voix

Dimanches 12 janvier et 9 février à 15h

Dimanche 2 mars à 10h30

Durée : 30 min. / Tarif : entrée du musée

Au musée, les images se regardent mais elles prennent aussi la parole. L'association *Regards d'enfants* vous propose un moment convivial, intergénérationnel autour de la

lecture avec une sélection d'albums jeunesse de Tomi Ungerer, qui était le parrain de l'association.

Sur les pas de *Jean de la Lune*

Dimanche 19 janvier à 15h

Durée : 25 min./ Tarif : entrée du musée

Jean de la Lune vit pelotonné sur la Lune. Il contemple la terre et aimerait bien y faire un petit tour. Ça tombe bien, une comète passe par là, il l'attrape et s'envole. Seulement, les terriens ne l'acceptent pas vraiment ; il est pourchassé et emprisonné même ! Que va-t-il devenir ? Voici un conte magique en chanson à la découverte de l'inconnu et de l'imaginaire.

Conté et interprété par Françoise Ferhati et Bariş Ayhan à la musique. Direction d'acteurs : Catherine Bodinier. Une production de la Compagnie Théât'Reis et Musique pour la Paix.

À partir de 3 ans

Les tout-tout petits au musée

Dimanche 9 février à 10h

Durée : 30 min. / Tarif : entrée du musée

Visite musicale du Duo Plume avec Mélanie Rougeux et Agnès Duret à la voix, la harpe et autres surprises !

Nombre de places limité à 20, pour les familles.

De 0 à 4 ans

TABLE RONDE

De quoi rêvons-nous ? Une après-midi sur la littérature de jeunesse du futur

Dimanche 26 janvier à 16h

Durée : 1h30 / Tarif : gratuit

Une après-midi avec Elodie Bubendorff (librairie La Bouquinette), Marie-Luce Schaller (HEAR), Sarah Ghelam (Éditions On ne compte pas pour du beurre) pour parler des enjeux du dessin, de la production et de la vente des livres de jeunesse.

PING, PONG, PING...

Samedi 1^{er} mars à 16h

Durée : 1h / Tarif : entrée du musée

Guillaume Chauchat est dessinateur et Manuel Zenner est graphiste.

Depuis 2018, ils ont collaboré sur six livres. Albums illustrés, bande dessinée, livre d'artiste, auto-édité ou aux catalogues des éditions Biscoto, La Partie ou 2024, leurs échanges varient et évoluent en fonction des projets. Ces dernières années, ils co-signent deux livres : *La Flaque d'eau Bleue* et *l'histoire des petits musiciens*.

Cet échange sera l'occasion de découvrir comment la collaboration entre les deux artistes se nourrit aussi bien de leurs pratiques respectives que des terrains de rencontres.

CONFÉRENCE

Tomi Ungerer, une politique détonante de l'album

Jeudi 6 février à 18h

Durée : 1h / Tarif : gratuit

Rencontre avec Christian Bruel, concepteur et longtemps éditeur d'albums, spécialiste de ce champ culturel. Il a publié en 2022 *L'aventure politique du livre jeunesse* (La Fabrique éditions) et brosse le portrait d'une production contemporaine pour partie durablement influencée par l'œuvre et la personnalité de Tomi Ungerer.

4. Echo of an exhibition: Child's Play. Alsace and the origins of children's illustration (19th – 20th centuries)

As part of UNESCO's proclamation of Strasbourg as World Book Capital, the Cabinet des Estampes et des Dessins and the Crédit Mutuel Alsatic Library are providing a unique insight into the development of children's book illustration in Alsace from the early 19th century to the mid-20th century.

Whilst Alsace has played an important role in the history of the book, it is also the only region in France to have coined a term designating a form of publication linked to its culture and history: *Alsatic*. Both a noun and an adjective, it more precisely describes a literary or scientific document with a strong link to Alsace through its content or the actors involved in the book chain.

This study focuses more specifically on the publishing context and the actors in the book chain in the field of children's literature, the *enfantina*. This is a type of publishing that developed both in Alsace and elsewhere in France, particularly in Paris. Actors of Alsatian origin, or with a strong link with Alsace, have been identified. These protagonists include printer-lithographers, publishers, illustrators, and engravers.

This project is therefore located at the confluence of children's illustration and the *Alsatic*.

The temporal framework of the exhibition lends pride of place to the heritage dimension of this type of publishing. The period thus ranges from the 19th century to the early 20th century. The intensification of the use of images in publications after 1800 marks the opening of this field of study. We have placed the chronological limit of our exploration at the time of the emergence of a new generation of illustrators thanks to the creation of the illustration workshop at the École des arts décoratifs (now HEAR) in Strasbourg by Claude Lapointe in 1972.

Curators: Florian Siffer, Curator of the Cabinet des Estampes et des Dessins, Christine Esch, Director of the Crédit Mutuel Alsatic Library

In addition, "No Books for Children. *Enfantillages* chapter 2" is being presented at the Tomi Ungerer Museum - International Centre for Illustration, from 22 November 2024 to 2 March 2025.

*This exhibition has been produced in partnership with the Crédit Mutuel Alsatic Library and benefits from the exceptional support of Strasbourg Eurometropolis.
Part of Strasbourg UNESCO World Book Capital 2024*

5. Partners

This exhibition has been produced with the exceptional support of Strasbourg Eurometropole



Within the framework of Strasbourg World Book Capital UNESCO 2024



Strasbourg, UNESCO World Book Capital 2024

The “UNESCO World Book Capital” label is awarded each year to a city which is committed to promoting books and reading in all its forms and for all ages, to fight against illiteracy and inequalities in a radically changing world.

On July 20, 2022, UNESCO designated Strasbourg as World Book Capital 2024, succeeding Accra (Ghana). It thus becomes the first French city to be awarded this label, created in 2001, and will remain the only one for at least ten years.

In accordance with UNESCO's commitment in the face of climate change, social inequalities and faltering democratic values, Strasbourg is upolding between the city's residents' and stakeholders' exchanges with writers, intellectuals and artists on the issues of social and ecological transition. Through this approach, Strasbourg has set out to reaffirm the place of the book and of reading as vectors of knowledge – knowledge of oneself and of others, knowledge of world construction.

“As they explained when awarding the label, UNESCO and the World Book Capital Advisory Committee were impressed by Strasbourg's emphasis on books as a response to the challenges of social cohesion and climate change. The city emphasises the role of books in sharing environmental concerns and scientific awareness, while prioritizing young people as agents of change.

Strasbourg has also been praised for its literary heritage and its projects designed to hybridize literature with other artistic disciplines such as musical composition, playwriting and illustration. Furthermore, the city has solid experience in organizing large-scale, outward-looking events.”

6. Visitor Information

Musée Tomi Ungerer

2, avenue de la Marseillaise, Strasbourg

Opening times: weekdays from 10 am to 1 pm and from 2 pm to 6 pm. Saturdays and Sundays from 10 am to 6 pm. Closed on Mondays

tel. +33 (0)3 68 98 50 00

Group Visits: information at

www.musees.strasbourg.eu/groupes-tarifs-reservations

Tickets: €7,5 (reduced: €3,5)

On the occasion of the exhibitions 'Child's Play. Alsace and the origins of children's illustration (19th - 20th centuries)' and No Books for Children. *Enfantillages* chapter 2', a group ticket (valid on the day of purchase) is on sale for €10 (reduced €5).

Free entry:

- under 18s
- Culture card
- Atout Voir card
- Museums Pass Musées card
- Éduc'Pass card
- disabled visitors
- students of art history, archeology and architecture
- job seekers
- welfare recipients
- Eurometropole staff with badges.

Free entry for all: 1st Sunday of each month.

1 day pass: 16 €, reductions: 8 € (access to all Strasbourg Museums and their temporary exhibitions)

3 day pass: 20 €, reductions: 12 € (access to all Strasbourg Museums and their temporary exhibitions)

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