


Modern Trends of Feminine Graphic Representation in Illustration Art

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Diplomová práce
2012

 Univerzita Tomáše Bati ve Zlíně
Fakulta multimediálních komunikací

Univerzita Tomáše Bati ve Zlíně
Fakulta multimediálních komunikací
Ústav reklamní fotografie a grafiky
akademický rok: 2011/2012

ZADÁNÍ DIPLOMOVÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Nataliia PLETENOVA**
Osobní číslo: **K09298**
Studijní program: **N 8206 Výtvarná umění**
Studijní obor: **Multimedia a design – Grafický design**

Téma práce: **Současné trendy grafického zobrazení ženského obrazu v umění ilustrování**

Zásady pro vypracování:

Rozsah teoretické práce minimálně 40 – 45 stran + přílohy, odevzdat v elektronické podobě (dle předepsané celouniverzitní šablony viz směrnice rektora č. 15/2010) ve formátu PDF na 1 ks CD (DVD) nosiče, dále odevzdat 2 kusy výtisků elektronické podoby práce a 1 výtisk graficky zpracované práce, která má volnější grafickou podobu.

1. Teoretická část:

Současné trendy grafického zobrazení ženského obrazu v umění ilustrování

2. Praktická část:

Autorský projekt knihy s výraznou dominancí ilustrace

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Seznam odborné literatury:

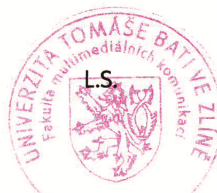
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Vedoucí teoretické části: **Mgr. Silvie Stanická, Ph.D.**
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Vedoucí praktické části: **M. A. Lenka Baroňová**
Ústav reklamní fotografie a grafiky
Datum zadání diplomové práce: **15. února 2012**
Termín odevzdání diplomové práce: **18. května 2012**

Ve Zlíně dne 1. března 2012


doc. MgA. Jana Janíková, ArtD.
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Ve Zlíně15. 3. 2012.....

BcA. Nataliia Pleteňová



.....
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ABSTRAKT

Abstrakt česky

Předmětem diplomové práce je genderový podtext současného umění ilustrování. Práce rozebírá příklady děl umělců, kteří se zabývají zobrazováním ženských obrazů ve své tvůrčí činnosti.

Diplomové práce obsahuje:

- analýzu historických podmínek rozvoje ženského obrazu ve vizuální kultuře;
- vysvětlení pasivního charakteru ženy v umění;
- současný stav problematiky grafického zobrazování nahého ženského těla, který je nevyřešenou otázkou uměleckého a zároveň etického a morálního charakteru;
- analýzu tvůrčí činnosti vybraných umělců a ukázky jejich děl;
- analýzy genderového kontextu vybraných děl;
- popsání pojmu alter-ego a analýza jeho vlivu na zobrazování ženy v tvůrčí činnosti umělkyně;
- rozbor jednotlivých vzorů ženských obrazů, které jsou populární v grafickém znázornění ženy: femme fatale a ingenue;
- náčrt problematiky zobrazení ženy v umění ilustrace jako druhu komodity na mediálním trhu.

Práce se zaměřuje na současné trendy grafického zobrazení ženského obrazu v umění ilustrování. V současnosti pojem ilustrace má široké spektrum významů slov. Ilustrování ve svém základním významu je chápáno jako grafický doprovod textové informace, jak písemné, tak ústní. V tomto kontextu k ilustraci patří nejenom „klasická“ knižní ilustrace a ilustrace v časopisech, ale i kresby, malby a fotografie sdělující grafickým způsobem určitou subjektivně relativní větu, anebo které mohou vizuálně doplňovat určitou textovou informaci. V takovém smyslu k prvním ilustracím patří například prehistorické výkresy na stěnách jeskyň vyjadřující vztah autora s okolním světem a ilustrující zážitky a krátké příběhy ze života autora malby. V dnešní době ilustrace obsahuje různé žánry a propojují se s různými uměleckými formami.

Umělecká díla s evidentně ženskou tematikou často spojují pojmy *female art* a označují je jako feministické umění. Kritika a posuzování děl současného umění ilustrování se řídí

genderovými stereotypy 20. století. Tvůrčí činnost ilustrátorek Amy Sol a Adolie Day je označována jako typické ženské umění, stejně jako ilustrace Linna Olofsdottera, autora zvláštních ilustrací s ženskými motivy. Žena a ženská tematika se často objevuje v uměleckých dílech jako centrální motiv. Žena je tradičním subjektem inspirace pro umělce. Zobrazení ženy má dlouhou historii a tradici již ze starověku. Využití krásy ženského těla ale neznamenal rovnost práv různých genderů v uměleckém životě, jelikož ženská role v umění byla zatím převážně pasivní až do 20. století, kdy se začaly dít změny v sociálním, politickém i uměleckém životě. Pochopení koncepce ženy a ženského obrazu ve vizuální kultuře patří k metodám současné genderové analýzy. Současné umění zasahuje do vnitřního světa ženy, do její emocí, zážitků a myšlenek.

Vzhledem k tomu, že umění ilustrování se dělí do hodně žánrů, tato diplomová práce zkoumá tendence zobrazování ženského obrazu hlavně v ilustraci dětské literatury, komiksové ilustraci a ilustraci jako takové, které nepatří k určitému žánru.

Kapitola o ženském obrazu v dětské literatuře zkoumá koncepcce genderu v dětské ilustraci. Základní stereotypy rozdílů mezi pohlavími jsou poskytovány prostřednictvím dětské literatury. Dětská ilustrace vždy odehrála důležitou roli ve vzdělávání dítěte o společenských a genderových vzájemných vlivech. Dětská ilustrace rovněž zavádí dítě do společenského života a poskytuje pevné znalosti o sexuální identitě i genderovém rozdílu ve vzhledu a chování. Ilustrace je odrazem reálného stavu sociálního života společnosti. Nerovnosti mezi pohlavím začíná od knih pro děti, kde mužské postavy jsou nepochybně dominantní. Podle výzkumu Carole Brugeilles, méně než polovina obalů zahrnuje alespoň jednu ženskou postavu. Muži a chlapci jsou obvykle reprezentováni na obalech knih pro děti. Holčičky jsou uvedeny v méně než polovině dětských příběhů. Tyto indicie potvrzují druhotný charakter role ženských postav v dětské ilustraci.

Další kapitola rozebírá grafické zobrazení ženského obrazu v dílech ukrajinské umělkyně a dětské ilustrátorky Jevgenii Gapčinské. Ženské postavy jsou z její ilustrace zobrazeny jako ingenue-postavy, žijící ve svém vlastním básnickém světě plném citlivosti, snů a nostalgie. K převažujícímu rozsahu barev patří pastelové odstíny růžové, modré a zelené, což zdůrazňuje pocit sladkého světa dětství v ilustracích Jevgenie Gapčinské. Hlavní myšlenka poslední vydané knihy Jevgenie Gapčinské ‚Tříletá Mona‘ je idea jednoduchého šťastného ženského bytí. Jediná a centrální ženská postava knihy je idealizované zosobnění ženské upřímnosti a spontánnosti. Mona je zobrazená jako nevinná a naprosto přirozená dívka ve svém romantickém prostředí. Ženské obrazy Gapčinské jsou

nadšeným projevem života. Nedokonalé ženské postavy z ilustrace Jevgenie Gapčinské jsou často zobrazené s výslovnou ukázkou narcismu. Přístup ilustrace poukazuje na porušení pravidel tělesných proporcí a perspektivy, čímž chce dosáhnout naivního obrazu a úmyslného předstírání nedostatku zkušeností a znalostí lidské anatomie a proporcí. V dětské ilustraci Jevgenie Gapčinské je použitý humoristický přístup zobrazení ženské postavy, jehož cílem je zdůraznění dětské povahy její postavy. Základní hodnoty v ilustracích Gapčinské jsou spojené se zábavou a potěšením. Hédonistické filosofie Democritusa je zřejmě odrazem uměleckých děl Jevgenie, kde hlavním cílem života je spokojená a radostná bytost. Ilustrátorka zdůrazňuje, že přirozeným stavem ženy je být naivní, romantickou, slabou, dětskou a zároveň ženskou.

V knize „Liza a její sny“ Jevgenia Gapčinská apeluje na ženské ideály minulosti prostřednictvím kulturního mediálního transferu, ale zároveň reprezentuje svým vlastním způsobem, kombinuje přístupy humoristického a romantického zobrazení. Grafické zobrazení obrazu Venuše je rozebírána jako interpretace a kulturní transfer původního díla „Zrození Venuše“ Botticelli v ilustraci knihy „Liza a její sny“ Jevgenii Gapčinské.

Následující kapitola se zaměřuje na grafické zobrazení ženských postav v tvůrčí činnosti komiksových ilustrátorů. Grafické zobrazení ženského obrazu vždy hrálo důležitou roli v komiksech a jejich popularitě. Klasická komiksová ilustrace je určena masě lidí, což nejlépe charakterizuje hnutí zobrazení ženy v masové vizuální kultuře. Expresivnost a drsnost zobrazení ženských hrdinek od objevu prvních moderních grafických příběhů v západní kultuře bylo směrodatným v dalším vývoji ženského obrazu a jeho nejrůznějších interpretacích. Ženské protagonistky jsou obvykle velmi sexuální, mají ideální těla a působivé tvary. V neposlední řadě je rozebírána historie vývoje grafického zobrazení ženského obrazu západních umělců od prvního známého komiksového ženského obrazu Fantoma, který vznikl v roce 1940. Ženský obraz v komiksech se často objevoval jako příliš otevřený, provokativní a vyzývavý. Zatím od roku 1948 Asociace Vydavatelů Komiksů určila hranice zobrazení žen v komiksech tak, že žena nesměla být zobrazená sprostě nebo nadměru odkrytá. Tento předpis stanovil a vymezil směr vývoje grafického zobrazení ženského obrazu. Podobná situace probíhá dnes v Japonsku, kde vláda navrhla zákaz nadměrných sexuálních scén v grafických příbězích manga. Na protiklad ustanoveným předpisům ženské obrazy v „Sin City“ Franka Millera zobrazuje ženu jako mravně zkaženou. Estetika nemorálnosti tady nachází svůj explicitní projev. Podobný motiv zvrhlosti se objevuje v zobrazení hlavních osob „Ztracených dívek“ Melindy

Gebbieové a Alana Moora. Sexuálně upřímný kontext zobrazení žen v grafické novele zdůrazňuje slova Melindy Gebbieové o tom, že pornografie je mylně nedocenená ve sféře umění.

Práce dále analyzuje metodu zobrazení ženského obrazu Wonder Woman v jeho moderní interpretaci z plakátu Michaela Myersa, který vyjadřuje esence emancipované ženy, její neohroženost, smělost a nezávislost, což je podstatným rysem současného ženského obrazu v komiksu. Stejně rysy mají obrazy vytvořeny německou ilustrátorkou komiksů Jelenou Kevic Djurdjevic. V diplomové práci se nacházejí její obrazy – Vampirella, Natasha Romanova, obrazy z ‚Marvel Divas‘: Firestar, Black Cat, Hellcat a Photon. Její osobní digitální malby jsou součástí analýzy, jejichž centrálními obrazy jsou mladé i staré ženy, zobrazeny v duchu estetiky ošklivého na rozdíl od její komiksových obrazů. Ženské obrazy jsou zobrazeny jako strašné a neproporční groteskní futuristické postavy podobné mimozemšťanům nebo mutantům. Její dílo ‚Infanta Margarita De Snails‘ Jeleny Kevic Djurdjevic je také součástí této práce.

Tato diplomová práce zkoumá ne jenom ilustrace jako doprovod k textové informaci. Současné umění ilustrování zahrnuje díla, jejichž hlavním cílem je vizualizace subjektu a v takovém případě forma uměleckého díla už je nedůležitou. Práce pojednává o ilustraci, která nepatří k žádnému tradičnímu žánru ilustrace. V této kapitole se objevuje pojem alter ego a jeho vliv na zobrazování ženského obrazu ve tvůrčí činnosti ilustrátorů. Charakter zobrazování ženského obrazu v uměleckých dílech těsně propojený z vnitřním světem zážitků autora a jeho vztahem k objektu zobrazování. Trvalé zobrazení speciálního obrazu s charakteristickými rysy v kresbě může být spojené z pojmem alter ego. V případě ilustrace produkované představitosti se jedná o vlastního zobrazení. Více či méně obraz alter-ego jsou podobné do autora, protože jsou výsledkem fantazie ilustrátora a jeho tvořivosti. Autor vyjadřuje v ilustracích vidění jeho místa v životě, jeho vztah k okolí a sobě samému. Role alter ego v ilustračním umění je velmi důležitá. Vymyšlený obraz má svou povahu, řeč, myšlenky a vlastnosti, neúmyslně znázorňující rysy autora ilustrace. Obraz alter ego je psychologickou podobiznou jeho autora ukázáno na příkladě postavy La Princesita v mnoha ilustracích Marii Carrasco. Kapitola se také věnuje tvůrčí činnosti jednotlivých ilustrátorů, jejichž díla jsou zaměřena na vnitřní svět ženy, její emoce a myšlenky, a taky obsahuje obrazy alter ego: Nicoletta Ceccoli a Sylvia Ji.

Umělkyně, rozebíraná v diplomové práci, je americká ilustrátorka Audrey Kawasaki, známá svými výrazným erotickým zobrazením mladých dospívajících žen. Technický styl

Audrey je ovlivněn manga komiksy a secesním uměním. Dílo Audrey Kawasaki obsahuje rozpor autorova nitra. Její ženské postavy jsou nevinné a erotické najednou. Příklady grafického zobrazení ženského obrazu jsou vypůjčeny z děl ‚Two Sisters‘, ‚After the fire‘, ‚After it is done‘.

V další kapitole je analyzována problematika zobrazení ženy v umění ilustrace jako druhu komodity na mediálním trhu. Tento druh komodity obsahuje estetické ideje realizované vizuálními prostředky. Ženské postavy byly vždy předmětem obdivu, nadšení a vizuálního zalíbení. Žena a krása její obnaženého těla od antiky byla zdrojem inspirace pro umělce. Zároveň v současné době existuje spousta předsudků ohledně zobrazení ženy v médiích. Nevyřešenou problematikou je nahota objektu pokušení spotřebitele médií, a taky otázka hranic zobrazení ženy ve scénách erotického nebo pornografického charakteru. Jinou otázkou grafického zobrazení ženského obrazu v médiích je problematika výskytu určitých kritérií krásy a přitažlivosti, což je stanoveno tradicemi vizuální kultury a fashion industrie zejména. Dosud zobrazené ženské obrazy v tvůrčí činnosti ilustrátora je výsledkem interakce aktuálních populárních ženských obrazů určité společnosti, období a individuálního vidění ženy v představě umělce, což je širokým námětem v umění a byznysu.

Praktická část je založena na autorském projektu knihy ‚Večer před svátým Janem‘ Nikolaje Vasiljeviče Gogola s výraznou dominancí ilustrace.

Klíčová slova: ženský, grafické zobrazení, žena, ilustrování, tendence, alter ego, komiks, dětská ilustrace, estetika.

ABSTRACT

Abstract in English

The thesis is focused on the modern trends of feminine graphic representation in illustration art. The thesis includes a survey of female characters' representation in children's literature illustrations, in comics illustrations and other illustrations as well. This thesis takes in historical circumstances of female graphic representation, analyzing illustrators' artworks dedicated to female theme and short review of problematic of female depiction as a kind of commodity in media market.

The practical part of the thesis is the book 'Večer před svátým Janem' by Nikolaj Gogol with a dominant role of illustration.

Keywords: feminine, graphic representation, female, illustration, trends, alter ego, comics, children's literature illustration, aesthetics.

ACKNOWLEDGEMENTS

I deeply gratefully thank to my supervisors M. A. Lenka Baroňová and Mgr. Silvie Stanická, Ph. D. for support, consultations and useful advices. I owe special thanks to my family and to my friend for encouragement and support throughout my work on the thesis.

I hereby declare that the print version of my Master's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

Děkuji vedoucím své práce, Mgr. Silvie Turkové, Ph. D., a M. A. Lence Baroňové za odbornou pomoc, dále pak své rodině a přátelům za podporu v období zpracovávání mé diplomové práce.

Prohlašuji, že jsem práci zpracovala samostatně.

Prohlašuji, že odevzdaná verze diplomové práce a verze elektronická nahraná do IS/STAG jsou totožné.

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INTRODUCTION

Image as a visual representation of real facts always played an important role in human expression and impression, through the whole history of humanity since ancient paintings on the rocks. As for nowadays, during the past decades illustration as a form of art has taken the world by storm. Illustrations are being widely used in publications of different media. Advertising cannot exist without graphic visualization anymore. Illustration penetrates to fashion design, interior design, fabrics, toys, clothes, package and industrial design. There are numerous exhibitions and galleries devoted to illustrators' artworks. A huge interest to illustration has captivated the world. It is impossible to imagine modern world nowadays without such kinds of communication and distribution as internet environment connecting people from all over the world, so that illustrators and audience have huge possibilities for cross-cultural communication, sharing high-quality artworks and spreading ideas between millions of people. So, the tendencies in arts appeal to the world-wide community and the art of illustration is growing up showing new talents to the world.

The topic of the thesis is 'Modern Trends of Feminine Graphic Representation in Illustration Art'. The main reason of such a decision is my keen interest to illustration art as well as its history and modern trends. The gender motive in the thesis' topic adds savour to the subject of research as we are living in so-called 'feministic' society with a double-faced philosophy about the woman's role in social and cultural life. I'd like to mention, that any kind of art is reacting to the up-to-date philosophical trends, so that I would like to show the nature of feminine graphic representation from the artworks of modern illustrators such as Eugenia Gapchinska, Jelena Kevic Djurdjevic, Audrey Kawasaki etc.

This thesis explores the conception of gender in art from different perceptual positions that create a variety of artistic styles, ways and means in postmodern illustration. The goal of the thesis is to research the modern tendencies in graphic representation of female characters in illustration and to acquaint a reader with creative works of the contemporary representatives of illustration art. In order to attain the goals, I am going to complete certain tasks:

- to elucidate the topic of the history of female characters in visual culture and illustration art particularly;
- to cover gender concept in modern visual arts;
- to define modern aesthetical trends of female graphic representation;
- to cover sexual metaphor in illustration;
- to perform and analyze artworks of modern illustrators;
- to stress on the problematic of an illustration as a commodity in media market.

These are the questions which I am going to elucidate in this thesis.

I. THEORETICAL PART

1. CONCEPT OF GENDER IN ART

Gender embraces a wide range of distinctive peculiarities used to distinguish masculine and feminine. An idea of gender includes conceptions concerning biological, sexual, cultural and social aspects. The question of gender became especially relevant since the last century while feministic trends undermined the rules of patriarchal society. The range of women's rights has been expanded, they became stronger in various fields of activity. Female role in cultural and social life increased. Education, career, business and art is not taboo for women any more. But certain gender stereotypes still exist as gender is the fundamental conception in social and cultural distinction of masculine and feminine. The representation of gender concept in the visual arts reflects sexual identification in social life.

1.1. Feministic Art as a Social Phenomena

A woman has been an object of art long time before men shared the role of creator of an artwork with representatives of female world. An emergence of woman as an active participant in cultural life and in visual arts led to an emphasis on gender meaning within an artwork. The term *feminine art* first appeared in the early 1970s in the last century, when there was a certain strain in art discourse concerning questions of gender in art. An idea of this notion have appeared just in that moment when artists started to concern themselves with sexual identity in their artworks, when gender problems became an actual lookout in modern trends of art. The term *feminine art* appeared as a reaction to women's strife to indisputable participation in social and artistic processes. It is important to distinguish two different terms: *female art* and *feministic art*, which are close terms, but different in their key meaning. Female art can belong to feministic art in case if it concerns feministic motifs as an effort to combat social and gender pressure touching women. And actually female artists should be thankful for the female art's origin and development to the preceding generations of feministic artists who occupied themselves with women's liberation movement. In the 1970s of the 20th century, when the second feministic wave augmented in the western cultural world, there were quite unclear borders between political feminism and feminism in art, because artworks often involved political questions relating a woman as an equal citizen as a man is, with equal rights and responsibilities. Since that time few generations changed each other and 40 years later the role of a woman

in society is not absolutely free of conservative prejudices, but the climate in political field has improved greatly not only in Europe and USA, so the feministic art is not that much actual in western world, but it's credit is trodden way for the modern female artists and possibility of free artistic activity at least in western cultural world. A history of female art started from the first feministic artworks, but its theory divided into lots of various trends.

The variety of feministic approaches is possible to be analyzed in a similar manner as approaches of the cultural nationalism can be reviewed. Cultural nationalism defines nation as the main source of the social discrimination. The same role in cultural feminism is occupied by the gender. This orientation is connected with the radical feminism. There is no doubt the art is a social phenomenon. [1] And this is the point why art is so much influenced by the social and gender trends and tendencies in modern society.

1.2. Labels of Female Art

Nowadays female artists and artworks with female themes in spotlight are often constrained with the label of *female art*. At the same time men are supposed not to be able to contribute to female themes. Illustrator Linn Olofsdotter is considered as a queer artist; art by Adolie Day is believed to have female features as her artworks are reflecting internal female world from a woman's perspective; illustrations by Amy Sol pay tribute to the complexities of being a woman. We are carried by the conservative prejudices of the past century when the art needed to be classified with terms and labels. The status of artists in female illustration is still constrained with a certain range of conservative beliefs.

1.3. Nudity and Sex in Visual Culture

One of the questionable subjects of female art today is representation nudity and role of pornography in art. Debates about nudity started in late 1970s as a part of feministic movement of struggle for female rights and were called as 'Feminist Sex Wars'. The key terms of those debates are feminism, sexuality, nudity, violence representation, sexual representation and pornography etc. An example of an artwork concerned with a question of pornography is a richly illustrated graphic novel 'Lost Girls', written by Alan Moore and drawn by Melinda Gebbie. It depicts the sexual adventures of three female characters from different literature sources of the 19th and 20th century. According to the Alan Moore's words, '[It is] a bit strange ... that we seem to be laboring under this very odd idea

that there is something wrong with looking at depictions of people having sex, and there must be something wrong, because you might get aroused.’ [2]

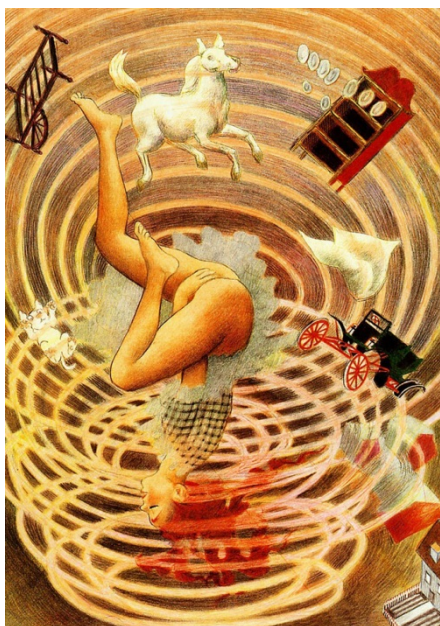


Fig. 1. Illustration from 'Lost Girls', 1992, Melinda Gebbie

A question of pornography in art is still not clear at all. GeometricPorn is a project by Luciano Foglia. Geometric Porn App has been rejected by Apple and Google for excessively objectionable or crude content, although it is really not proved in which way the app's user can be traumatized by abstract shapes not having a concrete existence. The theme of pornography is completely ignored in the world of visual arts. First of all because of interrelation between art and social movements and the questionable point of view that the graphic depiction of people having sex can provoke raping although nobody can approve the direct connection between viewing pornography and an action of sexual violence as it is.



Fig. 2. GeometricPorn project, 2012, Luciano Foglia

In the 1970s and 1980s there started the debates about female homosexuality and bisexual women as well. The most explicit and expressive display of graphic representation of lesbians have appeared and constantly is being provided in *yuri*, Japanese genre of art

which content includes motifs of love, sexual or romantic relations between female characters. Another traditional term for erotic art in Japan is *shunga*. Yuri graphic novels can involve erotic scenes and explicit image of relations between women. Among modern yuri artists there are Katsuji Matsumoto, Osamu Tezuka, Shotaro Ishinomori. An eastern origin of such kind of genre is not a big surprise. Besides, it is not yet strictly imposed ban on female nudity graphic representation in Japan. In opposite, the western visual culture is poor for examples of modern depiction of homosexual motifs not only due to publishing traditions, but first of all due to the philosophy of social internal relations and moral questions relating the sexual minorities. The role of lesbians has changed since the first objections made in 1960s by representatives of lesbian community. The motif of homosexual relations is some kind of taboo in western visual culture in comparison with the eastern tradition of *shunga*.

A lot of sexual issues relating woman have moved ahead since the third quarter of the 20th century. Debates, discussions, conferences, manifestation, love parades, feminist art programs, feministic organizations, workshops and exhibitions devoted to modern tendencies in feministic movement improved the role of woman in social, political and cultural life. After solving the main problem of equality of male and female rights, further development of female art leads to confrontation between anti-pornography feminism and sex-positive feminism that plays an important role in limitation in female graphic representation in media. Confrontation between anti-pornography feminism and sex-positive feminism has divided the feminist movement into more trends and provoked following moral disputes about nudity, eroticism and pornography in visual culture.

1.4. Short Historical Review

A woman in visual arts is a subject, which definitely involves the deepest and the widest pithiness. Women have been depicted differently through time. Female body has been an object of graphic depiction since a human started to draw in a cave.

1.4.1. Cave Drawings

The earliest illustrations of women in primary society are performed by cave paintings from prehistoric times such as paintings on rocks in Central America, Europe, Chinese, Japan, Asia and Africa. As for gender representation in those paintings, the main role usually refers to a man, but women appears much oftener in paintings and rock engravings

made by representatives of matrilineal clans, where woman played an important role in social life. Besides, there are researches telling us that there were cultures with matriarchal orientation in the Early Bronze Era (3300-1200 BCE) in Europe such as the Minoan civilization from the island of Crete and Amazon culture from the islands Limnos and Lesbos where a lot of female figurine and idols have been found. The domination of woman was an important point in social life of Hopi tribes that is reflected in cave paintings which might belong to 80000 BCE.



Fig. 3. Cave petroglyphs of Hopi people in Arizona, the USA

1.4.2. Woman in Ancient People's Mythology

One of the earliest symbols of feminism have been amazons having been depicted as honorable, courageous and brave female warriors by ancient Greek artists.



Fig. 4. Fresco showing three Minoan women, Late Minoan Period

Graphic representation of women was different in various regions of ancient people's settlements. In many cases women are depicted as females with rounded shapes that had a symbolic meaning. Home, health, abundance, seeds and fertile soil were equated with fertility of woman. A cult of woman is associated with agriculture, and Mother goddess was associated with the earth in many mythologies from the Pyrenees to Siberia such as Armenian goddess Anait, Gallic goddess of the moon Cory, Artemis in Greek mythology, Ishtar who was the Assyrian and Babylonian goddess of fertility, love, war and sex, Shakti

in Indian culture, Celtic goddess Dana, goddess Pachamama in beliefs of indigenous people of the Andes and so on. Their images appeared in multiple art forms including brown ware, bas-relief, pottery figurines, stone and bones fretwork, gold and silver goods and ornaments.



Fig. 5. The goddess Isis, painting from the tomb of Seti I in the Valley of the Kings, Egypt, 1360 BC



Fig. 6. The determinative hieroglyphs depicting a man and a woman considered to represent goddess Isis

The Egyptian determinative hieroglyph depicting a woman stands for an image of Isis who is the goddess of motherhood, magic and fertility in Ancient Egyptian religious beliefs. Ancient Egyptian culture is rich for colorful depiction of female goddesses and Pharaoh's wives representation in wall paintings in tombs.

1.4.3. Woman in Illuminated Manuscripts

So, from the early ages, visual art, religion and mythology was closely tied and during the Middle Ages such a connection was growing as the Christian church had a huge power in social and cultural life. As the level of illiteracy was very high, craftsmen used to illustrate religious and non-religious stories in order to let people understand information even without knowledge how to read letters. The Christian church as a powerful educational and mass media center supported those illustrators. Illustrations of religious texts were used as decoration in church interiors as well. In Western Europe they used to put illuminated illustrations into manuscripts first appeared in 400 to 600 AD in Italy and the Eastern Roman Empire. A woman had limited range of rights and wasn't equal with a man. Male spirit has touched religious illustrations too. The way of representation of a medieval woman was associated with modesty and sanctity in the Middle Ages.

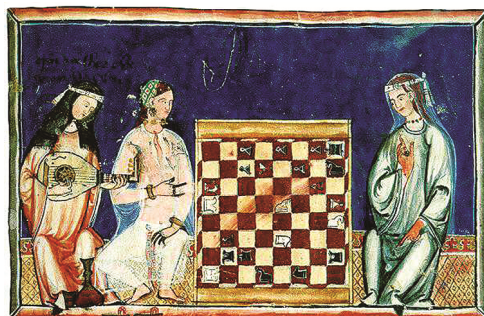


Fig. 7. Illustration from *Libro de Ajedrez, Dados y Tablas*, 1283

Among outstanding craftsmen in painting and printmaking of Middle Ages and Renaissance there are Michael Wolgemut, Hans Pleydenwurff, Albrecht Dürer, Hans Baldung, Hans Holbein the Younger, Lucas Cranach the Elder, Lucas van Leyden, Tiziano Vecelli, Jean Duvet etc. With the introduction and spread of printing, illuminated manuscripts continued to exist quite long time. Radical changes in social relations in Europe also influenced on the attitude to female. Woman's graphic representation changed so that beauty of woman's body was celebrated in numerous artworks.

1.4.4. Female Graphic Representation in Engravings

Appearance of the first book printing machine was a step to globalization of publishing. Book multiplying provided literature accessibility and interest to book illustrations was growing. An iconic figure in reproductive fine-art engraving is Italian artist Marcantonio Raimondi, who systematized this technique that became widespread in Italy and Europe.



Fig. 8. *Two Women with the Signs of Libra and Scorpio*, 1517-1520, Marcantonio Raimondi

The technique of engraving became most popular in the 20th century. Among well-known engravers there are: Jacopo de' Barbari, William Hogarth, Francisco de Goya, Paul Gustave Doré, Vladimir Andreyevich Favorsky.

1.4.5. Female Graphic Representation from the Age of Enlightenment till Modernism

In 17th century Italian baroque isn't that much characteristic in female depiction as artists from northern countries. Although that century was thoroughly imbued with religious spirit of anti-reformism, women often appear in artworks of antique themes with a mythological context. [3]

Naked female body of renaissance type hasn't been ejected from the topic of artworks by strict regulations of the first decades of anti-reformism. But those female characters became more womanlike, impassionate, libidinous and meaningful than renaissance personages. From those times Guido Reni is famous for his numerous depiction of Madonna and female saints with ecstatic look turned to the heaven. This plot of mythical rapture constantly is reflected in theatrical gestures of female saints from other baroque artists' paintings with religious motifs such as 'Immaculate of Soul' by Bartolomé Esteban Murillo, 'Virgin and Child with Angels and Saints' by Felice Torelli, 'Virgin in Prayer' by Sassoferrato etc.



Fig. 9. *Virgin in Prayer*, 1640-50, Sassoferrato

Sense of classic noble form, which was reinforced in French renaissance, was a leading component in French 17th century as well. There is neither excessive expression of passion nor mystical rapture in depiction of female characters on Flemish baroque paintings.

Classical spirit of nobleness, magnificence and elegance is dominant during the period of the Sun King's rule. Female portrait became very popular during the 17th century in France. Among most famous portraitists of those times there are Mignard, De Troy, Riguard. Female characters depicted in their portraits are elegant, well cared-for noble ladies, whose personality may be lost in overflow of lace and brocade, with exaggerated wigs and make-up.

At the same time another type of female characters appears in the art of painters influenced by the northern naturalism. Those country women from Louis Le Nain's paintings, illustrating village life, are neither prettified nor depicted in better way than they actually are.

The age of enlightenment features appreciation of individuality of a person. The nude art of the 18th century involves poetry of physical love, spiritualization of lascivious instincts and aversion to commonness and vulgarity. Female character in Rococo era is still being depicted as an idol, as an axle of social life. During the 18th century woman is being celebrated as never before. Artists are inspired by woman's charm of smile, spark of spirit, desirable look.



Fig. 10. Portrait of Marie Antoinette, 1783, Louise Élisabeth Vigée Le Brun

Rococo portrait is of intimate and psychological meaning. Among artists of that period there are Antoin Watteau, Largiliere, Rigaud, Mignard, Quentin de La Tour, Perronneau, Francois Boucher, Jean-Honore Fragonard, Van Loo etc. An outstanding master of painting the nude art is Francisco Goya y Lucientes. By his manner of depicting a woman, he belongs to the up-coming 19th century with its romanticism and impressionism. His art

isn't affected with ideas of perfect woman's body. His female characters are full of temperament, passionate and even hate. Sometimes women on his portraits are depicted tempting and seductive, sometimes scoffing and derisively.

The 19th century brought idealization of woman in visual arts. One of the famous women's portraitist of that period is Josef Mánes. He painted female portrait in order to find laws of commonness, but not an individual character. In graphic representation of his female personages we can mention a tendency to depict reservedly soft shapes' pliability and fix tender lines of woman's body.

In opposite, Karel Purkyne has another, realistic manner of female depiction. He painted realistic portraits with perfectly rendered details. These portraits represent real female figures from the 19th century. Another realistic painter Jules Breton was inspired by French countryside and in his works we can see female country workers in idyllic vision of country life. As for woman's depiction in illustration, I would like to mention Taras Shevchenko's oil illustrations to his poems, where a female is portrayed through observing her femininity, delicate beauty, ingenuous gesture and charm of countryside.



Fig. 11. Illustration to poem 'Katerina', 1842, T.G. Shevchenko

A great master who painted exotic female beauty was Paul Gauguin. His characters are Tahitian ingenuous girls with dark skin, brunette hair and barbarian features, painted in saturate colors. They are depicted in natural poses in primitive environment of freedom and

nature. Quite characteristic manner of female character's depiction of the beginning of the 20th century is tension to depict a woman, who is not a symbol or an idol, who doesn't want to demonstrate her beauty. Spontaneous, natural and elegant female beauty is commonly appreciated by artists and audience of that period. Among artists who were inspired by woman there are Edgar Degas, Renoir, Jan Preisler, Edouard Manet, Rudolf Kremlička etc. Besides, I would like to mention among them Suzanne Valadon, whose candid paintings of nude women do not embrace any passion. Suzanne Valadon was also working as a model for artists and there is a lot of her portraits painted by Pierre-Auguste Renoir, Henri de Toulouse-Lautrec, Edgar Degas, etc. Most of them tell about young woman with rounded feminine shapes and enigmatic look. In most paintings Suzanne is depicted either naked or wearing outspoken clothes. Her gestures and facial expression say about iconic femininity and silent beauty. But when we look at numerous self-portraits painted by Suzanne Valadon, there is another woman with her clothes on, with thick eyebrows, rather fleshy nose, thick neck and with heavy, straight and absolutely indifferent look in front of her. This fact gives us evidence about contradiction in men's and women's vision of a female.



Fig. 12. Self Portrait, 1918, Suzanne Valadon

Female character of the 20th century has experienced a lot of changes in attitude and manner of graphic representation due to the changes in social and cultural life while women were striving for their rights. Female character has experienced changes in usage of her depiction as well. Starting from Niveau and Coca-Cola advertising posters till

nowadays, female images are being actively used in advertising illustrating and representing certain commodity or service.



Fig. 13. Advertising poster 'Drink Coca-Cola 5¢', 1890s

A wide range of new avant-garde movements of modernism brought new approaches in woman's graphic depiction. Male and female artists were looking for ways and means to break down the bounds of traditional dogmas in art. There appeared new artistic forms and genres of art.



Fig. 14. Sailor and Girl, 1929, Marcel Ronay

At the same time the golden era of fashion illustration began. Among the iconic fashion illustrators of the past there are Paul Iribe, Carl Erickson, Christian Bérard, Cecil Beaton, Rene Gruau, Irwin Crosswait, Lila De Nobili, Kenneth Paul Block, Andy Warhol, Antonio Lopez, Joel Resnicoff. The world of fashion produced a lot of original and

innovative female figures. Fashion industry has greatly influenced on our vision of woman and its graphic representation in visual culture and illustration particularly.



Fig. 15. Cover illustration of Vogue, 1939, Carl Erickson

The technologies of book printing greatly changed during the 20th century, so the reproduction and multiplying opened new horizons for mass media and books publication. From the 1940s graphic novels received wide popularity all over the world and a female figure played an important role in history of comics.

In the context of changes in interrelations between man and woman, woman and society as well, female characters have lost their role of saint or goddess through the years. Nowadays graphic representation of woman tends to reveal female nature, emotions and internal world in general. The comprehension of gender in visual culture pertains to the method of contemporary gender analysis.

2. FEMALE GRAPHIC REPRESENTATION IN DIFFERENT GENRES OF ILLUSTRATION ART

2.1. Female Characters in Children's Literature Illustrations

2.1.1. The Context of Gender in Children's Literature Illustrations

From the concept of 'gender', it is possible to observe the cultural and social difference between feminine and masculine. Sex is the key social classification system and, however, the fundamentals of sexual differentiation and main ideas of social relations between male and female persons are received in early ages. So that the basic stereotypes about gender difference are provided by means of children literature. Illustrations in children books are extremely important while children are only learning how to read. They represent the narrative, they help to imagine male and female heroes and environment, illustrations create a certain mood in a book. Books are given to babies from the early age when they even cannot read. Children's literature illustrations have always played a dominant role in a child's imagination and education about social and gender interrelations as well. Books are one of key elements forming graphic image of the universe in children's mind.

2.1.2. The Role of Children illustrations

Children's literature includes literature intended for children up to 15-16 years and implements upbringing and children's education in artistic manner. Illustration plays a specific role in children's literature, because usually a children's book includes a lot of illustrations and not much text. Among modern children's illustrators there are Jose Antoni Tássies Penella, Einar Turkowski, Ali Reza Goldouzian, Yoko Tanaka, Shirley Barber, Iku Dekune, Vladislav Yerko, Maria Monescillo, Eugenia Gapchinska, Myles Pinkney, Gabriel Pacheco, Gia Chikvaidze, Hyewon Yum etc.

As it was mentioned above, children illustrated books provide entertainment and develop the imagination. A book illustration helps to discover the world, supplying basic notions and values. Children illustration also introduces a child to the social life providing sound knowledge of sexual identity and gender difference in appearance and behavior. The main purpose of images in children's literature is to illustrate the story. Children illustration plays a significant role in children's world and especially in creating graphic interpretation

for different genders in child's mind when a child is looking at the book illustrations provided to the text about heroes and heroines whose characters are baseline in child's universe while he is not experienced yet enough. Pictures from children books substitute imaginary depiction for real life. Thus, children illustration plays a major role in gender conception in child's mind while illustrated book is an important source with fictional graphic images of social and cultural interrelations.



Fig. 16. Illustration to 'The Water of Life', 2011, Iku Dekune

2.1.3. Understanding Gender through a Children's Book Illustration

In the context of publishing globalization an idea of simplification is especially relevant to provide easy sexual identification and basics of gender stereotypes by means of graphic representation of characters. So called the 'books to look at' succeed in their purpose using images easy to be perceived so that a child can apprehend the meaning of the narrative without understanding letters. Such a book is considered to be given and looked at in the early ages, when a child cannot read. Then the child can follow the story by its illustrations. There are no doubts that illustrations of such a book have evidently influential role in forming graphic conception of gender distinction in child's mind. Usually a child tries to associate what he or she looks at in the book with images and particularly characters from real life. Actually, in child's mind there are dim bounds between imagination and real life. While feeling kinship with the characters from the book a child will reflect their manner of behavior and the look according to the illustration in the book. If to parallel the world of children books and the real world, it is evident to mention that

they are alike in establishing social bonds between genders. Men and women have different roles interacting between each other on non-identical base as well as book characters relate in skew way. Social status of female characters is usually minor as well as most women's role in real life. Representation of female characters is especially relevant as mother is the first and the most important person for a little child and bonds between mother and a child are especially strong. So, the central question for the children books is concerned to be the question of difference between sexes, social relations between woman and others, particularly as the main characters in a child's universe are the child and his or her mother.

2.1.4. Gender Statistics in Illustrating Children Books

As for the gender participation in illustrating children books, according to the research made by the team of Carole Brugeilles, overall, nearly one half (46.5%) of the books for children from 0 to 3 years old were written and illustrated by women, 32.6% by men and 15.5% by mixed teams. [4] So, women can be considered to be major authors of narratives for children. But, according to statistics data, the main characters of children narratives are often male heroes depicted in cover illustrations as well. The cover and its appeal is considered to be the determinative factor in choosing a book. Graphic design of cover makes a crucial impression during the first contact of a reader with an illustrated book. From the first look a reader observes main characters, the essence of the narrative and general style of the book. But as for gender context, the cover illustration has an expressive male orientation. Most of covers depict male characters. According to the research made by Carole Brugeilles, less than half of the covers (48.9%) show at least one female figure. So, men, boys and other male personages are usually represented on the covers of children books.

	Male	Female	Mixed	Unidentified	Total
One character	35.2	13.0	–	5.8	54.0
Two characters	4.1	0.5	4.1	4.5	13.2
A group or family	3.8	0.9	4.5	0.3	9.5
No character mentioned	–	–	–	–	23.3
					100.0

Fig. 17 Distribution of books according to the sex of the characters in the title (in %) [4]

It is an interesting fact that affirms an evidence of secondary role of female characters. Gender inequality starts from children books, where male characters are undoubtedly dominant. Characters in the title are seldom female. At the same time more than one third

of the books have a title allusion of a single male character. Male dominance exists not only in cover illustration and book titles but also throughout children books. Little girls are mentioned in less than half of children narratives. But as for adult female characters, they appear in less than three quarters children's literature. [4]

2.1.5. Modern Trends in Children's Literature Illustration

Children literature is extremely variable nowadays. There is a wide choice of different styles in modern illustration. Some artists advert to realistic manner of painting illustrations, some of them advert to traditional kinds of imprints, other try new techniques or combine them with classical methods of illustration. For example, a well-known Ukrainian children illustrator Vladislav Yerko is famous for his outwardly beautiful illustrations to fairytale books, his style of painting can belong to fantastic realism as he has a highly detailed realistic manner of image, but at the same time he is depicting fairy tale world with a special imaginative vision approach. His style has been influenced by such artists as Max Ernst, M.C. Escher and Albin Brunovsky.



Fig. 18. Illustration to Tales from the Foggy Albion by Vladislav Erko, 2004

Another modern illustrator is a young American freelance illustrator Hyewon Yum. She has a special technique which appeals back to the early 20th century's trends. Her intentionally static illustrating approach reminds those styles which were in vogue long time ago. In her illustrations she uses spots of colors to depict certain objects or characters as it could be drawn by a child. Hyewon Yum puts initially dark colors in order to bring out shadowed places, light colors have been used to illuminate a shape. Her childlike style includes an absent-minded overlapping contours and using uncommon color combinations.

In the pictorial book 'Last Night' she combines the old-traditional linocut technique and modern approach of intuitive putting color spots and lines onto grainy texture.

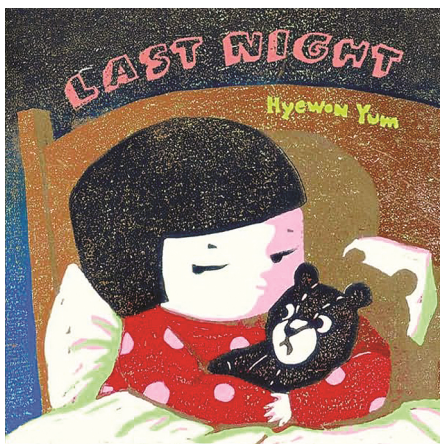


Fig. 19. Cover illustration of *Last Night*, 2009, Hyewon Yum

The book is telling about a feeling of what it means to be one, to stay alone and what mother means in child's universe. Hyewon Yum is depicting the main heroine of the narrative as an ordinary girl dressed in formless red dress in dots and short black haircut. As for female graphic representation in Hyewon Yum's illustrations, the differentiation between adult ladies and little girls is completely illegible due to the way of depicting young ladies with childlike features. In some personal works age definition is quite difficult. It seems that the author is implying that fact, that woman is always a little girl even while solving adult problems. She can be weak, she can be capricious and crinkle her nose in disgust. This childlike egoistic behavior is a part of female characters of Hyewon Yum's illustrations.

Another approach in representation female characters is performed by Gabriel Pacheco, a Mexican published children illustrator. Gabriel Pacheco is a subtle master of vague characters in strange world of grotesque shapes and dreamlike landscapes. His paintings are mostly colored in earth tones and have fuzzy textures. The empty space in Pacheco's illustrations plays special role in viewer's perception: his eye is led through and beyond the room, playing with exaggerated shapes in contrasts of lights and shadows. His works have special atmosphere of misty inscrutability and female characters are depicted in expressive surrealist manner as sensible and enigmatic creature with their occult aura. About his work, he writes: 'I like to play with the idea of the possible... I believe there is more imaginary world than that which can be contemplated and drawn, and in the possibilities of

the imagination, children are more creative than one can [ever] be' (from email interview with Evelyn Arizpe).



Fig. 20. Helga, Gabriel Pacheco

Like in order to emphasize the mysterious nature of female character he avoids to portray outlines of the lady's figure in his painting 'Helga' so that on picture we can see only few shadows of possible dress, tied hands with a paper ribbon and poetically sad look. Gabriel Pacheco's illustrations offer the reader a special experience to get acquainted with his world of harmonious compounds of events, personages and scenes. In some meaning his illustrations remind collage full of illustrating poetry. The graphic vision of Pacheco's female characters is especially touching through his approach which includes echo of surrealism.

2.1.6. Illustrator Eugenia Gapchinska

In this thesis I would like to acquaint readers with modern Ukrainian children illustrator Eugenia Gapchinska and her works. Eugenia Gapchinska is a popular Ukrainian illustrator and painter. Eugenia graduated from Kharkov State Institute of Fine and Industrial Arts, specialization of painting. Since 2000 she lives and works in Kiev and in 2003 she created well-known Ukrainian brand Gapchinska. Eugenia is the owner of Gallery of Happiness in Kiev, Moscow, Dnepropetrovsk and Odessa. In general, over 50 exhibitions of her artworks were held both in Ukraine and abroad. The artist collaborated with the magazines Vogue and Harper's Bazar, publishing house A-Ba-Ba-Ga-La-Ma-Ha, Rozumna dytyna and Folio as an illustrator. Eugenia Gapchinska is the author and the illustrator of

children's books 'Three-year old Mona', 'Domestic Angel Gosha', 'Wacky hats', 'Yoga for Angels'. Eugenia defines herself as a frenetic workaholic. She was awarded with first prize of the Lviv Publishers Forum in 2005 for the book 'Lisa and her dreams'.



Fig. 21. Illustration from 'Alice in Wonderland', 2006, Eugenia Gapchinska

Beautiful dreamy female characters, touching little girls, funny flaunting princesses are main heroines of Eugenia Gapchinska's illustrations full of delicate sense of humor. Female characters in her illustrations are portrayed with a special sensuality. Her artworks are full of primordial, infantile positive aura, which is guaranteed to cheer anyone, even the most sullen skeptic. Gapchinska's personages are usually depicted as little funny angels. They overeat chocolate and sweet, like sausages and pose in beautiful dresses. Predominant range of colors include pastel shades of pink, blue and green adding sensibility to the sweet world of childhood in Eugenia Gapchinska's illustrations. In painting she follows old traditions depicting her heroines with oils on canvas and using old-times motifs and romantic paintings for inspiration. Heroines from her illustrations live in their own dreamy world full of sensibility, reverie and nostalgia.

In Eugenia's book 'Three-year old Mona' we meet a little girl telling in a childish manner narrative about her everyday life full of touching and happy moments. The main idea of the book forms a conception of simply happy feminine being.



Fig. 22. Illustration from 'Yoga for Angels', 2011, Eugenia Gapchinska

Every single illustration in the book 'Three-year old Mona' has an inscription telling what the girl is thinking about at that moment: 'When I will grow up I will be a beauty. That's why I like to color my nails with red nail polish. Then I am in a good mood and my fingers are so funny as they had red beads on the endings. I will definitely become a beauty'. Such phrases with quite trite notion of being are provided with naive paintings of the same girl in different situations such as playing with a cat, coloring nails, spreading milk on the table and slicing cucumber. The girl is depicted quite plump with golden thin hair and little eyes on her large round face. It seems that she was painted by her own pudgy hand and here, in the book, we can see her own notion of how she looks like and she behaves deliberately posing like an ingenuous girl. In the book illustrations we can meet classical sample of romantic 'ingenuite' character. The girl is an idealized personification of sincerity and female spontaneity. Gapchinska's illustrations are like an echo of romanticism nowadays. The main heroine is depicted as an irresponsible person and, may be, she is not able to survive in the real world, but she feels happy in her own world full of trifle events. Even the surrounding where the girl is living looks like a doll's house. Everywhere we can see old-fashioned furniture, wallpapers with flowers prints, funny chairs and everything is transformed as we were looking at the room through a large magnifying glass, so that we can suppose this is a reshaped graphic presentation of the world seen in the light of girl's imagination and notion of her own place in her universe.



Fig. 23. Illustration from 'Three-year old Mona', 2007, Eugenia Gapchinska

Eugenia Gapchinska uses a gentle sense of humor in her artworks. Depicting her heroines in funny way, she combines imperfection and sweet beauty in the same character. She turns evident lack of perfection into humorous sweet features. Such an ability to notice the phenomena in comic form draws viewer's attention and testifies the author's attitude to the woman as a comic being with its own special peculiarities: female characters in Gapchinska's illustrations exchange caresses with a cat, luxuriate in hot baths and soft beds, eat sweets and chocolates as well as other tasty things, collect bugs and butterflies. In other words, they allow themselves to enjoy life in different ways. Gapchinska's illustrations are full of radiant sense of happiness hidden in simple delightful of everyday woman's life. An idea of Gapchinska's crafts provide a philosophy of happiness that can be found everywhere all around us. Touching images from woman's life proves this idea. Happiness is not an unachievable abstract station anymore. According to the philosophy of Eugenia Gapchinska's illustrations, a woman can get happy in pretty simple way while enjoying being a woman and getting enjoyment from common feminine trifles. From this point of view, her illustrations are celebrating femininity through depiction female characters in happy station with joyful comments written as a direct speech of the main character. A lady from her painting 'I am pretty' is a typical female character with an explicit display of narcissism. It seems she is staying in front of the viewer as she was staying in front of the mirror and holding her hair with funny dollish hands. Instead of looking at her reflection, she closed her eyes dreaming about her future hairstyle and saying herself a simple vain phrase: 'I am pretty', that gives evidence of self-celebrating. Characters with similar narcissistic virtue are depicted in paintings 'Some girls are born to be princesses', 'Singing lady', 'I can't understand why I need gymnastics, I am just beautiful'. Narcissism is a character trait that features an exclusive self-love.

Female self-enamoured characters see themselves as consummates. They use an illusive way of thinking and consider themselves as special or superior. Gapchinska's figurative manner of female depiction is obviously focused on isolated characters. But at the same time the egocentric motif is compensated by sense of humor applied to little narcissistic characters depicted in haughty poses.



Fig. 24. *I am pretty*, 2008, Eugenia Gapchinska

In general, characters of Gapchinska's art are cheerful, they are mostly enraptured with all displays of life, both internal world of their own thoughts or feelings (paintings 'Silently', 'Wind in the hands', 'My love is three-years old') and external factors ('What a wonderful day', 'A cat in the box', 'My fish'). Gapchinska's female characters' age is difficult to be defined, but most of them are depicted in a manner as they were little girls with sincere view on life and ordinary values. But due to their ingenuousness those little funny angels greatly attract a viewer. Some of Eugenia's paintings are provided with painted titles and comments, funny and sweet at the same time. Hand-writing is not calligraphically clear, but the shape of letters has female features: whorls, decorative elements and round shapes. They also resemble child's hand-writing intentionally. The text is given in form of direct speech as they were the character's words. In 'The Pleasure of the Text' by Roland Barthes the author puts a question, if the text has a human face or if the text can be a graphic representation of human's body? Giving an answer he mentions that a text is an anagram of human's body. [5] The characters' bodies are depicted foreshortened as well as the letters from the illustrator's hand-writing are quite short too. If we look at Eugenia Gapchinska's texts neatly made on her illustrations, we can see that 'the body' of her

depicted character definitely belongs to romantic and sensual female person living in her hedonistic world full of joy and delight. Core values in Gapchinska's illustrations are connected with relax, entertainment and amusement. Democritus' hedonistic philosophy is obviously reflected in her artworks, where the main aim of being is considered to get contentment and joy. In fact, Eugenia's paintings are extremely individualistic. In the spotlight of her illustrations there are characters with their feelings and thoughts about their own pleasant and joyful world. Most of the artist's illustrations contain depiction of images of enjoyable sensations. Probably, such a depiction of female characters is connected with author's optimistic intention to improve life, to depict it better than it is actually. The depiction of female characters in Gapchinska's illustrations can provide a fallacy about the female role in real life. Of course, woman's life is full of danger, pain and stress. From the beginning, the physiological aim of a female – a birth of a child – is full of pain. Giving a new life through the pain, the birth of a child through the suffering is a superior point in the confrontation between woman and the real world. Gapchinska's characters are represented in defiance of the potential threat in order to depict another kind of world where any pain and any suffering do not exist anymore. In such a way the artist accents that the natural station of a woman is to be weak, childish and feminine at the same time. Being a woman means existence in permanent discourse with strong male world, where a faint woman has an elusive chance to become a dominant person due to her sex as social interrelations between genders have still male complete prevalence. A woman is a hostage of her body even while being a strong independent person. Still she survives in societies with gender traditions similar and different at the same time in various countries. An opposition of feminine and masculine makes a woman to participate in this hidden life-long interrelation, cooperation and struggle simultaneously, so that being female means power inside a society that provokes her. [6] The modern world requires a lot of responsibility from a female. In illustrations painted by Eugenia Gapchinska the characters are represented as persons who are free of any formal statements that is considered to be acceptable in idea of being a woman. Even male characters in Eugenia's paintings are depicted with female pretty features. Most female characters in her art are carefree ladies. In such a way the illustrator demonstrates her internal non-agreement with a male dominance in the modern world. Capricious ladies from Gapchinska's illustrations look like spoilt children living in their own fantastic world. Gapchinska's PR-campaign says: 'Eugenia Gapchinska is a supplier of happiness number one'. Bringing a sense of happiness through her sweet illustrations Gapchinska allows the viewer to quit the reality as it is. Her paintings are full

of pleasure as the world had only nice side. A simply optimistic and naive point of view on the reality is another aspect of depicting characters in children's literature illustrations where crisis, radiation, climatic and global problems do not exist at all. But on the other hand Gapchinska's artist's books cannot be defined as usual children literature with some educational sense. Eugenia's pretty young ladies behave as they were absolutely happy enjoying the life as it is. The illustrator was studying realistic painting at the university, but she started to paint little pretty characters in her own style much later. In her artworks she started to use her own approach breaking painting rules about body proportions and perspective. The naive depiction of characters is performed with an intentional pretence of showing lack of experience and understanding of human anatomy and proportions, basic principles of perspective and representing characters by means of simplified shapes. Characters are depicted innocent, but absolutely natural in their romantic environment and dollish world. Playing with the characters' look, accessories and details, Gapchinska created her immanently funny and feminine agents in the artworks. Eugenia Gapchinska uses humorous manner in depiction female characters in lots of her paintings such as 'The Thief of a Curd Tart', 'Angel from the 8th Flat', 'Punished', 'I Am Shy' and 'The Trainer'.

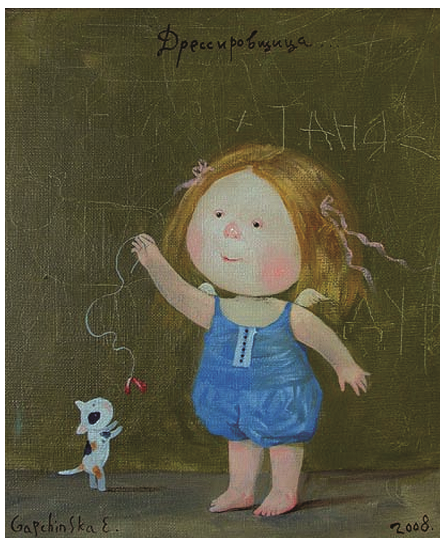


Fig. 25. *The Trainer*, 2008, Eugenia Gapchinska

According to Michail Bakhtin's analysis of medieval carnival [20], in the Middle Ages humor and laugh served as an expression of an unofficial opposition regarding to the ideology of asceticism and patience, notions of constant sin and suffering existence. That's why humor as a part of people's carnivals was marked with radicalism, freedom and merciless cruelty. Humor in Gapchinska's works is neither cruel nor grotesque, but loyally provoking a kind smile, not an anger or envy. Humor is a powerful mean in everyday life.

A sense of humor helps people to overcome the difficulties of their life. Humor in art can urge the viewer on the main idea of the whole artwork. In children's literature illustration humor plays an especially important role performing an entertainment and teaching sense of humor from the early ages. But Gapchinska's books are also popular among adults because people of all ages and cultures respond to humor with laugh or smile. As for the characters in these books, they are depicted in a special way in order to emphasize the childish nature of main heroes. While looking at children's depiction, mothers and fathers are instinctively project this image on their own child and immediately in their imagination there would appear the same situation with their own offspring's participation. Or there is another version of how it works in Gapchinska's illustration. Actually, most of her characters are depicted simply as children, but the comments and a situation taken out of context is about adult life, for example her paintings 'I wish you were here', 'I can't stay without him', 'You and me'. So, probably the main idea is that women are always staying children even while living an adult life, making business or falling in love.



Fig. 26. Untitled, 2008, Eugenia Gapchinska

Gapchinska's female characters are depicted in a style reminiscent of baroque artists' paintings. Some of her illustrations have explicit motifs of Baroque-era when aristocratic women wore puffy wigs, pantaloons and pompous dresses. Posing with funny pretense characters become true reflection of a woman, whose nature is supposed to be able to play certain role according to certain situations. Such a mannerism in female characters' depiction intensifies feeling of theatricality that proves an aphorism by William Shakespeare 'Life is a stage and we are the actors'. As for Gapchinska's childish female characters, they are typical actresses playing angels from renaissance paintings ('Angels love ice-cream', 'Morning in Paris', 'Eating potatoes', 'Who said ku-ku?', 'Amores', 'Yellow bird' etc). In her manner of painting we can see a lot of reminiscent motifs related to paintings of the past. Characters' poses, behavior, details and accessories indicate a cultural transfer between Gapchinska's illustrations and famous paintings of the past.

Among those paintings there are illustrations to the book 'Liza and her dreams' reflecting different artists' artworks, painting 'The Birth of Venus' representing a cultural transfer from a painting of the same name by Sandro Botticelli, 'A window with a view on Paris' with an explicit reference to generalized Shagal's art etc. Paintings are performed in naive manner. Gapchinska appeals to female ideals of the past and at the same time she represents them in her own way combining humor, romantic and naive approaches.



Fig. 27. Illustration from the book 'Liza and her dreams', 2005, Eugenia Gapchinska

In Gapchinska's art there are two paintings concerned with Botticelli's 'The Birth of Venus'. One of them belongs to the book 'Liza and her dreams'. It is the first book illustrated by Eugenia Gapchinska. It is a fairy-tale about the red-hair girl who fell asleep and dreamt about travelling around studios of famous artists of the past: Leonardo da Vinci, Malevich, Van Gogh, Raphael, Dali, Botticelli and others. Here we can see a lot of paintings associated with different painters and various styles, although all of them are pierced with the illustrator's own style. Multicultural transfer plays an important role in the book 'Liza and her dreams'. The history of arts as well as the history of humanity is similar to a spiral, where a new round of spiral looks like the previous one, but at the same time different at least because it is placed one level further. Cultural transfer belongs to a range of questions concerning the transformation a message of artwork from one field of art to another, from initial form of representation to a new form and from one cultural space to another one. In fact, cultural transfer is a dynamic process of intercultural communication. When we are saying *transferring* we mean moving or bringing a message to different dimensional surface. This can concern any artwork remade or reconstructed to a new, different artwork with similar topic or an idea as it is in Eugenia Gapchinska's illustrated book 'Liza and her dreams'. Nowadays we have a huge range of possibilities to get access to any artwork through internet or by means of libraries, galleries and exhibitions. Inspiration is a very important factor in creation a new artwork. The newest scientific and

industrial technologies allow people to create design and multiply it easily. Since swift development of multiplying and printing tools the world is full of graphic messages which are everywhere. Anyone, who has an access to a printer, can provide a huge variety of graphic materials. And as it is mentioned before, arts are developing by a spiral. Artists are getting inspiration not only from nature and everyday life, but also from previous artworks made by different artists. In this way Eugenia Gapchinska gained an inspiration from the artworks of the past and transferred this experience into her own illustrations depicting Liza in different artistic environment. The way how the illustrator perceives female characters of the past and how she implements her impressions of other artworks by the painters of the past is a practical range of questions of cultural transferring. Cultural transferring is a modern cultural method, which has become an area of researching in the middle of eighties after publication of the research work about cross-cultural interaction between French and German culture experts. [7] The conception of cultural transferring was born in the field of problems of cross-cultural interaction. There are four models of such an interaction: cultural touch, cultural contact, cultural clash and cultural union. While researching an illustration of 'The birth of Venus' with Liza instead of the Roman goddess of love and beauty, we should first of all mention, that the cultural space of the initial artwork involves Renaissance times in European visual culture. Even more, Venus is considered to be an Italian Renaissance ideal. Furthermore, Botticelli was a master of depicting voluptuous goddess-alike pale-skinned women in manner common for visual arts in those times. A form of initial artwork is a picture made with tempera on canvas in 1486. The painting depicts an appearance of the Venus on the sea-shore as a goddess of love, beauty, and sexuality. A myth about Venus was used in various artworks of the renaissance era: besides Botticelli's famous Birth of Venus, there is the bas-relief by Antonio Lombardo, Titian's Venus Anadyomene.



Fig. 28. Illustration from the book 'Liza and her dreams', 2005, Eugenia Gapchinska

'Lisa and her dreams' is Gapchinska's first illustrated book appeared in 2005 within A-Ba-Ba-Ha-La-Ma-Ha publishing house. The author of the narrative is I. Malkovich. Eugenia Gapchinska provided illustrations, among them there was an illustration of the birth of Venus with Liza in the role of Venus, staying on the shell. This illustration is one of the book's illustrations which depict Liza's travelling around artists' studios in the past. In these illustrations the main hero, a young lady named Liza is represented in different roles. On some paintings she is depicted as personage from well-known painting, on others she is depicted as an artist painting her artworks in certain style or as an author of famous paintings usually included into the course of discipline history of art. Actually, there were not so many female artists during the history of art, especially before the progressive 20th century, when women started to be occupied with wider range of activity, than 'Kinder, Küche, Kirche'. According to Martina Pachmanova's words, feminism stated basics which changed social, cultural and artistic women's status. [6] One of such status is woman's becoming apparent as peculiar being in arts and modernity. Male artists had been dominant in arts since the very old times. But women appear much oftener on canvases, than men. Everyone who researches the history of western art is struck by the prevalence of images of the female body. Female characters were always in the spotlight of the European visual culture, especially during the Renaissance era, when artists were inspired by humanistic ideas and the human body's aesthetics became especially relevant in visual culture. Woman is more than a depicted human. The artist painted not just a character's appearance, but also her emotions, thoughts and internal world by artistic means. A painting illustrates some narrative about her story. She is visible, that means she is alive at least on the canvas. As clear the artists defines all these aspects as understandable and closer the main character becomes to viewer. But her creator is still a faceless artist. A viewer doesn't need to get acquainted with an artist in order to look at his paintings. And that's why a gender paradox of art's male face is not researched enough. The artist's male nature opposes the female sex of the most often depicted characters. An artist is just a human for a viewer, while represented woman is a personality. Liza is an example of such a personality, reflecting the initial female characters in Gapchinska's interpretation of outstanding artists from the past. The initial Venus is depicted absolutely naked holding her hair with the left hand. Gapchinska's Venus isn't naked at all, but in a swimming costume and with her shoes in hands. It is interesting to mention, that in Gapchinska's interpretation a female character to the right, a Charis, is depicted very similar to the original goddess of charm and beauty from the initial Botticelli's painting, even her pleats

on the dress are reflected in Gapchinska's illustration in details as well as herbs on her shoulders and hairstyle. A Nymph Chloris and the god of wind Zephyr are also represented in similar poses as in the initial artwork. Gapchinska's Venus has red hair with pink roses in it, she is staying on the large shell looking seriously and dismayed just ahead with raised imperceptible little eyebrows and half-open lips. Her body is depicted without any sexual context, although her extremely round haunch and stout hips determine her ability to born and thus her age because it is clear that she became fully ripe in this sense. A black swimming costume in small dots covers most part of Liza's body covering modestly her thigh. Non-proportional body, exaggerated head with little eyes, subtle neck and reduced hands' and legs' endings makes the represented female character totally innocent and naive. Imaginary, hyperbole and non-proportionality are basic features of Eugenia Gapchinska's art. All these peculiarities make her children illustrations romantic, humorous, naive and pleasant to look at. From the first look it seems, that the figures are existing separately from the background with a landscape. As well as Botticelli the illustrator of 'Liza and her dreams' doesn't use a deep perspective space. Waves are depicted in a quite imaginative way that suits a lot to her naive style of painting. She doesn't apply realistic shadows and anatomically right proportions, her figures look flat because she doesn't give volume to her characters. Their weight is also doubtful, that redouble an impression of mythical subject with enigmatic personages, although the main heroine in the spotlight is just a young lady whose naive depiction in Venus' role spice up a painting's plot. Humorous graphic representation of a woman is the tendency in children's literature illustration art applied in order to provoke laughter and provide amusement of a reader. In ancient Greek there was a special discipline, humoral medicine, which was about humor's influence on human's internal balance, health and emotional station. Children of all ages respond to characters' humorous depiction. Young children are especially susceptible to humor much more than adults. They are able to experience laugh if they aren't children lacking a sense of humor. Eugenia Gapchinska provides humorous female depiction in her illustrations by common methods used in humor practice: they are hyperbole, metaphor, farce and reframing. Her children's illustrations from 'Liza and her dreams' are amusing with their depiction of Liza being in various situations in different female roles.

In conclusion I would like to say, that modern children literature illustration is rich and various in its approaches and technical methods. In this kind of illustration a reader is taken

as a person, whose internal world, thoughts, emotions, interests and values are baseline for an illustrator. The aim of children's literature illustration is to provide graphic representation of the narrative, to educate and to amuse. Children illustration plays an important role in children's universe and especially in gender image being composed in child's mind while looking at book illustrations. Pictures from children books substitute imaginary images for real life as a child isn't that much experienced and his mental outlook didn't mature enough. So, children illustration plays an important role in gender conception being developed in child's mind using books illustrations as a source with graphic images of social and cultural gender interrelations and individual self-estimation in society as well. Child's imaginary is especially susceptible to any graphic material. In this chapter I have reviewed the art of modern illustrator Eugenia Gapchinska, whose paintings depict mainly little ingenuous angels-alike girls in primitive manner. I have also analyzed medial cultural transfer of main heroine's depiction in one of her children's illustrated books 'Liza and her dreams'.

2.2. Female Characters in Comics Illustration art

2.2.1. Female context in modern graphic novels

Comics is a graphic medium in which images convey a concurrent story. Even while being recognized in academic world this genre of graphic novels still cannot erase its pulp fiction past and approve its role and independence in full measure nowadays mostly due to the problematic points considered with vulgar representation of female characters. From the other side, during last time female problematic with multiple social, gender and political contexts became especially interesting theme for graphic novelists. As an example, here I would like to mention Marjane Satrapi's 'Persepolis' (2003), Lilli Carre 'The Lagoon' (2008) and Julie Doucet '365 Days: A Diary by Julie Doucet' (2007) and 'My New York Diary' (2000).

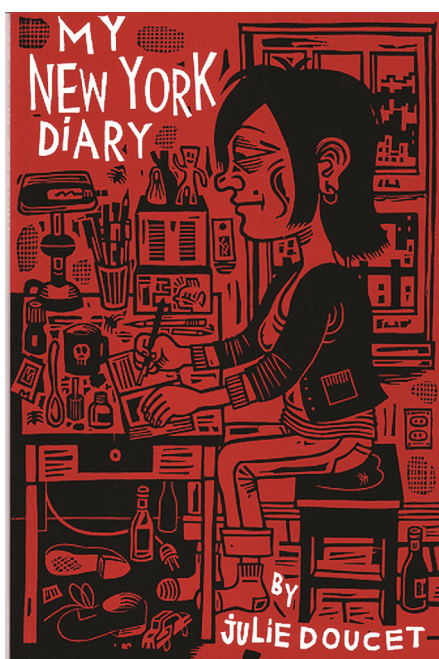


Fig. 29. Cover illustration of 'My New York Diary', 1999, Julie Doucet

Among other female comics illustrators there are Alison Bechdel's 'Fun Home', Jessica Abel ('Mirror', 'Window', 'La Perdida'), Gabrielle Bell ('Lucky, Cecil and Jordan'), Sue Coe ('How to Commit Suicide in South Africa'), Sophie Crumb ('Bell Button Comix'), Vanessa Davis (Spaniel Rage), Diana DiMassa ('Hothead Paisan'), Julie Doucet ('My New York Diary', '365 Days'), Debbie Dreschler ('Daddy's Girl', 'The Summer of Love'), Mary Fleener ('Life of the party' The Complete Autobiographical Collection), Ellen Forney, Roberta Gregory, Mirian Katin, Megan Kelso, Hope Larson, Miss Lasko-

Gross, Erika Lopez, Rutu Modan, Ariel Schrag, Dori Seda, Possy Simonds, Lauren Weinstein and others.

2.2.2. Non-fiction graphic narratives

Contemporary female artists combine comics form with biographic narrative, so that real facts from the author's life are claimed in both written and drawn forms through the light of her own point of view. The investigation of childhood, body and sex are common themes in the female graphic narratives according to Hillary Chute's words. [8] The most gripping female nonfiction graphic narratives point out the private events, which are especially interesting for the publicity.



Fig. 30. Illustration from 'Persepolis', 2003, Marjane Satrapi

Among the female authors of such biographical comics there are Lynda Barry, Alison Bechdel, Phoebe Gloeckner, Aline Kominsky-Crumb and Marjane Satrapi. Their private life experience with some extreme circumstances is a central focus in their non-fiction graphic novels. Besides, there can be a tinge of brutal reality or may be traumatic sexual experience as well. Whatever the author depicts, it claims its historicity. The paradox is in the artist's manner to describe the narrative of herself introducing an offside reader into individual and collective experience in certain circumstances. This manner is accurately called as an idiom of witness by Hillary Chute. The graphic narrative combines hybridity of visual and verbal forms and autobiography, investigation of personal trauma and depicting the social circumstances bearing the central heroine.

2.2.3. Shadowy past and academic nowadays of comics art

Comics art went through the different phases of its development. Academic study of comics art is now of increasing interest. Among the scholars whose writings are most notable in understanding and explaining the comic style there are Scott McCloud, Will Eisner, Frank Miller and Alan Moore. The approach to this field of art is extremely

multifarious. Interest in comic strip art was growing during the twentieth century, but from the beginning there was a strong bigotry that comics art is simplistic and destined to entertain children and young people. This prejudice made a negative effect on authors from times of earlier writings about the topic of comics art. In 1957 Richard Hoggart, in *The Uses of Literacy*, described the reading of American comic books as, ‘...the passive visual taking-on of mass bad art geared to a very low mental age’ (p. 201). Attitude to these comics has greatly changed since the 60’s, when the simple childish comics picture books moved onward to the global art style and became a relevant trend engrossing people’s attention all over the world. In 1970 The San Diego Comics Convention was founded in the USA, from 1974 The Angoulême Festival of Comics is held in France. In 1977 Billy Ireland Cartoon Library & Museum was founded in the USA. Now it contains the largest collection of comic strips and graphic novels and is an important academic research facility. So, nowadays comics are a wide-spread graphic medium and art style of visualization which reputation indisputably increased from the middle of the 20th century.

2.2.4. Taboo in women’s representation

Saying about female representation in comics I should mention, that according to the Publishers Code released by ACMP in 1948, ‘...no drawing should show a female indecently or unduly exposed, and in no event more nude than in a bathing suit commonly worn in the United States of America.’ This code was accepted as the document regulating the content of graphic novels in the face of increasing disapprobation of publicity. Putting into operation of such rigorous rules largely influenced the way of graphic representation of female characters in comics and also the topic of comics. Strict censorship limited illustrators and after this barbarian code of comics a lot of sets of intellectual and realistic comics novels disappeared from shop counters. Comics industry suffered commercial losses. But not only in the United States there was a problems concerned with graphic representation of female characters. Similar situation is now in Japan, the motherland of manga, where the government proposed to outlaw excessive sexual scenes in manga comics. So, women aren’t able to be represented in vulgar manner in order not to deprave the readers of comics.

2.2.5. Female characters in graphic novels since the golden age of comic books till nowadays

Female characters always played an important role in different genres of graphics novel either in western culture or in the east, although the lion's share of main heroes belongs to men in such novels. The first female superhero appeared in 1940 as a minor character Fantomah, an ancient Egyptian woman in the modern day. First time she appeared in Fiction House's Jungle Comics #2 and was created by the writer-artist Fletcher Hanks. Another few female heroes debuting the same year are non-costumed character Invisible Scarlet O'Neil, a superpowered antihero the Black Widow, a non-superpowered crime-fighter the Woman in Red, Lady Luck etc.

Widely recognized female characters appeared in comics since the first male heroes became more and more popular. For example, there are no doubts, Superman is one of the most popular male character from classical american comics and in 1946 there appeared comics series about Supergirl as well as in 1940 there appeared Catwoman, in 1956 Batwoman and in 1961 Batgirl as another parallel female characters to Batman. All these superheroes are appropriate female versions of prominent male superheroes from comic books. Besides, in early 1960s the Marvel Comics teams of superheroes usually included at least one female character, such as Wonder Woman in Justice League of America, Invisible Girl in the Fantastic Four's, Marvel Girl in the X-Men's, Wasp and Scarlet Witch in the Avengers' Wasp. These facts give us an evidence of growing role of women in comic books. During the second wave of feminism in 1970's the female superheroines' features continued to advance and their strong suits became more significant. For example, the Invisible Girl became the more affirmative Invisible Woman, Marvel Girl became the more strong Phoenix.

Among bright feminine comics characters there is also a heroine from science fiction comics 'Bionic Woman' created by John Edmond Sparling in 1955, when the golden era of scientific fantasy was in literature. Comics were always some kind of reflection of modern trends in science, social life and fashion. In 1983 writer Mark Evanier and artist Will Meugniot created a DNAgent Amber who was a superheroine invented through genetic engineering and had supernatural ability to make disks of solid energy. For the first she looks like a young girl with childish features, turned-up nose and two pretty red ponytails, but from another angle we can see an adult busty lady poorly dressed in tight-fitting jacket,

small shorts more similar to knickers and something combining boots and stockings. Another sexy looking female fictional character is American Dream or Shannon Carter appeared in 1999 as a parallel to Captain America. Slinky clothes, rich hair and prominent shapes do not make her exceptional among other comics female characters such as Gene Colan's Ms. Marvel (1968), Ernie Colón's Amethyst, Keith Pollard's Black Cat (1979), Princess of Gemworld (1983), Todd McFarlane's Angela (1993), Mark Brooks's Araña (2004), Yanick Paquette's Bulleteer (2005) etc.



Fig. 31. Cover to The Bulleteer #4, 2006, pencils by Yanick Paquette, inks by Michael Bair

Whatever would be a heroine, female protagonists in classical western comics are extremely sexual, they have perfect bodies, round heeps and impressive shapes. The main point why female characters are key graphic characters is primarily the fact that initially the readers of comics were considered to be teenagers, which are physically getting adult but still unexperienced, impressionable and sensitive. In such a young age people are especially are attracted by heroism, preternatural power and sexuality. An interest in an attractive woman's body is always being used as a mighty tool everywhere – in advertising, book cover illustration and any other mass medium. Comics graphic novels are not exceptions as they are produced in commercial purposes as well. Saying about aesthetics of female characters from 'Sin City', drawn by Frank Miller, I should mention that a little bit dark nature of characters and aesthetization of viciousness oppose codes of comics and social morals. 'Sin City' is a stylish artwork not only in terms of quality of

graphics but also from the standpoint of deep idea. In general, it is not any graphic novel, but a set of stories about the City of Sin. To a certain extent such a city represent the world with its sins and fallen morals. And the female characters are depicted as vulgar passionate ladies with black and white ink so that it brings an impression of hard lightening as the depicted world is also hard, risky and venturesome. You win or you lost – that is the key concept of the Sin City life.



Fig. 32. Illustration from 'Sin City: That Yellow Bastard', 1996, Frank Miller

Dark aesthetic principles of Sin City were anticipated further Quentin Tarantino's approach in his movies. Similar motif of depravity in graphic representation of female characters we can meet in 'Lost Girls', a graphic novel by Melinda Gebbie and Alan Moore. It depicts sexually outspoken adventures of three female fictional characters of the late 19th and early 20th century: Alice from book 'Alice's Adventures in Wonderland', Dorothy Gale from 'The Wizard of Oz' and Wendy Darling from 'Peter Pan'. And again erotic graphic novel has come under fire from critics who have argued that the book's sexual content involving children might open up stores that carry the book and people who buy the book to be charged with possession and/or trafficking in child pornography. [9] Many retailers have stated that they will not stock the book out of fear of possible obscenity prosecution, though some said they might make the book available to their customers via special order and simply not stock it. According to Melinda Gebbie's words

‘...sex, as a genre, was woefully under-represented in literature and every other field of human experience – even rarefied ones like detective, spaceman or cowboy – have got whole genres dedicated to them. Whereas the only genre in which sex can be discussed is a disreputable, seamy, under-the-counter genre with absolutely no standards: [the pornography industry] – which is a kind of Bollywood for hip, sleazy ugliness.’ [10] This graphic novel tells about really young female characters, but a pornographic nature of the narrative is not the only criterion of the artistic quality. Lost Girls and their adventures are depicted in the style of different authors and artists including Colette and Aubrey Beardsley, Guillaume Apollinaire and Alfons Mucha, Oscar Wilde and Egon Schiele, and Pierre Louÿs and Franz von Bayros. The variety of depicting styles used in the book is a clear evidence of postmodern tolerance to different graphic approaches.

2.2.6. Wonder woman’s interpretation by Michael Myers

As a result of the impetuous development of comic illustrations style during 1940-1970, certain traditions in depicting women characters emerged in western art of comics. Nowadays these approaches in depicting woman can be considered to be vintage, excessively feministic or even unnecessary aggressive. American traditions in depicting female characters came out during so called the golden age and then during the legendary silver age of comic books, when the comics art has reached a wide popularity combined with commercial success of comic books series. Marvel Age was the name of the period of 60-70s, when the Marvel Comics were the most popular and predominant at the shop counters in USA. Among female superheroines there are Red Sonja, Wonder Woman, Supergirl and others.

One of the more sophisticated Wonder Woman is depicted in the retro style poster by Michael Myers. The most significant point of this superheroine’s appearance is symmetrical athletic body proportions, expressive shoulders and hips, sporting Fig. constitution. The character on Michael Myers’ poster is depicted without detailed face. Such an anonymous identification can be connected with a multiple interpretation of Wonder Woman since the year 1941 when she appeared for the first time in All Star Comics #8, a popular comic book series. The creator of Wonder Woman character is William Moulton Marston, an illustrator at DC Comics. Initially, Wonder Woman was an Amazon champion who wins the right to return Steve Trevor – a United States intelligence officer whose plane had crashed on the Amazons' isolated island homeland – to ‘Man's

World' and to fight crime and the evil of the Nazis. In Michael Myers' poster Wonder Woman is depicted with few colors traditional for Wonder Woman. The composition is absolutely symmetrical and woman's body in the poster seems to be absolutely strong and well-balanced as it was a kind of robot. The female character is depicted with broken lines. Even this fact says about straightforwardness and manliness of the protagonist. In general, the image represents Wonder Woman with features which are this character's trademark. The Wonder Woman's appearance was revamped several times during this character's history in comics art, but the main point of depicting her was always heroism personified in attractive and supernatural lady, an extremely emancipated idea about brave and fearless woman. Manly features are also reflected in other comics superheroines similar to Wonder Woman.

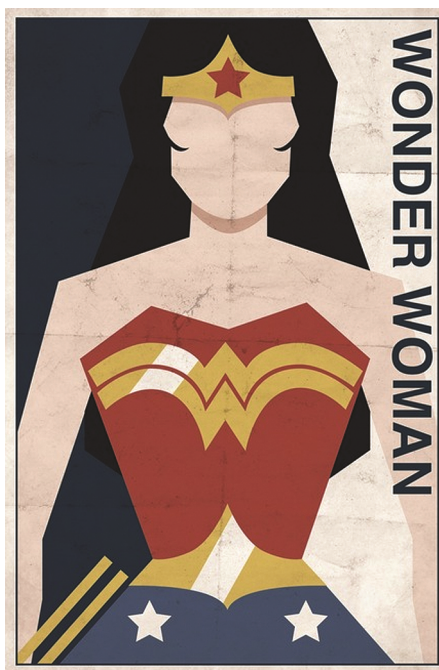


Fig. 33. *Wonder Woman, 2010, Michael Myers*

From the overview of nowadays comics style research, it is clear that female representation in comic strips is widely varied and is continuously developing using different cultural, traditional and innovative approaches to the graphic representation of female characters in such kind of graphic novels and no dominant kind of character has yet appeared in comics style although most of superheroines have at the same time both male features, such as fearless and extremely athletic body, and female features, such as innate delicacy and catlike sexuality.

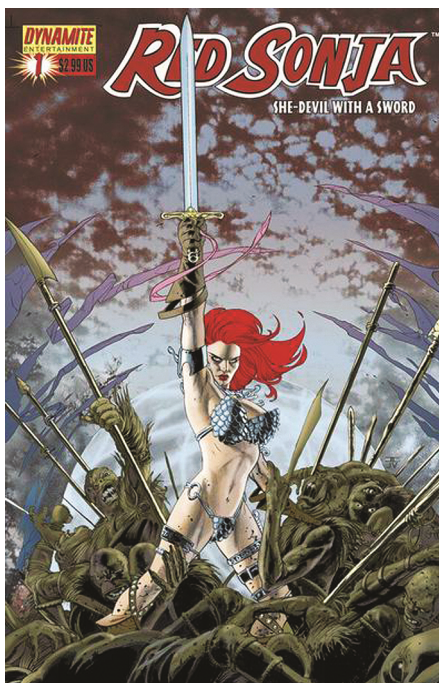


Fig. 34. Cover to Red Sonja #1, 2005, pencils by John Cassaday, colors by José Villarrubia

In 2010 Marvel Comics was celebrating 70 years of the women of Marvel. At the same time, in 2010 there appeared a three issue anthology Girl Comics. This set has shown comics series made by great female artists from comics industry such as Devin Grayson, Ann Nocenti, G. Willow Wilson, Valerie D'orazio, Lucy Knisley, Ann Nocenti, Amanda Conner, Laura Martin, Stephanie Buscema, Niki Cook, Molly Crabapple, Colleen Doran etc. In 2010 Marvel Comics celebrated the leading ladies' triumph with classical reprints of old and new comics stories about famous Marvel's fantastic female characters such as Spider-Woman, Sue Storm, Ms. Marvel, Kitty Pryde, Rouge, and She-Hulk. Due to the celebrating the female superheroines in 2010, Marvel Comics provided attractive wraparound covers made by Jelena Kevic-Djurdevic every month. In those wraparounds the artist was depicting different female heroines. Each variant was dedicated to some great female comics character.

2.2.7. Comic books illustrator Jelena Kevic Djurdjevic

Here I would like to analyze female characters created by German comic book artist Jelena Kevic Djurdjevic.

Jelena Kevic Djurdjevic is a comic book creator mostly known as a cover illustrator for her amazing realistic painted heroines.

For the first Jelena Kevic Djurdjevic appeared in comics industry as a colorist and an artist in *Marvel Divas*. This is a comic book published by Marvel Comics during from September till December 2009. The Marvel Editor in Chief Joe Quesada exposed in his official MySpace blog a comic series about four female heroines. Actually, those characters do not have anything in common. They are: Firestar, Black Cat, Hellcat and Photon.



Fig. 35. Marvel Divas, 2009, Jelena Kevic Djurdjevic

These four single women bond over their inability to find a solid romance. As it is written in volume description, a noun *Diva* means an unusually glamorous and powerful woman. ‘What happens when you take four of the Marvel Universe’s most fabulous single girls and throw them together, adding liberal amounts of suds and drama? You get the sassiest, sexiest, soapiest series to come out of the House of Ideas since *Millie the Model!*’ Volume Description tells to let inner divas out with these main characters. No doubts, this is the key point in female representation tendency, which makes readers satisfied as well as comics business profitable enough. The reader is reading a graphic novell and immediately there appear bright images full of adventures and characters in his/her imagination. This images are as bright and courageous as the comics illustrations are in fact. The illustrator’s imagination and fantasy is directly concerned with an impression which the set of comics provide. The reader is ‘blind’, because in real life there is no analogue to provide graphic characters of the comics story and the only source for his imagination is unreal comics images, dramatic and not natural enough to become a dream in the readers’ mind. While

looking through such a story, the ‘blind’ reader has graphic meal to consume and to provide his own dreams and ideals reflecting in reader’s growing alter-ego. The background of the Marvel Divas series is connected with featuring the Invisible Woman initially. Originally a solo book was transformed into the miniseries as a *Sex & the City* homage for the Marvel Universe. So, there were chosen four unlikely characters to create the series of hot fun about romance and heroes.



Fig. 36. Cover to *Vampirella* #4, 2010, Jelena Kevic Djurdjevic

During the celebration of Marvel’s Women Jelena Kevic Djurdjevic created covers with different female characters. One of the comics series was dedicated to Vampirella. Vampirella is an example of femme fatale female character. On the cover she is depicted as a powerful, strong, self-confident, heroic and at the same time beautiful woman. Although Vampirella had pretty sexy outfits in the past, now she gets modern looks for 2010. Her old suit and her breast should not be staying in the outfit with her athletic skills. Vampirella starts fresh, without extremely outspoken attire in the new series from Dynamite Entertainment. The Covers continue that tribute to the classic pin-up of Vampirella. Vampirella is a comic book vampire heroine created by Forrest J Ackerman for Warren Publishing's namesake black-and-white horror-comics magazine, and developed by Archie Goodwin with artists Frank Frazetta and Tom Sutton. Vampirella first appeared as a horror-story hostess in *Vampirella* #1 (Sept. 1969). Vampirella was originally presented as an inhabitant of the planet Draculon, a world where people lived on blood and where blood

flowed in rivers. Draculon orbits two twin suns that were causing droughts across the planet, marking certain doom for Vampirella and her race. The race of which Vampirella was born, the Vampiri, were able to transform themselves into bats at will, sprout wings when required, and drink blood. A dark aesthetics of female beauty is present not only in the character of Vampirella, but in personal works of Jelena Kevic Djurdjevic where it seems to be a triumph of dark beauty.

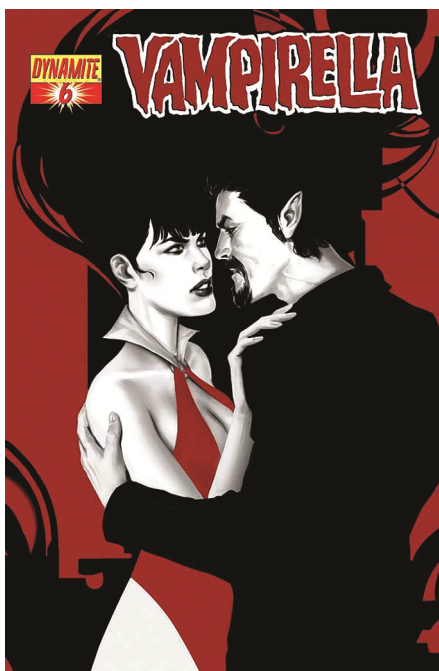


Fig. 37. Cover to *Vampirella*, 2012, Jelena Kevic Djurdjevic

Vampirella is a bright example of femme fatale. This type of character is a mysterious and seductive woman whose charms ensnare her lovers in bonds of irresistible desire, often leading them into compromising, dangerous, and deadly situations. [11] Her ability to entrance and hypnotize her victim with a spell was in the earliest stories seen as being literally supernatural, hence the most prosaic femme fatale today is still described as having a power akin to an enchantress, vampire, witch, or demon. The phrase is French for 'deadly woman'. A femme fatale tries to achieve her hidden purpose by using feminine wiles such as beauty, charm, and sexual allure. In some situations she uses lying or coercion rather than charm. She may also be (or imply to be) a victim, caught in a situation from which she cannot escape; *The Lady from Shanghai* (a 1947 film noir) is such an example. Although typically villainous, femme fatales has also appeared as anti-heroine or even repent and become heroines by the end of some tales. In social life, the femme fatale tortures her lover in an asymmetrical relationship, denying confirmation of her affection.

She usually drives him to the point of obsession and exhaustion so that he is incapable of making rational decisions. The femme fatale was a common figure in the Middle Ages, often portraying the dangers of unbridled female sexuality.



Fig. 38. Cover to 'Women of Marvel', 2010, Jelena Kevic Djurdjevic

Natasha Romanova is another fictional character depicted by Jelena Kevic Djurdjevic as one of the outstanding female characters from the Marvel Comics Universe. She was created by editor and plotter Stan Lee, scripter Don Rico and artist Don Heck, and first appeared in *Tales of Suspense* #52 in 1964. The Black Widow's first appearances were as a recurring, non-costumed, Soviet-spy antagonist in the feature 'Iron Man'. Five issues later, she recruited the besotted costumed archer and later superhero Hawkeye to her cause. Her government later supplied her with her first Black Widow costume and high-tech weaponry, but she eventually defected to the United States after appearing, temporarily brainwashed against the U.S., in the superhero-team series *The Avengers* #29 (July 1966).

The Widow later became a recurring ally of the team before officially becoming its sixteenth member. The Black Widow has received a variant of the Super-Soldier Serum which has enabled her to remain in peak physical condition for the past several decades, as well as slowing her aging process to some degree. She has bracelets that contain both the 'widow's line' which fires her cable, and the 'widow's bite' which releases electric bolts to stun her adversaries with a charge of up to 30,000 volts. Her gloves and boots are equipped

with miniature suction cups which enable her to cling to surfaces. Her belt contains plastic explosives. The Black Widow is a very many-sided character. She is an athlete and gymnast, expert martial artist (including karate, judo, aikido, savate, various styles of kung fu, and boxing), markswoman, and weapons specialist as well as having extensive espionage training. She is also an accomplished ballerina.

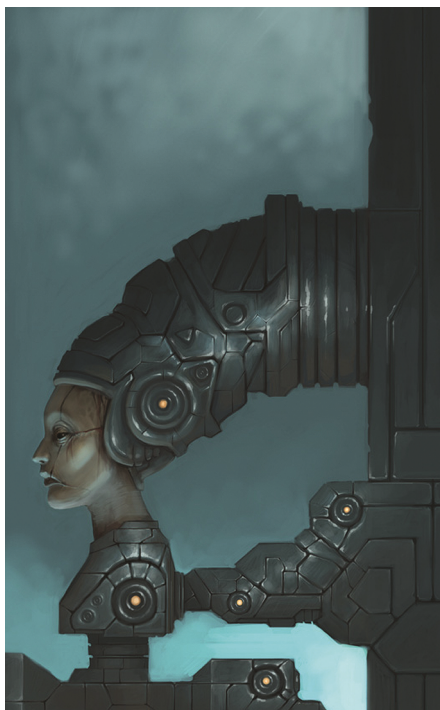


Fig. 39. Guineapig, Jelena Kevic Djurdjevic

Jelena Kevic Djurdjevic depicted sexy provocative female characters for covers of fun commercial comics series. They catch the eye but are similar to stamped comics characters of nowadays. They are a part of nowadays tendency in comics culture representing women in extremely audacious, attractive, sexual, and independent manner. But at the same time she has high-quality well detailed digital paintings with attractive female characters representing not only young female beauty but also ugly horrific non-proportional and grotesque futuristic characters similar to aliens or mutants. Jelena Kevic Djurdjevic's personal works are mostly concerned with the topic of mutation, radiation and anti-utopic future but still with features of comics style. Among characters from her paintings there are two-heads girl in gas masks, pregnant warrior with tired eyes, legless princess straddling on misshapen freak, old ugly female mutant with hollow breast and slugs on her belly.



Fig. 40. *Queen of hearts, Jelena Kevic Djurdjevic*

Jelena Kevic Djurdjevic's artworks are closely associated with the concept of odious. While creating her paintings, the artist adverts to the theme of generating, transforming a woman's body. Woman's body changes during the lifetime, it reshapes while bearing a child, young female body inspire man with passion but it is getting abominably misshaped in old age. Conception of female body denies a clear boundary of shape. In her paintings Jelena Kevic Djurdjevic reveals even the most intimate, staying in the darkness of the unknown aspects of female life. In her artwork 'Infanta Margarita De Snails' the artist is depicts an ugly and ghastly old female person, whose look arose repugnance: round-shouldered back, folds on the sunken belly, evil gaze, lifeless color of the skin, naked upper part of the non-proportional body... Still she hasn't lost important feminine details: Her hair is arranged as a beautiful snail shell and her only part of the clothes recall a skirt of infant from the famous painting 'Portrait of the Infanta Margaret Theresa' by Diego Velázquez. Red heavy curtains in the background and baroque hairstyle are tacpoint with the associated female character from the affecting charming painting. But in opposite, here we can see pathetic woman with ugly features. Jelena Kevic Djurdjevic provides deeply

exaggerated and transformed character of an old woman. Every woman has periods of life when she looks fresh and desired, touching and innocent. This painting does not seem to be about the tender age. The protagonist of the painting embodies both child and adult woman at the same time. She is young on one hand. Even she is just a little princess as the painting's name is directly concerned with the name of the title and rank given in the European kingdoms of Spain and Portugal to the sons or daughters of the King who were not the heir to the throne.



Fig. 41. Infanta Margarita De Snails, Jelena Kevic Djurdjevic

The woman doesn't look young at all. But she has no evident features of an old woman so that the age of the female character is a riddle. The details of the painting are quite symbolic and that's why they recall subconscious associations. Folds on the belly are symbols of withered woman's beauty. Woman is beautiful, even while being pregnant. Even more, a woman is beautiful because she is able to be pregnant, to born a child and to grow up the next generation. Woman is beautiful in its basic notion. The purpose of beautiful features is to be perfect objects of desire of heterosexual men and cause the delight in the moment of coition. It is the basics of the physiology: woman is most attractive and most desired until she has implemented her main vital signs. As it is the foundation of life, the main function in the every being's life is considered to provide his reflection in the next generation. Look at the protagonist on the painting. She is ugly and

no more attractive, although it doesn't seem she looked in such a way during her pathetic life. A woman's detestable or repulsive, in other words, look is defined first of all by the ability of being or not being a mother. A negligent chaos of the strokes turns into a whirl of the disgusting female character. An interrelation with the past pregnancy is evident if we look carefully on the body. The infant's hands are not fat as well as the whole body, but the folds on the belly are not because of the fat. Probably, they indicate the foregoing pregnancy. The slugs all around the woman are like her following children.



Fig. 42. Illustration to the web page, Jelena Kevic Djurdjevic

The artist enriches the aspects of perception with textures, tones and realistic shadows and lights. She depicts infant's hair stylized as a snail's shell and a lot of slugs all around, even on the body and under skirt moving along the legs. That is provoking physiological sensations and causing disgust in the viewer's mind. Modern culture is daunting the expression of the female sexuality. Jelena Kevic Djurdjevic reveals to this motif with a primordial force and depicts the mutant woman as half snail, half woman. Actually, a woman in nowadays life cannot stay 100% woman. She can try, but the male world would not allow her to be feminine as it is, because a woman lives in constant interrelation with a man and co-operate in accordance with him. Man's nature is about action, active action. Woman's nature is based on acceptance. A concealed power of acceptance and creation in a woman's body are conceptualized through tactile means of expression that denies clear visual forms.

Jelena Kevic Djurdjevic is a versatile artist, whose personal artworks are totally different from those commercial projects on which she is working continuously at Marvel Comics, although the level of the quality of her works is high in both cases. Extremely attractive and beautiful female characters from the covers of Marvel's comics series catch the eye, but are similar between each other and boring due to the idealized shiny beauty being common for comics superheroines. As the dark side of Jelena's artistic personality there is

a gallery with personal artworks at the official author's web page. Those works depict ugly mutants and horrific pregnant women with evil look and terrible smiles. Two opposite approaches have mixed in the Jelena Kevic Djurdjevic's art and are co-existing successfully nowadays.

2.3. Graphic Representation of Female Characters in Other Illustrations

2.3.1. Illustration in Postmodern Era

Postmodern illustration art includes not only artworks as direct illustrations accompanying textual content such as books and magazine articles. Today the terms *illustration* and *illustrative* can imply an emphasis on graphic essence of the artwork. The meaning of the term *illustration* has been expanded during postmodern era. Nowadays the art of illustration includes forms of artworks where the main goal is to illustrate or visualize a subject and the form of artwork becomes not that important. It can be painting, photograph, collage etc. Mostly, illustration is associated with paintings, drawings and imprints.



Fig. 43. Ray Ban, 2010, Nicole Jarecz

Among modern illustrators who primarily devote themselves to female representation there are Melissa Gonzalez, Karenn Klassen, Anne Luck, Anja Mathiesen, Sylvia Ji, Nicoletta Ceccoli, Monsieur Z, Marie Larkin, Edwina White, Konstantinos Vraziotis, Hiroshi Tanabe, Lois Van Baarle, Miss Swanne, Mijn Schatje, Audrey Kawasaki, Masaky Rio, Wendy Plovmand, Izumi Nogawa, Sonia Mendi, Kimi Kimoki, Tara Hardy, Alex Gross, Andrey Gessat, Gez Fry, Yosuke Ueno, Caia Koopman, Stella Hultberg and others. These artists try to set visual identity of depicted female characters. Their techniques and approaches are different, but the main thrust is dedicated to the female character. Visual depiction of female characters in their artworks are reflection of women from real life transmitted into the certain artistic form through the artist's mind, notions, fantasies, values and emotions related to women.

Postmodern art offers a large variety of styles and manners in illustration. On one side there are artists with realistic manner and highly detailed illustrations such as Mini Havas and Kelly Smith. On the other hand, there is a certain tendency to combine realistic image and meaningful symbols into an abstract collage (Gabriel Moreno, Nicole Jarecz). Digital means make it easy to design collages and use in the illustration whatever that you can scan. Illustrators today appreciate smart concept behind the illustration, style and form. Postmodern art allows less-mannered approaches and less-finished works. Modern tendencies feature abstract collages in style l'art brut and neo-expressionism. Today's illustration is quite eclectic and welcomes almost all approaches. [18]

2.3.2. Interrelation between Illustration Art and Fashion Industry

Modern tendencies of depicting female are also closely related to fashion where the female characters are major in performing a role of an icon. Interrelation between trends in fashion and illustration art has been evident since the early images of women in the past. The main point is that illustrations are created by artists who are inspired by the female being their surrounding at the same time, at the same time women are addicted with fashion trends and most of advertisement is pointed at women. In this way, fashion influences could influence the artist and modern tendencies of depicting female usually respond to fashion trends.



Fig. 44. Illustrations for Bankers Hall 2012 Ad Campaign, Karen Klassen

2.3.3. The Concept of Alter-ego

Permanent depicting of special character or characters with special features in the artwork can be concerned with a notion of alter-ego. An alter-ego can be applied to a character illustrated by its author. Alter-ego is a second self, it can refer to the various behavior of

any person. In case of illustration it is concerned with a second graphic self-image produced by imagination. Often such a character inherits author's special features which the author tries to emphasize or realize. More or less depicted characters are similar to their author as they are the product of author's imagination and creativity. While creating an artwork the author express his vision of life and reality and at the same time naturally his attempts are aimed at the main purpose of every being creature, reflecting itself in its child, or brainchild. Dual nature of depicted character is concerned both with author's expressing and reflection himself. The role of alter-ego phenomenon in illustration art is quite important. A fictional character has his behavior, speech or thoughts and intentionally represents those of his author. A depicted personage is psychologically similar to his author. A bright example of alter-ego personage is La Princesita by María Carrasco, a Spanish artist and illustrator.

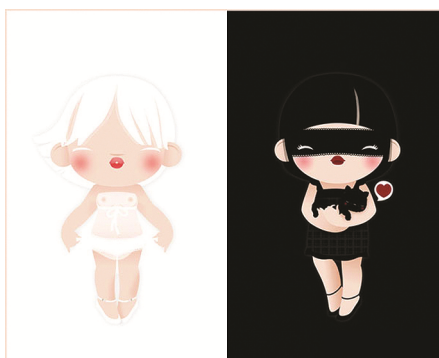


Fig. 45. *White and black*, 2009, *María Carrasco*

La Princesita is a totally girly conceptual kind of female character with plump lips, turned-up nose, childish capricious expression on her face and peevish princess' manners. According to María Carrasco's mother, she invented for Maria and her sisters a day to be a princess in her childhood. Princess' lifestyle has formed the basic conception of La Princesita brand referred not only to illustrations, but also clothes and accessories design, toys design etc. In La Princesita illustrations main characters are represented as happy and capricious dolls. A main idea of María Carrasco's illustrations can be defined as an arrogant expression 'Little princess will always rule although they will never grow up'. The power of young girl's beauty and its ephemeral nature are main motifs of Carrasco's illustrations.

Another modern representative of feminine figurative art is Italian artist Nicoletta Cecoli, who is well-known for her dreamlike artworks. Nicoletta Cecoli has illustrated many books

in Italy, the USA and the UK. Most recently published book is 'The Girl in the Castle Inside the Museum'. Today Nicoletta is also working as a character designer on a 3D animation project and planning to launch another illustration series with a mythological theme. Nicoletta Ceccoli has a special depressing approach in her acrylic artworks while depicting tiny sad dollish girls and funny beasts around them.



Fig. 46. Sheryl, Nicoletta Ceccoli

The author depicts a real wonderland through her illustrations aptly using earth colors, shadows and surrealistic motifs with sinister details. Nicoletta Ceccoli's magic artworks are influenced by paintings of Piero della Francesca and dark surrealistic illustrations of Stasys Eidrigevicius.

Another modern artist with special manner in her illustrations is Sylvia Ji, a young American artist. Sylvia Ji's artworks are contemplative, spiritual, enigmatic, and yet whimsical at the same time. Moreover, she is beautiful and in her works this characteristic emerges as reflection of herself, as her alter-ego again. On her acrylics on wood panels you can see similarity between her female characters and herself. Her alter-ego personages are artistic extension of herself. Sylvia Ji uses traditional motifs of the Mexican holiday of all dead Los Muertos. She focuses on sincerity in a world of uncertainty and continual changes. Female figures in her works fascinate with their beauty, passion, temperament

and sensuality depicted in provocative manner. The artworks of Sylvia Ji feature strong emotional filling and figurative expression of her internal word of thoughts and feelings.

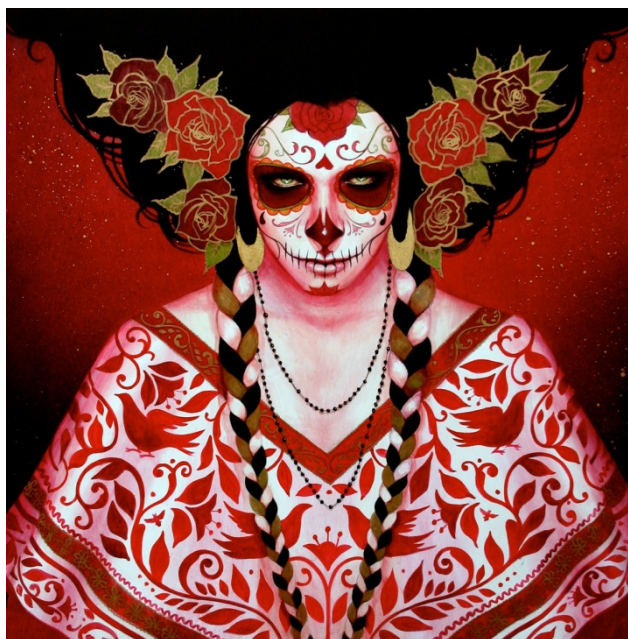


Fig. 47. Red Quechquemils, 2010, Sylvia Ji

2.3.4. Illustrator Audrey Kawasaki

In this chapter I would like to analyze Audrey Kawasaki's art and bring some bright tableaux of female characters from her artworks.

Audrey Kawasaki is a Los Angeles-based painter, known for her distinctive, erotically charged portrayals of young, adolescent women. [22] Her works are oil paintings painted directly onto wood panels. She studied Fine Arts Painting and graduated from Pratt Institute, Brooklyn. Audrey Kawasaki cites the emphasis in the New York art scene on conceptual art, an approach at odds with her feminine figurative style. In 2005, Kawasaki designed the cover to Alice Smith's 'For Lovers, Dreamers & Me'.

Audrey's accurate technical manner of painting is influenced by both manga comics and Art Nouveau artists. As she says, her artworks are inspired by the works of Alphonse Mucha and Gustav Klimt. There is something mysterious in her works. Precise contours, soft lightening and warm tones of the wooden panels bring a balanced, meditative atmosphere around the melancholic figures. Audrey's paintings are full of enchanting and disturbing details.



Fig. 48. *Day Dream*, 2011, Audrey Kawasaki

The themes in Audrey Kawasaki's works are contradictions within themselves. Her female characters are both innocent and erotic. [21] According to Audrey's own words her personal background might have eased her into a place where there is less shame associated with sex, so that this allowed sexual pieces to just happen freely, without any worries to tie her back. 'Sex is controversial in general, much more so in some cultures than others.' [23] She also supposes that her female characters have no age. Alluring ladies with enigmatic smiles have tempting look. Female figures painted by Audrey are outwardly seductive. Her works resemble a dream, where temptation and melancholia are mixed up. Kawasaki's damsels place their staring look on the captive viewer in a powerful stream of emotions. Ghost-like beautiful females with probably dark thoughts and sensual look make the work provoke an emotional reaction in the viewer. Some of the women that Audrey depicts appear incredibly young, sometimes even adolescent. And still they have that air of mysterious temptation as in the most of Audrey's works. These imaginary girls look like tending to grow into their own being. Youthful and beautiful look emphasizes the sexual context of Audrey's works. In her paintings the eye contact plays an important role. These mysterious young women captivate with the direct stare of their melancholic eyes.

Behind the young beauty of Kawasaki's ladies there is always something more telling about the story, some hidden details, meaningful accessories and key symbols around the female figure. 'Precious, pouty, sad-eyed and sexy, Audrey's girls appear ... as if in the midst of their greatest indulgence, but right alongside the slightest of hints at the ephemeral nature of it all.' [24] According to Audrey's words, 'I paint them because they are distant, elusive and unattainable, and slip right through your hands,' she explains. 'They are something I chase after, and that I grasp onto for a mere moment, and am forced to let go, and that is what keeps me painting.' [12]

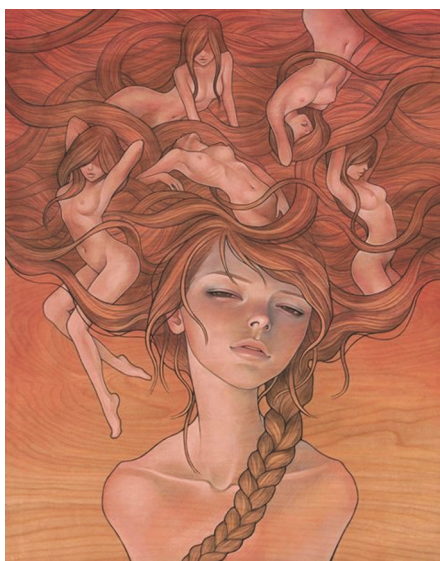


Fig. 49. Chloe, 2011, Audrey Kawasaki

Audrey Kawasaki is a master of the symbolic and alluring characters with tempting stare. 'The girls are like ghosts - real but not real,' she says. Her sexy girl imagery creates adorable female characters with attractive appearance and charming aura. Audrey Kawasaki is on the art stage for around 8 years and during this time she has created a lot of fascinating acrylics on wood. Her Audrey's paintings remind a realm of eros and thanatos. They combine two critters: life and death into the artwork. Audrey's paintings feature intimate scenes and motifs of sadness that can be connected with complexity of being a woman in male's world. Young beauty and fragility form the foundation of depiction female characters in Audrey's artworks.



Fig. 50. *Two Sisters*, 2008, Audrey Kawasaki

In Audrey Kawasaki's painting 'Two Sisters' two similar pale nymphs are illustrating close intimacy. One of them is lightly touching another's hair with her fingers. Their look is appealing, their puffed lips are half-opened as they were gasping for a drink. There is only one hand visible to the viewer. The ladies are topless, but we can see only the back depicted in details. One of the ladies is looking straight ahead onto the viewer. But another girl is looking tenderly at her partner, bringing her sensual lips nearer to her sister's eyes. Audrey Kawasaki loves to include floral decorative elements into her paintings. The sisters' hair is decorated with marine algae and seashells. One of the girls has a strange long-tailed creature in her hair. Kawasaki's paintings often contain mythical elements having symbolic meaning. The pose of the ladies is quite odd. It reminds the symmetrical position of fishes in the sign of the zodiac. And at the same time it is similar to the Yin and Yang symbol where white and black is combined in one sign representing two oppositions. The Yin and Yang Symbol reflect eastern philosophical conception of seemingly contrary forces being interconnected and interdependent between each other, where the main point is an idea of balance in nature particularly. On one hand the contrasts can be polar in their initial meaning, although even these opposites exist only in accordance to each other. On other hand the contrasts cannot exist themselves, they provide fact of existence and give rise to each other in turn. This philosophical concept forms the basis of Eastern science, medicine and martial arts. Duality of Kawasaki's paintings may be a manifestation of Yin and Yang philosophy of opposites.



Fig. 51. Negaigoto, 2010, Audrey Kawasaki

The female characters of Audrey Kawasaki's artworks can be considered to be metaphors for adolescent sexual awakening. On the painting 'After the fire' the only and the main female character is depicted sitting on the ground and looking directly at the viewer. Her eyes seem to be tired, the young lady with adorable features is represented absolutely naked in the forest. Somewhere far away there are red lights of fire. A woman is associated with nature, a fire in this case may be a metaphor of destructive nature of sexual relations. Uncombed hair, devastated and sad staring look of the pale as a ghost melancholic lady... The depicted scene of nude lonely lady in the forest can tell about defencelessness and vulnerability of the delicate world of female feelings.



Fig. 52. After the fire, 2008, Audrey Kawasaki

The young female characters from Audrey's illustrations discover themselves as objects of sexual desire. Adolescent sexual awakening includes teenager's awakening to others as possible partners in sexually based intimacy. With the coming of puberty, the young person undergoes a dramatic bodily transformation and begins to experience compelling new feelings for and fantasies about others, feelings and fantasies that change the character of interpersonal relations in fundamental ways. Audrey's artworks' major theme can be

considered to consist in adolescent sexual awakening when the young lady moves into a world that is alive with new drives and longings and that intellectually and morally, is vastly larger than was the world of the latency period. A lot of Audrey Kwasaki's paintings include erotic scenes depicting female body in revealing way. Erotism and celebration of female body's beauty has been always an actual theme in art. At the centre, and within art historical discourse, the female nude is actually a display of visual culmination of enlightenment aesthetics; but it risks losing its respectability and spilling over into the obscene. Philosophical filling of Audrey's oil-painted damsels on wood do not let the viewer feel some vulgar after-taste of depicted nudity. Although the border between obscene and natural nudity is quite indistinct in modern illustration art. The aesthetics of female body has been always a tasty morsel in any field of art. During the centuries the notion of female beauty changed a lot of times. According to Terry Eagleton's words, 'aesthetics is born as a discourse of the body'. [13] According to Lynda Nead's words from 'Female Nude', modern European aesthetics is considered to have its origins in the eighteenth century in the attempts by writers such as Lessing and Burke to set up general principles for the classification, judgment and experience of beauty and works of art as well. But the problem of variety of tastes and aesthetical judgments can be held back to the roots of the western philosophical tradition and the Platonic concept of ideal forms beyond the reach of our senses and beyond physical experience. As for gender question, the term 'male' is associated with the higher faculties of creativity and rational mental processes, while the 'female' is demoted to the role of passive nature and associated with the biological mechanisms of reproduction. Thus in western metaphysics, form (the male) is preferred over matter (the female); mind and spirit are privileged over body and substance and the only way to give meaning and order to the body in nature is through the imposition of technique and style to give it a defining frame. The implications of a system of thought that defines both scientific inquiry and artistic creativity as masculine are considerable and are certainly still at work in contemporary society. [14] This traditional view on gender conception could be applied to graphic representation of female characters in Audrey Kawasaki's paintings. Other fundamental ideas of European aesthetics are revealed in Immanuel Kant's Critique of Aesthetic Judgment (1790), its influence is still discernible in art history and criticism today. According to Kant, although the pleasure experienced in the beautiful is immediate, it involves a reflection on the object and this sets it apart from the merely sensuous pleasures that may be derived, for example, from eating and drinking. Aesthetic pleasure is thus more refined than physical forms of pleasure since it necessarily

involves the 'higher' faculty of contemplation. Perhaps one of the most influential of Kant's ideas was the axiom that the individual object is detached in aesthetic judgment and considered simply for 'its own sake'. The art object should serve no ulterior purpose, and aesthetic judgment itself should be disinterested; the observer's desires and ambitions should be held in abeyance in the act of pure contemplation. [14]



Fig. 53. *Don't Let Me Go*, 2011, Audrey Kawasaki

It is not an easy deal to define where the borders between erotic art and pornography are. The concept of erotic is open to be disproved. These two critters can be associated with two polar concepts of complexity and simplicity. While erotic art involves exploration of multiplicity of intentions and the richness of human relations, pornography describes the responses of human organs. Audrey Kawasaki's artworks are full of metaphors that define her illustrations' erotic nature. Pornography and erotic work can be distinguished by their viewpoints too. The pornographic point of view is voyeuristic. The viewer perceives the depicted scene as an image seen in the keyhole. The erotic works by Kawasaki invite the reader to go through the first-person point of view and to experience an idea of the artwork with an erotic theme. Eroticism in her artworks involves a process of identification with the human relations depicted. Erotic art is defined as the empathetic identification of the viewer with the depicted sexual action, although the active sexual arousal subconsciously contravenes the static and contemplative viewing usually associated with the artwork. Here I would like to cite Peter Webb's 'The Erotic Arts' published in 1975: '...most people associate eroticism with love, rather than sex alone, and love has little or no part to play in pornography... Eroticism, therefore, has none of the pejorative associations of

pornography; it concerns something vital to us, the passion of love. Erotic art is art on a sexual theme related specifically to emotions rather than merely actions, and sexual depictions which are justifiable on aesthetic grounds. The difference between eroticism and pornography is the difference between celebratory and masturbatory sex’.



Fig. 54. *Shewho lj*, Audrey Kawasaki

In eastern culture erotism has unique features and is represented with different approach than in western culture, where the attitude to the pornography in illustration art is still conservative and associated with scenes of indecency or even violence in people’s mind. Eastern erotism and pornography has a long history since the first illustrations of pornographic sexual scenes appeared in Chinese medicine manuals. In Japanese theory of art there is a special term for erotic art, *shunga*. Translated literally, this word means picture of spring in Japanese. Spring is a common euphemism for sex. In shunga a wide variety of erotic themes is possible to be depicted, both heterosexual and homosexual. Eastern erotic art has variegated to satisfy a huge range of viewer’s demands and fill an immense amount of categories of erotic themes. Sometimes the topic of erotic artworks could be so abstruse and subtle for everyone but dedicated enough to recognize. The main reasons of such a variety are:

- intension to entertain by developing new methods of expression,
- purpose to fill niche markets,
- laws about censorship.

Neither religious conservatism nor feminism had been a powerful factor in regulation of pornography in Japan. Japan's indigenous religion, Shinto is based in animism. Its belief

consists in supernatural beings dwell in nature where the gods and goddesses of Shinto exist within nature. So, sexuality is an innate part of life itself. The gods of Shinto have never been confidants of morals, modesty or perfection. Even that fact, that the sex industry in Japan nowadays numbers 1% of the GNP, says about the place of erotism in social life. By the way, this amount equals the Japanese defense budget. [19] There is no direct connection with illustrations made by far eastern artists, but definitely there are certain interrelation between traditions and trends in art and social life.



Fig. 55. After it is done, Audrey Kawasaki

The main theme in some of Audrey's illustration artworks is homosexual intercourse related to romantic and attraction and behavior between young females. Among such artworks there are: 'Hush', 'Only She', 'After it is done'. Homosexual motifs are not depicted as sinful or dysfunctional in Audrey's illustrations. In opposite they are full of temptation and revealed sensuality. In the painting 'After it is done'. the female characters are depicted laying in the grass under trees. Their honey smooth skin attracts bees around so that they do not mention flowers around, but fly around girls as if they were real flowers. Girls or young women are similar only for the first look. They are laying extremely close to each other, one of them seems to be taller and another looks more childish. She leans against her partner, while her hands are on the bosom of another young lady. The painting is depicted a romantic scene between two young ladies having rest 'after it is done'. The conception of sexual freedom may form basis of the artwork. The female characters do not look anxious or frightened. It seems they even do not have any idea about shame. They are laying absolutely freely somewhere in flowers as if it was a scene from paradise. As it is seen from the art of Audrey Kawasaki, her paintings are free of religious prejudices as well as from any other kind of homosexual criticism. In Audrey Kawasaki's paintings female characters are depicted either as the ingénue character or as femme fatale. The ingénue character is usually depicted as endearingly innocent, upright, true, and sincere young ladies. The term comes from the French adjective *ingénu* meaning

‘ingenuous’ or innocent, virtuous, and candid. The term may also imply a lack of sophistication and cunning. Typically, the ingénue is beautiful, gentle, sweet, virginal, and often naïve. [16] Modest young girls are at the same time represented in quite outspoken poses. Audrey's oil-painted female characters on wood are a contradiction in terms. Her paintings with motifs of innocence and erotism at the same time induce feelings of obsession, passion and craving. The viewer is attracted by sincere features, pure lines and ideal smooth shadows on young bodies with no defects. Lyric type of ingénue female character is stressed with sensual depiction of nature elements in art nouveau style, such as flowers, shells and insects decorating fantastic hairstyles and being an object of fetish at the same time. Some examples of lyric and dramatic ingénue characters we can see in paintings ‘Kokokara dokoe’, ‘Lacey’, ‘Taken’, ‘Hitori’, ‘Tickle My Owl - Close’ etc.

Female characters in Audrey Kawasaki's artworks are interpreted in similar way, her protagonists have the qualities of an ingénue characters depicted in context of psychosexual conflict. Her adolescent naked ghost-like ladies are representing sexual awakening and uncertainty. The Kawasaki Girl is not a rare incident in illustration art, but a common type of female character which combines both western and eastern cultural background.

3. THE PROBLEMATIC OF FEMALE DEPICTION AS A COMMODITY IN MEDIA MARKET

Maybe it seems tainted while using the word 'market' in matters concerning art, but only for the first look it seems that art and business are apart. Actually, market is an outlet for illustrators. In this case business terms are suitable as far as illustrators' product-to-sell is their artwork, although they may not be involved into the direct process of commission.



Fig. 56. Illustration for Market Mall Spring ad campaign 'Avant Garden', Karen Klassen

According to Steven Heller's article 'Viable and Envable' in publication *Illustration Now!* Vol. 3, 'it is okay to produce for the audience of one. It is okay for the artist to ignore suggestions to alter his work because it is "inappropriate".' And although 'it is axiomatic that the artist will fall on his or her sword for the integrity of their art', still, 'illustration is definitely a creative commodity and the illustrator provides a service to the customer'. [17] The object of illustrator's service provides aesthetic ideas by visual means. That is the key point of illustration as a commodity in media market.

3.1. The Effect of Feminine Illustration on Visual Culture

Media market is overfilled with offer of variety of styles and manners that greatly attracts with its broad range. Neo-Deco and neo Art-Nouveau dominate in graphic representation of female characters as well as art brut trends and naive artistic manner. This decorative

arrogance has notably engrossed the media market during last decade. Female motifs are inalienable elements of advertising and PR. Woman has been always in a highlight due to the feminine nature ‘to attract’, due to the beautiful and adorable features of face and body, due to the physiology and natural laws in the basic of human’s behavior. Feminine characters have been always an object of admiration, rapture and visual delight. A woman is a source of artists’ inspiration. Multilateral attitude to a woman has provided a wide range of female characters appearing in modern illustration art. Female graphic representation in media has a strong effect on our visual culture. It is concerned basically with perception of woman, with concept of modern feminine world, attitude to the woman as well. Besides, there are a lot of prejudgments and restrictions in female graphic representation in media. For example, woman shouldn’t be depicted vulgar in comics series in the USA. Usually advertising or publishing of exceedingly exposed female depiction is controlled by certain organizations.



Fig. 57. Rouge, 2010, Anja Mathiesen

3.2. The Problematic of Fashion Illustration

Another kind of problem is a question of visual representation of female characters which influences fashion trends and prescribes the icons of beauty. As an example of such a superstition there is a common type of female characters which provides an idea of being fragile like glass dolls. Extremely thin, adorable and careless ladies are all over fashion magazines’ illustrations, advertising materials and so on.

Fashion trends and tendencies in graphic representation of feminine characters in illustration art are closely interrelated between each other. The artist has an option either to go hand in hand with fashion and modern trends of female graphic representation or to ignore all kinds of prejudices but to be involved into some kind of struggle with range of existing superstitions. From the artists' personal and commercial artworks it is visible how flexible illustrators can be. While caving in under the circumstances of modern trends they widely use popular visual conceptual methods. At the same time, variety of visual approaches is potentially increasing. From other side, singular artists' character is being replaced by stamped and multiplied type of personage. The problematic of 'popular' and 'individual' is a vast and broad topic in illustration art and business as well.

II. PRACTICAL PART

4. AUTHOR'S BOOK PROJECT WITH DOMINANT ROLE OF ILLUSTRATION

'Večer před svátým Janem' is the second tale in the collection 'Evenings on a Farm near Dikanka' by Nikolai Gogol, first published in 1830 and considered as classic. The tales in the collection 'Evenings on a Farm near Dikanka' are similar in folklore motives and dominating mysterious atmosphere combined with healthy sense of humor. They feature scenes that startle the reader through supernatural personages, evil force etc. The main theme of these tales is Ukrainian village life and traditions, flavored with mysterious legends and author's sense of humor. The tale 'Večer před svátým Janem' belongs to the most dramatic examples of Gogol's romantic works influenced by Ukrainian culture and folklore.

The main subject of the practical part of this thesis is the book project with dominant role of illustration. So, I tried to design a book 'Večer před svátým Janem' by Nikolai Gogol, which features children illustrations with a slight touch of kiddie horror. Children illustrated books provide entertainment and develop the imagination. The main idea of the practical part of this thesis is to make Nikolai Gogol's tale familiar and understandable to children of preteen age.

4.1. Plot Summary as a Plan for Illustrating the Book

The work on illustrations started from defining the story and putting appropriate accents on certain moments being the continuous sequence of interrelated events of the story.

The story of 'Večer před svátým Janem' is retold by Rudy Panko from Foma Grigorievich, the sexton of the Dikanka church. Rudy's grandfather had lived in a village not far from Dikanka. There lived a Cossack named Korzh (Bac in Czech version), his daughter Pidorka and Petro. Petro and Pidorka fell in love, but Korzh saw them kissing and he was going to whip Petro. His little son Ivas asked the father not to beat Petro. So Korzh told him to go away and never come back. The lovers fell into despair. Petro met mysterious stranger Basavrjuk, the devil himself. Basavrjuk promised Petro to show him where treasure is to help him to get married with Pidorka. So, they met on St. John's Eve in the night forest and Petro found a magic flower. An ugly witch appeared and gave him a spade. When he found the treasures under the ground, the witch told him to shed blood

and he agreed. The witch offered him to kill Ivas, Petro tried to refuse, but finally the desire to own gold and treasures and to get married with Pidorka made him to sacrifice the child's life. Petro has got money and forgotten everything. Pidorka married him, but the new life in wealth and richness didn't make them happy. Petro became distant, thinking all the time that he has forgotten something important. Eventually, Pidorka invited a witch. After Petro saw her, he remembered everything. He tossed an axe at the witch, but she disappeared. Nobody could get into the house at that moment, so after all, only a pile remained. The gold has turned into pieces of broken pottery.

After all, Pidorka went on a pilgrimage. Basavrijuk started to appear in the village again and again. But even after sprinkling the entire area with holy water, the village was left by people and finally disappeared at all.

The story of the book includes 11 illustrated double-page spreads. While designing the book I tried to foresee correspondence between text and illustrations, particularly where after first culmination with tragic homicide immediately the scene of the wedding is illustrated. The 12th double-page spread contains slight illustration with silhouette of Kyiv Pechersk Lavra as Pidorka went on a pilgrimage there according to the story. The flyleaves contain folklore illustrative motives.

4.2. The Colors and the Textures in the Illustrations

The illustrations in the book are not excessively sophisticated, but they are clear and understandable for both children and adults. I used textures and earthy colors combining with vivid tones where needed. I tried to create unique characters and mysterious atmosphere in order to make the reader's mood appropriate to the mystical folklore background of Nikolai Gogol's tale.

4.3. The Font and the Text Formatting

The font used in the practical project of the theses is Adobe Caslon Pro. This font is a serif typeface. Caslon family typefaces have old-style irregularity characteristics and radiate charm of history. Adobe Caslon Pro is good to be used in typing stories, novels, tales and long texts. This font is clear and readable.

Besides, I used hand-written citations from the tale and applied them in the illustrations. It is a tip for the laziest readers, so they can catch the story without reading the whole book.

While formatting the text, I used digital tools and prepared the layout in Adobe Indesign, this helped me with text wrapping, editing, alignment, work with glyphs, linked images etc. I tried to make text clear and readable although the background texture reduced the contrast between the text and the background. I also had to solve the text wrapping around the illustrations where it was necessary, so, the text is aligned along the smooth lines flowing around the illustrations.

III. PROJECT PART

5. ILLUSTRATIONS TO 'VEČER PŘED SVÁTÝM JANEM' BY
NIKOLAJ GOGOL

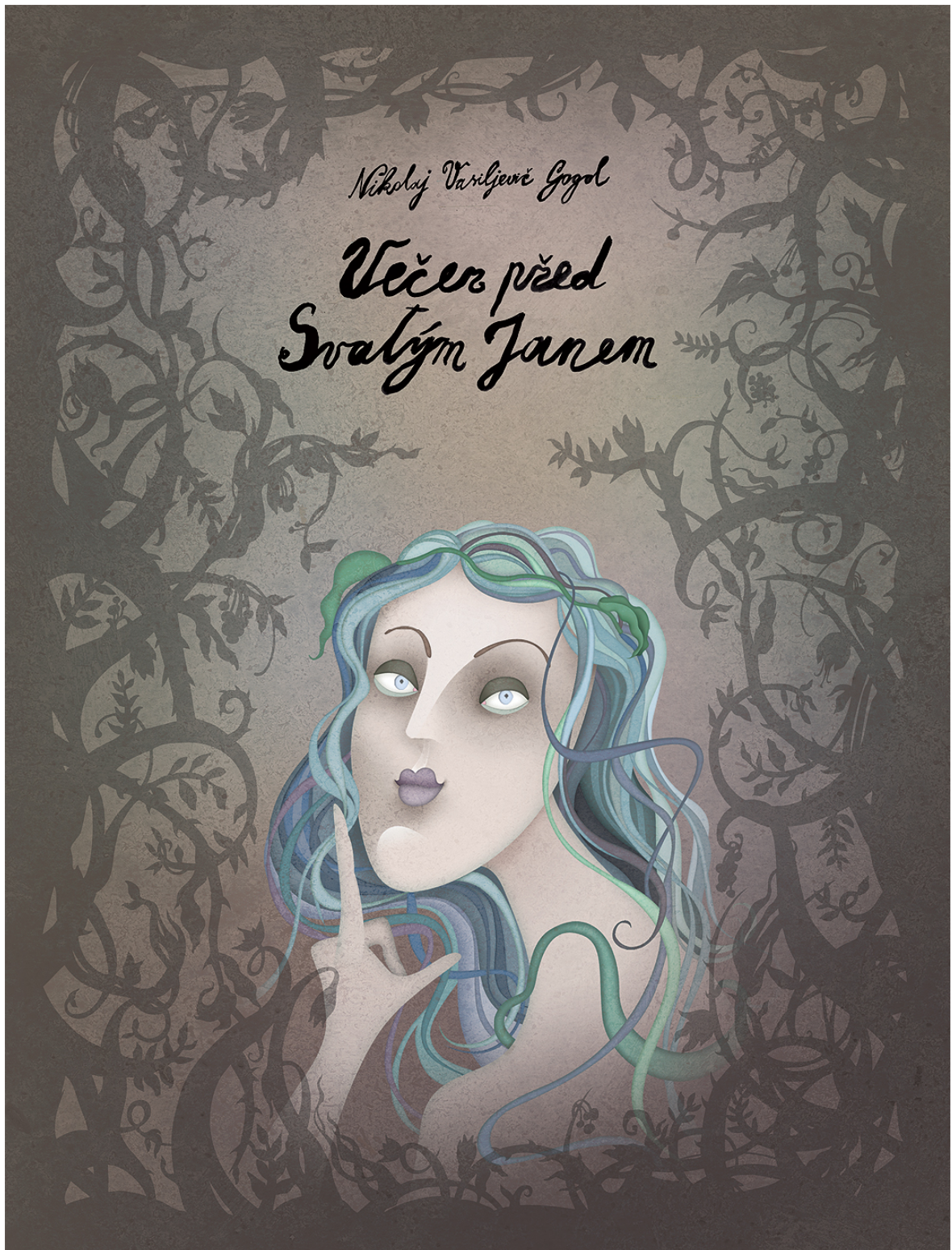


Fig. 58. Cover to the book



Fig. 59. Flyleaf spread



Fig. 60. Page spread



Fig. 61. Example of the page numbering



Fig. 62. Illustration to the book, Basavrjuk



Fig. 63. Illustration to the book, Ivas and the witch



Fig. 64. Page spread



Fig. 65. Illustration to the book



Fig. 66. Page spread



Fig. 67. Page spread

CONCLUSION

In the thesis I researched modern trends of feminine graphic representation in illustration. The thesis includes a survey of female characters' representation in children's literature illustrations, in comics illustrations and other illustrations as well. The thesis takes in historical circumstances of female graphic representation, analyzing some illustrators' works dedicated to female theme and short review of problematic of female depiction as some kind of commodity in media market.

This thesis includes review of gender concept in modern children's literature illustration. It plays an important role in a child's universe and especially in gender image being composed in his or her mind. In the thesis I have also reviewed the art of modern children illustrator Eugenia Gapchinska, whose paintings depict mainly little ingenuous girls in primitive manner. I have also analyzed medial cultural transfer of main heroine's depiction in one of her children's illustrated books 'Liza and her dreams'.

In the thesis I have researched the development of feminine characters in comics illustrations and analyzed female graphic representation in personal and commercial works by Jelena Kevic Djurdjevic. Modern tendency of female depiction includes femme fatale motifs, traditional sex appealing context and common usage of digital means.

In this thesis I analyzed modern tendencies in feminine graphic representation in other illustrations, which do not belong to book illustrations and comics. Feminine depiction in modern illustration art has a tendency to be focused on woman's internal world of feelings, her thoughts and emotional experience. I have also observed alter ego concept and analyzed the female figurative artworks by Audrey Kawasaki.

In the research work I have also observed problematic of female depiction as a commodity in media market. It includes undecided questions of nudity and contrasting notions of popular and individual in visual arts and media.

The topic of female graphic representation is vast and unbounded. It includes a wide range of problematic such as the question of nudity, erotic and pornographic depiction, usage of feminine depiction in marketing purposes etc. The topic of female art and gender context

in visual culture is not discovered enough. The research work forms a certain step in exploring this boundless theme.

The practical part of this thesis is the book 'Večer před svátým Janem' by Nikolaj Gogol with a dominant role of illustration.

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LIST OF ABBREVIATIONS

RGB	Red, Green, Blue.
CMYK	Cyan, Magenta, Yellow, Black.
ACMP	The Association of Comics Magazine Publishers
BC	Before Christ
CATW	Coalition Against Trafficking in Women
GNP	Gross National Product
PR	Public Relations

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