

The Appropriation of Fine Art into Contemporary Narrative Picturebooks

Frank Serafini¹

© Springer Science+Business Media New York 2015

Abstract Many picturebook artists have been formally trained in specific artistic styles, movements, and techniques. These artists appropriate and transform works of fine art to varying degrees to fit the themes and designs of the stories they illustrate and publish, and to increase the significance and impact of their illustrations. The intertextual-intervisual associations among picturebook illustrations and works of fine art are important considerations for understanding the meaning potentials of the designs and illustrations of contemporary narrative picturebooks. This paper focuses on the appropriation and transformation of works of fine art into contemporary narrative picturebook illustrations. The analysis of numerous picturebooks asserts three forms of appropriation, namely: (1) reproduction, (2) transfiguration, (3) stylization. These three forms of appropriation may be further conceptualized as falling along a continuum ranging from *faithful reproductions* to *stylistic conventionalizations*. *Reproduction* is conceptualized as a mimetic reproduction of an original work of fine art. It is a *faithful rendering* of an original artwork, most frequently achieved through a photographic or digital rendering process. In the second form of appropriation, *transfiguration*, a single work of fine art is identifiable but the picturebook artist has transformed the image to fit the context and purpose of a particular picturebook narrative and design. In *stylization*, a specific work of art is not readily identifiable, but a particular art movement, for example cubism, surrealism, or folk art is drawn upon by the illustrator.

Dr. Frank Serafini is an Associate Professor of Literacy Education and Children's Literature in the Mary Lou Fulton Teachers College at Arizona State University.

✉ Frank Serafini
serafini@asu.edu

¹ Literacy Education & Children's Literature, Mary Lou Fulton Teachers College, Arizona State University, 6126 E. Alameda Ct., Cave Creek, AZ 85331, USA

Keywords Fine art · Picture books · Analysis · Intertextuality · Parody

The illustrations found in contemporary narrative picturebooks have been associated with traditional works of fine art for a variety of reasons. For instance, many picturebook artists have been formally trained in specific artistic styles, movements, and techniques and bring this training to their work as picturebook artists (Marcus, 2001). In addition, narrative picturebooks have incorporated works of fine art in stories about visits to art museums, as visual puzzles to be solved, or as the setting for *art fantasies* (Nikola-Lisa, 1995; Yohlin, 2012). Works of fine art have also served as historical objects or the products of a particular artist's lifetime of work in picturebook narratives (Sipe, 2001). Additionally, picturebook artists have appropriated particular aspects of famous paintings or well-known art movements into narrative picturebooks to increase the significance and impact of their illustrations (Valleau, 2006). Finally, picturebook artists and publishers appropriate and transform works of fine art to varying degrees to fit the themes and designs of the stories they illustrate and publish.

The intertextual–intervisual associations among picturebook illustrations and works of fine art are important considerations for understanding the meaning potentials of the designs and illustrations of contemporary narrative picturebooks. The associations among works of fine art and the illustrations in narrative picturebooks help readers make sense of these picturebooks as they work to connect and understand the meaning potentials offered in the relationship among these visual images. I assert that considering the associations among works of fine art and picturebook illustrations expands the interpretive strategies necessary for children to draw upon when trying to make sense of picturebooks, and also supports their appreciation and understandings of works of fine art.

Theories and analytical frameworks for analyzing verbal (written) narratives far out number theories and frameworks for analyzing the visual (illustrated) elements in narrative picturebooks (Arizpe and Styles, 2003). Theorists and educators exploring picturebook illustrations have called for, “a more systematic account of the semiotic choices underlying visual narratives” (Painter, 2007, p. 41). The groundbreaking work of Gunther Kress and Theo van Leeuwen (1996) has been extended to focus on narrative picturebook illustrations (Painter et al., 2013), providing new analytical frameworks for the exploration of multimodal ensembles. This article is intended to add to the available analytical frameworks for interpreting visual narratives by focusing on the appropriation and transformation of works of fine art into contemporary narrative picturebook illustrations, and how these intervisual associations help readers interpret contemporary multimodal texts.

Appropriation and Transformation

For purposes of this article, I use the term *appropriation* to connote the identification and selection of works of fine art and their subsequent incorporation into picturebook illustrations, and the term *transformation* to refer to the changes

that occur during the re-presentation of works of fine art in narrative picturebooks. Previously, Gunther Kress (2010) used the term transformation to describe the processes of meaning change associated with the re-ordering of the visual or textual elements, or other semiotic objects *within* the same mode, for example from printed text to printed text. I will use the term *transformation* to describe the material, semiotic, compositional, and modal changes that take place during the process of appropriating works of fine art into picturebook illustrations. In contrast to the transformations that occur during re-presentations within a particular mode, Kress (2010) used the term *transduction* to describe the process where the changes occur *across* modes, for example from print-based texts to film.

As works of fine art are appropriated into narrative picturebooks, the changes that take place are a blend of both transformation and transduction, where the works of art being appropriated and the picturebook illustrations into which these works are included are associated with a similar modality, in this case two-dimensional paintings and picturebook illustrations, and also a form of transduction across modalities, for example from sculpture and paintings into photographically rendered picturebook illustrations. It should be noted that the appropriation and transformations of works of fine art into print-based picturebooks do not represent all the types of appropriations and transformations that are possible in a technologically advanced society (Prain and O'Brien, 2000). As picturebooks become the inspiration for film, software applications, interactive CDs, and other digital resources, the changes that occur across (transduction), as well as within (transformation), modes will demand further investigation.

In the process of appropriating a particular semiotic object from one context, for example a museum gallery, to another site, in this case a picturebook illustration, the process never results in an exact replica. In other words, the process of appropriation always results in some form of transformation. The degree of faithfulness in the rendering of the appropriated artwork may be higher, as in photographic reproduction, or lower as in parodies or caricatures, but changes occur during all forms of transformation. Due to the size constraints and technical requirements of picturebook publishing, even photographically reproduced works of art must be transformed from their original size and materiality in order to be mass-produced as commercial picturebooks. Frames and museum placards are often omitted or changed to fit the design of the picturebook into which the original work of fine art appears.

In addition to material differences, the contextual factors when experiencing a work of fine art in a museum gallery are certainly different than experiencing it in a picturebook illustration. It is important to consider how changes in the sizes, materials, and contexts of the appropriated works of fine art alter the meaning potentials of different re-presentations of these semiotic objects. Since transformation is an aspect of all forms of appropriation, a more fine grained analysis of what purposes the newly appropriated works of art perform in picturebooks, what aspects of these works of art are actually being transformed, and what is the relationship of the picturebook illustration to the original artwork is worthy of further investigation.

Theories of how fine art is appropriated and transformed into narrative picturebooks have been organized into various frameworks. In an early analysis

of the incorporation of fine art in picturebooks, Mitchell, (1990) suggested picturebooks that contain works of fine art could be organized into three categories: (1) biographies of artists, (2) informational books, and (3) fictional accounts of children and animals interacting with art (p. 842). In another review of the relationships that exist between fine art and picturebook illustrations, Sipe (2001) organized the incorporation of works of fine art into picturebooks across the following four categories: (1) the illustrations refer to specific artworks through parody, (2) the illustrations support fictional narratives about famous artists' lives, (3) the illustrations portray a visit to a museum or some museum experience, and (4) the illustrations suggest some connection to particular art styles or schools of art (p. 199).

In another study, Genevieve Valleau (2006) delineated three types of relationships between works of fine art and narrative picturebooks, namely: (1) Type 1—illustrators simply copying and pasting works of art into their picturebook illustrations, (2) Type 2—illustrators imitating original works of art with some changes to reflect their own style, and (3) Type 3—illustrators translating visual elements of classic works of art into their illustrations. Although Valleau (2006) admits the distinction made between Type 2 and Type 3 forms of artistic incorporation is the most complicated classification, it is a somewhat problematic classification or distinction in that it is based on a postulated degree of influence of the original work of art on the picturebook illustrator, which is not directly accessible to the reader nor picturebook researcher. In other words, what exactly influenced the illustrator may never be known, let alone delineated and categorized.

Intertextuality and Intervisuality

The associations among works of fine art and the visual images contained in contemporary picturebook illustrations serve as a type of *intertextuality* defined by John Stephens (1992, p. 84) as, “the production of meaning from the interrelationships between audience, text, other texts, and the socio-cultural determinations of significance.” As a counterpart to intertextuality, *intervisuality* (Mirzeoff, 1998) has been referred to as the concept that reader-viewers never experience a visual image or artwork on its own.

Intertextuality has a long history in literary theory originating in the work of Julia Kristeva (Moi, 1986), where intertextuality was defined as a mosaic of quotations, a transposition of one sign system into another, and as the absorption and transformation of one text into another. Although this work originally focused on textual associations, others, in particular Elaine Martin (2011), have adopted the concept of intertextuality to consider the relationships among texts, visual images, and other modalities. In addition to its referential qualities, intertextuality also serves a critical function, employing pastiche, parody, and the mixing of previously established styles and practices (Allen, 2000; Martin, 2011).

Erica Hateley, (2009) describes the appropriation of works of fine art into the illustrations of award-winning picturebook artist Anthony Browne as a form of *intertextual referencing* of canonical art. Works of fine art are situated in varying

visual and cultural contexts that affect how viewers experience, respond to, and interpret these visual images. Intervisuality is a mediated association between one semiotic object and another, in this case a work of visual art that appears across particular sociocultural contexts.

Parody and Pastiche

Parody, which is a particular type of intervisuality is a form of *pictorial referencing* where one visual image or work of art is appropriated and transformed into another semiotic object (Todd, 1980). In her early work, Linda Hutcheon, (2000) describes the appropriation and transformation of fine art into picturebook illustration as a form of parody or *inter-art discourse* that cuts across genres and forms of representation. In her more recent work, Hutcheon (2006, p. 7) describes the process of adaptation as, "...an announced and extensive transposition of a particular work." The process of adaptation always involves both re-interpretation and re-creation, where selected aspects of an original work of art are transformed into a new work in an *extended intertextual engagement* (Hutcheon, 2006).

From another perspective, Vaughn Prain and Maureen O'Brien, (2000, p. 26) used the term *pastiche* to refer to the, "borrowing of motifs from high art for comic effects, often to create supplementary meanings, themes, or to subvert the reverence usually associated with the original." Simon Dentith, (2000) distinguishes between parody and pastiche by asserting parody is associated with a playful transformation, whereas pastiche is similarly playful, but works by imitation rather than direct transformation (p. 11).

In some of the most extensive analyses to date, Sandra Beckett, (2001, 2010) has described the appropriation of fine art into narrative picturebooks as a form of parody or *artistic allusion*. Beckett, (2010) asserts parody is a type of recontextualization of previous works of art into new forms and contexts. Artistic allusions may be to specific works of fine art or to the stylistic conventions of an entire genre, style, period, or art movement. These artistic allusions are a form of appropriation and transformation from one context to another and always result in a new semiotic object. To understand the meaning potential of these new semiotic objects, readers must consider the context and nature of the original work of art and the recontextualization of these visual images in picturebook illustration.

Data Selection and Analysis

To begin, I drew upon Florence Mitchell's (1990) third category of picturebooks, defined as *fictional accounts*, as the initial criteria for selecting picturebooks for the study. I did not include informational books about art and artist biographies in the study presented here. Next, I considered the four categories developed by Sipe (2001) from his study of picturebooks used to teach art history to identify potential books for the study. After considering these criteria, I developed my own set of criteria for selecting contemporary picturebooks for this study. The books selected

for this study had to be, (1) picturebooks currently in print, (2) picturebooks that include intertextual references to identifiable works of fine art, or (3), picturebooks associated with particular schools of art or art movements. By searching through online resources, references in associated academic articles, library search engines, listings on Amazon.com, and exploring my personal collection of narrative picturebooks, approximately one hundred and fifteen picturebooks were initially identified that fit my initial criteria and had recognizable connections to specific artworks, artists, or art movements published in the past 30 years.

The number of books that might have some tangential connection to works of fine art is far more extensive than is possible to collect or analyze, especially if I were to include internationally published picturebooks. However, the large number of books gathered for this analysis may be considered representative of the various forms of appropriations and transformations that are found across narrative picturebooks published primarily in the United States and the United Kingdom.

Once identified, I read through each picturebook a minimum of three times. During the first reading, codes were used to identify works of art included in the picturebook illustrations. After all the books were read once, the second reading explored the various ways works of fine art were used in the illustrations. Initial coding revealed five categories: (1) photographically reproduced works of art, (2) painted works of art that resembled the original works of art, (3) illustrations that were similar to original works of art but differed in some aspect, (4) illustrations that seemed to make fun of the original work of art, and (5) illustrations that reminded me of a particular type of art but not a particular work of art. After a final reading and reorganizing of the codes, I collapsed the two codes associated with reproductions into a single category, and constructed the final categories of transfiguration and stylization.

Reproduction, Transfiguration, and Stylization

From the analysis of the selected narrative picturebooks presented here, three forms of appropriation and transformation were subsequently generated: (1) reproduction, (2) transfiguration, and (3) stylization. These three forms of appropriation and transformation may be further conceptualized as a continuum ranging from *faithful reproductions* to *stylistic conventionalizations*, rather than as three mutually exclusive forms of appropriation and transformation. Though the boundaries blurred at times between these three categories, there were enough distinctions among the three to warrant their generation, identification, separation, and individual presentation.

Reproduction

In this first category, *Reproduction* is conceptualized as a mimetic reproduction of an original work of fine art. It is a *faithful rendering* of an original artwork, most frequently achieved through a photographic or digital rendering process, varying from the original in size, materiality, and context of the site of reproduction, in this

case a narrative picturebook. This type of appropriation and transformation relies on *resemblance theories of representation*, where the relationship between works of art and picturebook illustration relies, “on the idea that pictures [picturebook illustrations] resemble their objects [works of fine art], which means that the iconic nature of the sign-object relationship is emphasized” (Kenney, 2005, p. 105).

Photographically reproduced works of art are the most readily identifiable form of appropriation due to the inherent resemblance to the original work of art. Beckett (2010) asserts children are more apt to decode allusions to specific works of art than allusions to artistic movements or styles. Readers simply have to bring the requisite background knowledge of the original artworks, sometimes referenced through pop culture, to recognize famous paintings like DaVinci's *Mona Lisa*, Munch's *The Scream*, and Seurat's *A Sunday Afternoon on the Island of La Grande Jatte* incorporated into various narrative picturebooks.

Picturebook artists and publishers often reproduce original artworks through various digital and photographic processes without intentionally altering the composition of the original. When a work of art is appropriated and transformed through a digital or photographic process, the resulting visual image has been referred to as a visual *citation* (Payant, 1979), where the reproduced image serves as a form of direct visual reference to the original. Readers of picturebooks recognize the original work of art because of its resemblance to the illustration.

In contemporary picturebooks, original works of art are reproduced for a variety of reasons. In Lucy Mickelthait's *I Spy* books (1992, 2004, 2007) the reproduced images are used as a visual puzzle to be solved by the reader as they search the reproduced works of art for particular elements, specifically letters, colors, or shapes. In other picturebooks, for example *Art Up Close* (d'Harcourt, 2000), *Alphab'art* (Guery, 2009), *Can You Find It, Too* (Cressy, 2004), and *Art Fraud Detective* (Nilsen, 2000) works of art are faithfully reproduced and serve as a visual tableau that readers scan for clues to solve mysteries or *visual puzzles*. The picturebook *Tell Me a Picture* (Blake, 2001) includes reproduced works of art organized in alphabetical order by artist and features commentaries by children to accompany each image.

Works of art from a particular artist are often reproduced in service of a fictionalized account of some aspect of an artist's life. For example, in *Action Jackson* (Greenberg and Jordan, 2002) the authors acknowledge the narrative account as a fictional story focusing on particular events in the life of Jackson Pollack and include a single reproduced work by Pollock in the picturebook. In *Linnea in Monet's Garden* (Bjork and Anderson, 1985), works of art by Claude Monet are photographically reproduced to serve as part of the setting of the story, as actual examples of paintings from Monet's studio, and as endpapers. In a series of board books for younger readers, the works of Rene Magritte (Rubin, 2009) and Andy Warhol (Rubin, 2007) are photographically reproduced and accompanied by short verses and phrases to thematically connect various works of art by well-known artists.

Works of art are also reproduced in picturebooks that involve fictional visits to an art museum or where a museum serves as the setting for a fantastical adventure. In *Olivia* (Falconer, 2000), the main character gets inspired by a painting by Degas to become a ballerina, and by a painting by Pollack to paint on her own bedroom wall

only to the dismay of her mother. In *Jack in Search of Art* (Boehm, 1998) and *Seen Art?* (Scieszka, 2005), the main characters wander into art museums in search of a friend named Art only to be confronted by reproductions of famous works of art. *Going to the Getty* (Siebold, 1997) and *Meet Me at the Museum* (Goldin, 2012) contain fictional narratives about what one might experience when visiting an art museum.

In several examples of what has been defined as *art fantasy* (Nikola-Lisa, 1995), reproduced works of art served as a *portal* into a fantasy world contained inside various paintings by well-known artists. In *Katie's Picture Show* (Mayhew, 1989), *Katie Meets the Impressionists* (Mayhew, 1997), and others in this series, the main character enters into the fantasy worlds contained within various works of fine art. In one of the most unique examples utilizing photographic reproduction, *Botticelli's Bed & Breakfast* (Pienkowski, 1996) is a pop-out book of a fictional bed and breakfast featuring fifty-six famous works of art placed throughout the house. A legend included with the book helps readers identify various works of art by offering thumbnail photographs, artist's names, and titles of the re-presented works. The selected works of art are photographic replicas re-presented throughout the fictional bed and breakfast, recontextualized in illustrated frames on the walls of various rooms of the house.

When the process of appropriation does not rely on digital or photographic reproduction, there is a lessening of the modality of the representation (Kress and van Leeuwen, 1996). In other words, the reproduced images are not as realistically faithful to the original work of art as a photographically reproduced version. For example, in two different historical accounts of the theft of the Mona Lisa, *The Secret Smile* (Jacobson, 2005) and *The Mona Lisa Caper* (Lewis, 2004), the illustrators used their own artistic techniques to faithfully reproduce a version of the painting as an historical object in the story. Although the illustrations of the *Mona Lisa* were faithful to the original painting, and invariably recognizable to the reader, they were still transformed to a greater degree in the illustrations than through photographic reproduction, though the intention seemed to be to represent the original work of art without detracting from its original composition.

Although the contents of the reproduced works of art are not changed in the process of appropriation and transformation, the recontextualization of the works of art in picturebook formats changes their meaning potential and offers readers a different experience from real world museum patrons. This recontextualization has been described as an *endless blending and recycling* of fine art, mass media, and popular culture (Freedman, 1988, p. 4), forcing readers to reconsider the possible meanings of these works of art in their new contexts.

Transfiguration

In the second category *transfiguration*, a single work of fine art is identifiable but the picturebook artist has transformed the image to fit the context and purpose of a particular picturebook narrative and design. Although a specific work of art is recognizable, a quality that is important to consider, many of the changes serve as a

form of *parody*, playfully transforming the original work of art to fit the visual and verbal narrative. Hutcheon (2000) defined parody as, “a form of repetition with ironic critical distance, marking difference rather than similarity (p. xii). Although difference is an important consideration in parodic transfigurations, during the representation of the work of art there has to be enough similarity for the original to be recognized by the reader. What is important to consider is how the original works of art have been transfigured in both content of the illustration and its recontextualization during the process of appropriation.

The word *transfiguration*, which means a change of form or appearance into a more beautiful or spiritual state, was selected to describe this category because the transformations were primarily changes to the characters (figures) from the original works of art. In this form of artistic allusion, three conditions must be met in order for the transfiguration to be potentially meaningful; the reader must: (1) recognize the intent to parody, (2) have the ability to identify the appropriated work, and (3) be able to interpret the work in its new context (Beckett, 2010). In order to make sense of these transfigurations, the reader must have the requisite visual experiences and cultural background to connect the re-presented work to the original work of art and its historical context in order to understand the meaning potential of its recontextualization.

The analysis conducted in this study generated two main types of transfigurations, namely: (1) the “coming to life” or changes to the positioning and gestures of characters displayed in works of art, and (2) parodic transformations of various characters from well-known works of art, in particular changing a human portrait into an animal. In the first category, the characters from famous works of art are represented in different contexts or come to life as themselves in new situations. In the second category, characters from works of art are transfigured into animals and serve as parodies of the original works of art.

In an example of the first category of transfiguration, several picturebook illustrators bring the characters from a famous painting to life in their visual narratives. In *Who Stole Mona Lisa* (Knapp, 2010), the character of Mona Lisa is transfigured in the illustrations using a variety of facial expressions that connect to the events depicted in the story. When the painting of Mona Lisa is being taken down from the museum wall Mona Lisa looks hurt; when the painting is being stolen she looks scared; and when the painting is hidden in the apartment of the man that stole her she cries and longs for her return to the museum. In each of these examples, the original paintings are respectfully transfigured to serve the narrative events.

In picturebooks that feature famous artists, presenting them as characters in the narrative, works of art are transfigured to fit the techniques and artistic styles of the featured artist. For example, *Dali and the Path of Dreams* (Obiols, 2003) features surrealistic illustrations that might have been dreamed by a young Salvador Dali, and *Dinner at Magritte's* (Garland, 1995) offers a story of what it might be like to live next door to Rene Magritte. The illustrators of these picturebooks offer homage to these famous artists by using their artistic techniques in their own work.

In an example of the second category of transfiguration, the illustrations in *Babar's Museum of Art* (De Brunhoff, 2003) feature famous works of art that are

transfigured by substituting elephants for the human characters. In *Mutts of the Masters* (Patrick, 1996), the illustrator incorporates dogs into famous works of art. In *Art Dog* (Hurd, 1996) and in *I've Painted Everything* (Magoon, 2007), recognizable works of art from museums in Paris are transformed using dogs, elephants, pigs and bears in place of humans. In all of these examples, original works of art are parodied using animals and seem to have a playful purpose while still calling the readers' attention to the original works of art.

In another art fantasy, Tomie dePaola (1991) uses mice as characters to offer a fictional account of a relative's visit to Paris that depicts the main characters' encounters with Picasso and Matisse. In *When Pigasso met Mootise* (Laden, 1998), the illustrator draws on the techniques and styles of Pablo Picasso and Henri Matisse to transform their original works of art into *animalized* versions of some of their most famous paintings. In each of these examples, recognizable works of art are transfigured in playful ways to fit the theme and narratives of the picturebooks.

Some picturebook artists parody works of fine art in narrative picturebooks that do not involve famous artists, art themes, or fictional museums. In *Sitting Ducks* (Bedard, 1998), the main character, a duck, is depicted outside a diner looking in at the patrons in a parody of Edward Hopper's *Nighthawks*. This work by Hopper is also parodied in *The Great Escape* featuring animals that have escaped from the city zoo (Riddle, 1997). Additionally, the cover of *I Want a Dog* (Khalsa, 1987) features a transfigured rendition of George Seurat's *A Sunday Afternoon on the Island of La Grande Jatte* with dogs replacing many of the human characters.

Award-winning picturebook author-illustrator Anthony Browne transfigures the work of famous artists in playful and imaginative ways to create a visual reference that helps readers construct associations among works of fine art and various picturebook illustrations. Throughout Browne's work, examples of reproduction, stylization, and both types of transfigurations are included. In *Voices in the Park* (Browne, 2001) we find Franz Hals' *Laughing Cavalier* and Leonardo DaVinci's *Mona Lisa* portrayed as characters coming to life in the story. Hals' *Laughing Cavalier* is also featured in Anthony Browne's (1986) picturebook *Piggybook* in what Beckett (2010) described as a double parody, where a reproduced version of *The Laughing Cavalier* is incorporated in an image on the wall of the living room early in the book, then is transformed or parodied a second time as the cavalier turns into a pig to fit the changes taking place in the book's narrative.

Much has been written about Browne's illustrative techniques and his allusions to or parodies of works of fine art (Serafini, 2009, 2010; Doonan, 1986; Hateley, 2009; Pantaleo, 2004). In several of his picturebooks, Browne focuses on art, art museums or being an artist. He recounts a story from his childhood of a visit to a museum in London in *The Shape Game* (Browne, 2003), and uses his fictional character Willy to narrate two other picturebooks, *Willy the Dreamer* (Browne, 1997) and *Willy's Pictures* (Browne, 2000), about art and wanting to be an artist. *The Shape Game* includes all three forms of appropriation and transformation. First, works of art from the Tate Britain Gallery in London are photographically reproduced and positioned on the walls of the illustrated museum along with a caption containing the title of the work of art and the artist's name. Next, Browne transfigures works of art by Sir John Everett Millais and Peter Blake to illustrate experiences or memories Browne

recalls from his real-life family members. In addition, Browne uses artistic techniques taken from the work of Rene Magritte in his illustrations of the museum, clouds, and other visual elements. Each form of appropriation and transformation works in different ways to add to the overall picturebook narrative.

In much the same way that Magritte's original work questioned the forms and processes of visual representation, Browne's work challenges the reader to reconsider these works of art and the transfigurations he presents the reader. In similar fashion to the *surrealistic interruption* Magritte created in his paintings, Browne calls into question the act of seeing and the process of visual representation (Valleau, 2006). Browne asks his readers to reconsider the works of art appropriated, the acts of reading and viewing, and the meaning potential of the parodies and transfigurations found in his picturebook illustrations.

Stylization

In the third category of appropriation and transformation labeled *stylization*, a specific work of art is not readily identifiable, but a particular art movement, for example cubism, surrealism, or folk art is drawn upon by the illustrator. Picturebook artists appropriate various art styles or movements, or the artistic techniques of a single artist, most frequently Picasso, Matisse, Van Gogh, DaVinci, and Magritte, and incorporate these styles and techniques into their picturebook illustrations. In this form of appropriation, no single work of art may be identifiable, however the influence of a particular artist or art movement is recognizable throughout the picturebook illustrations and design. In general, every picturebook artist offers allegiance to a particular school of art or art movement. However, in the form of appropriation and transformation defined here as stylization, the association to a particular school or art movement is readily apparent to such a degree readers would probably make the association, even though an individual work of art may not be featured.

The analysis conducted in this study generated four forms of stylization: (1) picturebooks that disclose or admit inspiration to a particular art style or movement in their title or other peritextual information, (2) picturebooks that tell a fictional narrative about a particular artist or art movement and incorporate their style into the illustrations, (3) picturebooks that focus on the history or techniques of a particular artist, movement or style, and (4) picturebooks that incorporate a miscellany of noticeable art movements or styles as part of their design.

Famous artists and art movements have inspired the illustrators of numerous narrative picturebooks, and many go as far as acknowledging their allegiance in subtitles, dedications and other peritextual features. Some of these picturebooks blend elements of biography with fictional events, while others are fictional narratives inspired by the works of a particular artist or movement. *The Cat and the Bird* (Elschner, 2012), *Journey on a Cloud* (Massenot, 2011), and *A Bird or Two* (LeTord, 1999) display their allegiance to a particular artist in their subtitles and are based on the artistic work and styles of Klee, Chagall, and Matisse, respectively. These picturebooks use the artistic style of a particular artist to weave a fictional narrative about the work of a particular artist.

In *Pish, Posh, Said Hieronymus Bosch* (Willard, 1991), the illustrators draw heavily upon the artistic style of Hieronymus Bosch, recreating his unusual creatures and settings to tell a fictional story of what it might have been like to be the famous artist's maidservant. In *Why is Blue Dog Blue?* (Rodrigue, 2001) the artist uses his symbolic character Blue Dog to invite readers to consider the various colors and themes contained in his own works of art. In *Once Upon a Picture* (Swain, 2004), photographically reproduced works of art by Renoir, Klee, Van Gogh, and Rousseau are accompanied by illustrations that imitate the four artists' techniques, transforming particular visual elements and styles from the original works of art into the picturebook illustrations. Although the four original paintings are photographically reproduced in the picturebook, the illustrations surrounding the reproductions are based upon the style of the aforementioned artists and extend beyond simple reproductions or transfigurations.

In *Oooh! Matisse* (Niepold, 2007), the picturebook illustrator draws upon the artistic styles and techniques of Henri Matisse to offer a book about seeing and exploring the shapes and colors of his works of art. In similar fashion, in *The Magical Garden of Claude Monet* (Anholt, 2003) the illustrator uses the impressionistic style of Monet to tell a fictional story of a young girl's journey to visit the famous artist. In addition, in *Through Georgia's Eyes* (Rodriguez, 2006) the illustrator draws upon the artistic techniques and styles of Georgia O'Keefe to create a fictional account of the artist's life. The picturebook *The Starry Night* (Waldman, 1999) describes a fictional encounter in modern-day New York City of a young boy and Vincent Van Gogh. The illustrator draws upon Van Gogh's artistic style to tell the story of how a young boy was inspired to become an artist through this fictional encounter with the master painter.

In *123 Pop* (Isadora, 2000) and *ABC Pop* (Isadora, 1999) the illustrator draws upon several modern pop artists and their artistic styles, for example Andy Warhol and Roy Lichtenstein, to develop a counting and alphabet book based on pop art styles. The board concept book *Art* (McDonnell, 2006), features illustrations inspired by various artists and art movements. In a truly imaginative book, *Arthouse* (Percy, 1994) the illustrator draws on the work of forty artists ranging from the line drawings of Albrecht Durer to the pop art of Warhol to portray different rooms in a fictional house inspired by the styles of these various artists. Each illustration in this picturebook respectfully portrays the styles of these artists without actually appropriating any particular works of art in the process. The artistic styles of these famous artists are recognizable, even though the subject matter being portrayed are couches, refrigerators and other items in the fictional house. *The Mighty Asparagus* (Radunsky, 2004) is a fantastical account of a giant asparagus that appears in a fictional king's yard and causes problems throughout the town in the story. Drawing on the art of Piero della Francesca, Fra Angelico, Domenico Ghirlandaio, and others Radunsky illustrates the story drawing on early Renaissance styles and techniques.

Two picturebooks, *Anna's Art Adventure* (Sortland, 1993) and *Almost Famous Daisy!* (Kidd, 1996) blend a variety of artistic styles, movements, and techniques to render the illustrations in their fictional narratives. In *Anna's Art Adventures*, the main character Anna visits an art museum and has to use the bathroom even though the uncle that brought her there told her not to wander away. As she explores the

museum, she meets famous artists whom engage with her on her quest to find the museum's facilities. The artistic styles of Picasso, Munch, Cezanne, and Pollock among others are used to illustrate Anna's adventures. In *Almost Famous Daisy!*, the main character Daisy and her dog venture off to find favorite things to paint so Daisy can enter a painting in an art contest near home. During her travels through France, Russia, Tahiti, and New York City, Daisy sends home hand painted postcards illustrated using the techniques of famous artists she encountered along the way. The work of art eventually submitted to the contest contains allusions to numerous artists and art movements encountered on her journey.

Throughout the picturebook illustrations included in the category of stylization, various illustrators drew upon the art styles and techniques of famous artists and the movements to which they belonged. A few of these illustrations contained an additional reference to a particular work, but all used the styles of a particular artist or art movement as an inspiration for their own illustrative styles. The knowledge needed by readers to recognize and understand the styles and art movements drawn upon is more extensive than that needed to simply recognize a well-known work of art (Beckett, 2010).

Implications for Curriculum and Instruction

The artworks found in contemporary picturebooks have been used as a pedagogical device to introduce readers to the world of visual art (Sipe, 2001), as an extension of the reading curriculum (Arizpe and Styles, 2003), as an entry point for visiting and appreciating art museums (Yohlin, 2012), as a way of introducing picturebooks into the art curriculum (Prain and O'Brien, 2000), and as a bridge between a traditional literacy curriculum that focuses primarily written language and the visual images and multimodal ensembles of contemporary digital environments (Serafini, 2014). "The visual arts can provide young children with meaningful viewing experiences while offering opportunities to engage the imagination and draw upon previous experiences with popular culture" (Eckhoff and Guberman, 2006, p. 20).

Although encountering a work of fine art in a picturebook is qualitatively different from encountering one in an art gallery, there are pedagogical implications that are worthy of consideration. Narrative picturebooks that contain visual references to works of fine art provide distinct entry points for talking about fine art (Yohlin, 2012). These visual references can be used to enhance museum experiences and increase children's exposure to fine art, but these experiences can also be used to help children understand the visual codes necessary for interpreting contemporary narrative picturebooks. "A close examination of the illustrations in picture books can bring to children's attention the wide visual vocabulary and range of expression that artists employ to tell a story, and can increase children's enjoyment and understanding of the challenges of artistic expression" (Lechner, 1993, p. 40).

Bourdieu (1993) asserts that appropriated works of fine art have meanings only for those that possess the cultural competence or code in which these artworks are encoded. As picturebook artists continue to make works of fine art accessible

through their illustrations, a question worth considering is whether young children have the codes or competencies to make sense of these appropriated works of art, and if not, what instructional approaches or experiences need to be enacted to make up for this lack of knowledge. In order to have a more sophisticated experience with contemporary picturebooks, children need access to the intertextual and visual references allowing them to consider the meaning potentials these appropriations and transformations offer the reader.

Sipe (2001) suggested that parodies and humorous visual references to works of fine art engage, entertain and empower children by inviting an open stance to art, free of the inhibitions that frequently are associated with children's responses to artworks displayed in museums, demystifying and humanizing works of fine art. Readers with little or no background in art theories and histories more easily recognize reproduced works of art as a direct citation or visual reference than the use of a particular artistic style or technique throughout the illustrations of an entire picturebook.

In order to more effectively help students make these associations, works of fine art should be included in author-illustrator studies, viewed alongside various picturebook illustrations, and used as visual references as students try and make sense of the art works found in narrative picturebooks. As picturebook artists continue to perform a *scavenging of styles* (Nodelman, 1988) drawing on various works of art, artists, and art movements, it is essential that young readers become acquainted with various schools of art, art movements, techniques and artists themselves if they are going to be successful making meaningful connections from picturebooks to works of fine art.

References

- Allen, Graham. (2000). *Intertextuality* London:Routledge.
- Anholt, Laurence. (2003). *The Magical Garden of Claude Monet* Hauppauge, NY:Barron's.
- Arizpe, Evelyn and Styles, Morag. (2003). *Children Reading Pictures: Interpreting Visual Texts* New York:Routledge.
- Beckett, Sandra. (2001). Parodic Play with Paintings in Picture Books. *Children's Literature*, 29, 175–195.
- Bedard, Michael. (1998). *Sitting Ducks* New York:Puffin Books.
- Bjork, Christina and Anderson, Lena. (1985). *Linnea in Monet's Garden* Naperville, IL:Sourcebooks Jabberwocky.
- Blake, Quentin. (2001). *Tell Me a Picture* London:Frances Lincoln Children's Books.
- Boehm, Arlene. (1998). *Jack in Search of Art* Lanham, MD:Roberts Rinehart.
- Bourdieu, Pierre. (1993). *The Field of Cultural Production: Essays on Art and Literature* Cambridge, MA:Harvard University Press.
- Browne, Anthony. (1986). *Piggybook* New York:Alfred A. Knopf.
- Browne, Anthony. (1997). *Willy the Dreamer* Cambridge, MA:Candlewick Press.
- Browne, Anthony. (2000). *Willy's Pictures* Cambridge, MA:Candlewick Press.
- Browne, Anthony. (2001). *Voices in the Park* New York:DK Publishing.
- Browne, Anthony. (2003). *The Shape Game* New York:Farrar, Straus and Giroux.
- Cressy, Judith. (2004). *Can You Find It Too?* New Yorkq:Abrams Books.
- d'Harcourt, Claire. (2000). *Art up Close: From Ancient to Modern* San Francisco:Chronicle Books.
- De Brunhoff, L. (2003). *Babar's Museum of Art* New York:Abrams Books.

- Dentith, Simon. (2000). *Parody* London:Routledge.
- dePaola, Tomie. (1991). *Bonjour, Mr. Satie* Scholastic:New York.
- Doonan, Jane. (1986). The Object Lesson: Picturebooks of Anthony Browne. *Word and Image*, 2(2), 159–172.
- Eckhoff, Angela and Guberman, Steven. (2006). Daddy Daycare, Daffy Duck, and Salvador Dali: Popular Culture and Children's Art Viewing Experiences. *Art Education*, 59(5), 19–24.
- Elschner, Geraldine. (2012). *The Cat and the Bird: A Children's Book Inspired by Paul Klee* New York:Prestel Publishing.
- Falconer, Ian. (2000). *Olivia* New York:Anthem Books.
- Freedman, Kerry. (1988). Sharing Interests: Aesthetics, Technology and Visual Literacy in Democratic Education. *Australian Art Education*, 21(2), 3–9.
- Garland, Michael. (1995). *Dinner at Margritte's* New York:Dutton Children's Books.
- Goldin, David. (2012). *Meet Me at the Art Museum: A Whimsical Look Behind the Scenes* New York:Abrams.
- Greenberg, Jan and Jordan, Sandra. (2002). *Action Jackson* Brookfield, CT:Roaring Brook Press.
- Guery, Anne. (2009). *Alphab'art: Find the Letters Hidden in the Paintings* London:Frances Lincoln Children's Books.
- Hateley, Erica. (2009). Magritte and Cultural Capital: The Surreal World of Anthony Browne. *The Lion and the Unicorn*, 33(3), 324–348.
- Hurd, Thatcher. (1996). *Art Dog* New York:Harper Collins.
- Hutcheon, Linda. (2000). *A Theory of Parody: The Teaching of Twentieth-Century Art Forms* Chicago:University of Chicago Press.
- Hutcheon, Linda. (2006). *A Theory of Adaptation* New York:Routledge.
- Isadora, Rachel. (1999). *Abc Pop!* New York:Viking.
- Isadora, Rachel. (2000). *123 Pop!* New York:Penguin.
- Jacobson, Rick. (2005). *The Mona Lisa Caper* Toronto:Tundra Books.
- Kenny, Keith. (2005). Representation Theory. In Ken Smith, et al. (Eds.), *Handbook of Visual Communication: Theory, Methods, and Media* (pp. 99–115). Mahwah, NJ:Lawrence Erlbaum.
- Khalsa, Dayal Kaur. (1987). *I Want a Dog* Toronto:Tundra Books.
- Kidd, Richard. (1996). *Almost Famous Daisy* London:Frances Lincoln Children's Books.
- Knapp, Ruthie. (2010). *Who Stole Mona Lisa?* New York:Bloomsbury.
- Kress, Gunther. (2010). *Multimodality: A Social Semiotic Approach to Contemporary Communication* London:Routledge.
- Kress, Gunther and van Leeuwen, Theo. (1996). *Reading Images: The Grammar of Visual Design* London, UK:Routledge Falmer.
- Laden, Nina. (1998). *When Pigasso Met Mootisse* San Francisco:Chronicle Books.
- Lechner, Judith V. (1993). Picture Books as Portable Art Galleries. *Art Education*, 46(2), 34–40.
- LeTord, Bijou. (1999). *A Bird or Two: A Story About Henri Matisse* Grand Rapids, MI:Eerdmans Books.
- Lewis, J.Patrick. (2004). *The Stolen Smile* Mankato, MN:Creative Editions.
- Magoon, Scott. (2007). *I've Painted Everything* Boston:Houghton Mifflin.
- Marcus, Leonard S. (2001). *Side by Side: Five Favorite Picture-Book Teams Go to Work* New York:Walker.
- Martin, Elaine. (2011). Intertextuality: An Introduction. *The Comparatist*, 35, 148–151.
- Massenot, Veronique. (2011). *Journey on a Cloud* New York:Prestel Publishing.
- Mayhew, James. (1989). *Katie's Picture Show* London:Orchard Books.
- Mayhew, James. (1997). *Katie Meets the Impressionists* London:Orchard Books.
- McDonnell, Patrick. (2006). *Art* New York:Little, Brown Books for Young Readers.
- Micklethwait, Lucy. (1992). *I Spy: An Alphabet in Art* London:Harper Collins.
- Micklethwait, Lucy. (2004). *I Spy Shapes in Art* London:Harper Collins.
- Micklethwait, Lucy. (2007). *I Spy Colors in Art* London:Harper Collins.
- Mirzeoff, Nicholas. (1998). What Is Visual Culture? In Nicholas Mirzeoff (Ed.), *The Visual Culture Reader* London:Routledge.
- Mitchell, Florence. (1990). Introducing Art History through Children's Literature. *Language Arts*, 67(8), 839–846.
- Moi, Toril. (1986). *The Kristeva Reader* Oxford:Blackwell.
- Niepold, Mil. (2007). *Oooh! Matisse* Berkeley, CA:Tricycle Press.
- Nikola-Lisa, W. (1995). I Spy: A Place for the Arts in Children's Picture Books. *Journal of Children's Literature*, 21(2), 52–56.

- Nilsen, Anna. (2000). *Art Fraud Detective* Boston:Kingfisher.
- Nodelman, Perry. (1988). *Words About Pictures: The Narrative Art of Children's Picture Books* Athens, GA:University of Georgia Press.
- Obiols, Anna. (2003). *Dali and the Path of Dreams* London:Frances Lincoln Children's Books.
- Painter, Clare. (2007). Children's Picture Book Narratives: Reading Sequences of Images. In Rachel Whitaker, Mick O'Donnell and Anne McCabe (Eds.), *Advances in Language and Education* (pp. 40–59). London:Continuum.
- Painter, Clare, Martin, J.R. and Unsworth, Len. (2013). *Reading Visual Narratives: Image Analysis of Children's Picture Books* Bristol, CT:Equinox Publishing.
- Pantaleo, Sylvia. (2004). Young Children Interpret the Metafiction in Anthony Browne's *Voices in the Park*. *Journal of Early Childhood Literacy*, 4, 211–233.
- Patrick, Michael. (1996). *Mutts of the Masters* New York:MJF Books.
- Payant, Rene. (1979). Bricolage Pictural: L'art a Propos De L'art. *Parachute*, 16, 5–8.
- Percy, Graham. (1994). *Arthouse* San Francisco:Chronicle Books.
- Pienkowski, Jan. (1996). *Botticelli's Bed & Breakfast* New York:Simon & Schuster.
- Prain, Vaughan and O'Brien, Maureen. (2000). Using Postmodern Picture Books in the Art Curriculum. *Australian Art Education*, 23(2), 23–29.
- Radunsky, Vladimir. (2004). *The Mighty Asparagus* San Diego:Silver Whistle Harcourt.
- Riddle, Toby. (1997). *The Great Escape from City Zoo* New York:Farrar, Straus and Giroux.
- Rodrigue, George. (2001). *Why Is Blue Dog Blue?* New York:Abrams.
- Rodriguez, Rachel. (2006). *Through Georgia's Eyes* New York:Henry Holt.
- Rubin, Susan Goldman. (2007). *Andy Warhol's Colors* San Francisco:Chronicle Books.
- Rubin, Susan Goldman. (2009). *Magritte's Imagination* San Francisco:Chronicle Books.
- Sandra, Beckett. (2010). Artistic Allusions in Picturebooks. In Colomer Teresa, B. Kummerling-Meibauer and Cecilia Silva-Diaz (Eds.), *New Directions in Picturebook Research* (pp. 83–100). New York:Routledge.
- Scieszka, Jon. (2005). *Seen Art?* New York:Viking.
- Serafini, Frank. (2009). Understanding Visual Images in Picturebooks. In J. Evans (Ed.), *Talking Beyond the Page: Reading and Responding to Contemporary Picturebooks* London:Routledge.
- Serafini, Frank. (2014). *Reading the Visual: An Introduction to Teaching Multimodal Literacy* New York:Teachers College Press.
- Siebold, J.Otto. (1997). *Going to the Getty: A Book About the Getty Center* Los Angeles:J. Paul Getty Museum.
- Sipe, Lawrence R. (2001). Using Picturebooks to Teach Art History. *Studies in Art Education*, 42(3), 197–213.
- Sortland, Bjorn. (1993). *Anna's Art Adventure* Oslo:Det Norske Samlaget.
- Stephens, John. (1992). *Language and Ideology in Children's Fiction* London:Longman.
- Swain, Sally. (2004). *Once Upon a Picture* Crows Nest, Australia:Allen & Unwin.
- Todd, Jennifer. (1980). The Roots of Pictorial Reference. *Journal of Aesthetics and Art Criticism*, 39(1), 47–57.
- Valleau, Genvieve. (2006). Degas and Seurat and Magritte! Oh My!: Classical Art in Picturebooks. *The Looking Glass*, 10(3), 1–15.
- Waldman, Neil. (1999). *The Starry Night* Honesdale, PA:Boyd's Mill Press.
- Willard, Nancy. (1991). *Pish, Posh, Said Hieronymus Bosch* San Diego:Harcourt Brace.
- Yohlin, Elizabeth. (2012). Pictures in Pictures: Art History and Art Museums in Children's Picture Books. *Children's Literature in Education*, 43(3), 260–272.