

CONTENTS

<i>Acknowledgements</i>	xi
<i>Permissions</i>	xiii
<i>Foreword by Evelyn Arizpe</i>	xvii
<i>Notes on contributors</i>	xxi
<i>Children's thoughts on challenging and controversial picturebooks</i>	xxv
<i>Adults' thoughts on challenging and controversial picturebooks</i>	xliii

PART I

Challenging and controversial picturebooks: What are they and who are they for?	1
1 Picturebooks as strange, challenging and controversial texts <i>Janet Evans</i>	3
2 The scandal of the commonplace: The strangeness of best-selling picturebooks <i>Perry Nodelman</i>	33
3 From traditional tales, fairy stories, and cautionary tales to controversial visual texts: Do we need to be fearful? <i>Sandra L. Beckett</i>	49
4 Who are these picturebooks for? Controversial picturebooks and the question of audience <i>Åse Marie Ommundsen</i>	71

PART II

**Controversy and ambiguity in the art
of the visual**

95

- 5 Fusion texts – the new kid on the block: What are they
and where have they come from? 97
Janet Evans
- 6 ‘These books made me really curious’: How visual
explorations shape the young readers’ taste 121
Marnie Campagnaro
- 7 Beware of the fox! Emotion and deception in *Fox*
by Margaret Wild and Ron Brooks 144
Bettina Kümmerling-Meibauer and Jörg Meibauer
- 8 Fear and strangeness in picturebooks: Fractured fairy
tales, graphic knowledge, and teachers’ concerns 160
Elizabeth Marshall

PART III

**Creative, critical and philosophical responses
to challenging picturebooks**

179

- 9 What’s real and what’s not: Playing with
the mind in wordless picturebooks 181
Sandie Mourão
- 10 Who’s afraid of the big bad wolf? Children’s responses
to the portrayal of wolves in picturebooks 201
Kerenza Ghosh
- 11 Filling the gaps: Exploring the writerly metaphors in
Shaun Tan’s *The Red Tree* 225
Sylvia Pantaleo
- 12 Could this happen to us? Children’s critical responses
to issues of migration in picturebooks 243
Janet Evans

PART IV

Thoughts from a children's book publisher 261

- 13 The legendary Klaus Flugge: Controversial picturebooks
and their place in contemporary society 263

Klaus Flugge in conversation with Janet Evans

Index 285

Writing this book has been hard, indeed quite challenging at times, but it has always been totally absorbing and personally satisfying. I have been fortunate to have expert writers, each of them specialists in their field, who have contributed to this volume. Their time, effort and professional expertise are truly appreciated and I thank them wholeheartedly.

Since I began researching the subject of challenging and controversial picturebooks many individual picturebooks and picturebook creators have influenced me. Two books in particular stand out as having planting the seed of this book idea in my mind. The first was Wolf Erlbruch's exquisite picturebook, *Duck, Death and the Tidip*. I was immediately intrigued and instantly obsessed by this book. How could a 'mere' picturebook for children focus on such a dark and potentially foreboding subject in such a passionate and aesthetic way? At the same time I was introduced to the work of Danish picturebook creators, Oscar K and Dorte Karrebæk; in particular, Karrebæk's audaciously disturbing and uncompromising picturebook, *The Black Book: On the Seven Deadly Sins*. My fascination with unconventional, non-conformist picturebooks had begun and I was hooked!

There are many other people to whom I am grateful.

I must initially mention the crucial role that my research scholarship at the International Youth Library in Munich had to play. There, with help from experts such as Jochen Weber, and the whole team of knowledgeable specialists, I was exposed to strange, ambiguous and unconventional picturebooks from around the world.

A particular mention goes to Evelyn Aronpe who very kindly agreed to write the foreword for this book. She has done so in an informed manner that clearly links some of the thought-provoking themes in the book with the disturbing and distinctly unsettling events currently happening in the world around us.