

Gita Treice



1. Biographical information on the candidate

Gita Treice

formerly Gita Okonova

Born in Riga, on 11th July 1969

Address: Remīnes iela 11-1, LV-1006, Riga, Latvia

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Basic education

Riga Secondary school of applied art, dept. of Decorative design (1985–89)

Riga Choreography Secondary school (1979–83)

Riga Secondary school Nr. 11 (at present French lyceum) – (1976–79, 1983–85)

Higher education

Latvian Academy of Art (LAA)

Master's Degree in Art (2008)

Graduation of LAA, diploma paper (1997)

Studies in prof. Aleksandrs Dembo masterclass (1995 – 1997)

Bachelor's degree 1995

Dept. of Design graphics (1991 – 1995)

Dept. of Environmental art (1990– 91)

Member of the Artists' Union of Latvia since 2007

Solo Exhibitions

2018–2019 "BOT! LOOK!", Library of foreign literature, Moscow, Russia

2018 "LŪK! LOOK!", non/fictioN^o 20, Central House of Artists, in the frame of Moscow BOOK FAIR . Moscow, Russia

2018 "Voilà! Illustrations originales", Bibliothèque jeunesse Germaine Tillion, Paris, France

2017–2018 "LŪK! LOOK!", Latvian National library, Riga, Latvia

2016 "Pasakas un stāsti ilustrācijās" ["Fairy-tales and stories in illustrations"], Jurmala Art school, Latvia

2015 "Pasakas un stāsti ilustrācijās" ["Fairy-tales and stories in illustrations"], Jurmala House of Artists, Latvia
The exhibition was nominated for the competition "Event of the year in culture 2015" organised by Jurmala city Council

2009 „Gleznas un grāmatas“ ["Paintings and books"] in Madona Museum of Art and local history, Latvia

2007 „Katrs viens“ ["Each one"] solo exhibition of paintings in the gallery „Māksla X0“, Riga, Latvia

2004 „Gabalīņi laika“ ["Pieces of time"] solo exhibition of paintings in the gallery „Māksla X0“, Riga, Latvia

2002 „Lietu lietus“ ["The rain of things"] solo exhibition of paintings in the gallery „Māksla X0“, Riga, Latvia

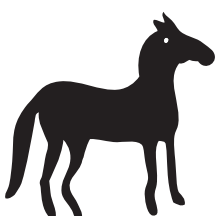
The most important group Exhibitions

- 2018 - 2019 Participation in the travelling exhibition of the artists-illustrators of Baltic countries "Skriet ar vilkiem" ["Running with the wolves"], in the frame of London BOOK FAIR, London, England (catalogue)
- 2014/2015 Participation in the international exhibition of illustrations "BIB Japan 2014/2015", travelling exhibition in 5 cities of Japan, (catalogue)
- 2015 Participation in the 25th BIENALE ILUSTRACII BRATISLAVA, BIB 2015, catalogue, Bratislava, Slovakia
- 2015 Participation in the group exhibition "Miniatūrā savalgotais skaistums" ["Beauty locked up in the miniature"] in the gallery "Māksla X0", Riga, Latvia
- 2014 Participation in the group exhibition "WOW!" Contemporary artists from Latvia "Imago mundi", Luciano Benetton Collection, Venice, Italy, (catalogue)
- 2013 Participation in the 24th BIENALE ILUSTRACII BRATISLAVA ,BIB 2013, catalogue, Bratislava, Slovakia
- 2013 Participation in the international triennial of illustrators "Power of pictures", catalogue, Tallinn, Estonia
- 2008 Participation in the exhibition "Krāsa.Forma.Līnija" ["Colour. Form. Line"], Rīgas Mākslas telpa, Riga, Latvia
- 2008 Works are included in the collection of modern Latvian painting in the house of Swedbank „Saules akmens“ [The Stone of the Sun], catalogue "Hansabank collection of modern art", 2008
- 2006 Participation in the exhibition of paintings „Goijas karnevāls“ [„Goya carnival“], in the gallery „Māksla X0“, Riga, Latvia in which the painting "Vērša sirds" [„The Bull's heart“] received the main award of the exhibition
- 2006 Participation in the exhibition „Zīmējums“ ["A drawing"] in the gallery „Māksla X0“ ,Riga, Latvia
- 2005 Participation in the exhibition „Karnevāls“ ["The Carnival"] in the gallery „Māksla X0“ ,in which the painting ["Many happy returns"] received the award as the painting of the exhibition.
- 2000 Painting exhibition "Inercēs" ["Inertia"] together with Mārtiņš Krūklis in the gallery „Māksla X0“, Riga, Latvia
- 1999 Participation in the exhibition of prof. A.Dembo students in Madona museum, Latvia
- 1999 Curator and participant in the commemorative exhibition of prof. A. Dembo „199deviņi“ ["199nine"] in the gallery „Čīris“, Riga
- 1998 Participation in the exhibition "Autumn", exhibition hall "Arsenāls", Riga, Latvia
- 1997 Participation in the permanent exposition in the premises of Privatizācijas aģentūra (Privatization agency),Riga, Latvia
- 1993, 1994, 1995 Participation in the exhibition of Latvian Academy of Art students in Goethe Institute in Riga (works in the private collection in Germany)

Her works are exhibited in more than 50 exhibitions.

2. A portrait photograph of the candidate

Gita Treice



3. A statement on the candidate's contribution to literature for young people

Letter of Recommendation To the Jury of the Hans Christian Andersen Prize

Nominating the artist Gita Treice from the Republic of Latvia for the International Hans Christian Andersen Prize is a logical and substantiated step. She is an expert in book art with international acclaim. She has worked for close to two decades in this difficult art segment — which is especially true when it comes to creating the artistic image of children's books — and her work has had resounding success and has gained permanent place in Latvian book art. As per experts her method has inspired other artists in Bologna, Leipzig and other book fairs to expand their creative spectrum. Her CV outlines her life path and professional experience, it also lists her numerous prizes, achievements, honorary titles etc.. To avoid repeating myself, I shall not touch upon those. However, I would like to outline and describe the features that in my opinion make Gita Treice's contribution to children's book art and art in general idiosyncratic, recognisable and unique.

First of all, Gita Treice is an artist with the widest, one could argue, a limitless spectrum of means of expression be they required to convey knowledge or emotional experiences. Ignoring the "traditional", presenting new means of expression, coming up with discoveries and presenting unique solutions account for outputs that nobody has come up with before her. She has mastery to present in her work the skills acquired during her versatile schooling experiences. Her background in choreography, musical skills account for her excellent sense of rhythm and the lightness of composition. Studies and research in graphical design account for her skill in book art as well as her ability to develop the "principle of ensemble" in every specific theme and with every task she is challenged. Her second main area of work next to book art is painting. She regularly partakes in national and international shows and presents her work in solo exhibitions. This on its turn is the basis for her nuanced colour perception and use thereof.

Besides — there is another set of qualities that I must mention, i.e., the top civilian and human qualities that Gita Treice possess as an individual, as a person. With her subtly nuanced perception of the world, her quiet attitude towards the daily routine, the presence of nature in her thought process and her in-depth study of themes presented for her work (just to illustrate, she relies on the use of birds as a symbol in her work which is something that also has a philosophical basis, full of details and of stimuli for reflection), emotional vibrations — these always transform Gita Treice's children's book art into an event per se for a simple reason that her artwork succeeds in covering the full spectrum of children's psychology, even including the conditions for learning about the art, the life and more. Her gaze travels at a slow pace thus the quantity of details transform the picture into a full-fledge story which is both active and thought provoking.

There is something else — she excels at including all senses in her work and processing them into readable emotions. For instance, the sense of touch is stimulated through different paper surfaces, different textures, material etc., the sense of smell comes with the use of materials such as wood, cardboard, hand-made paper, textiles, boiled wool and other materials all making the originals of the illustration a sort of process in child's self-discovery, a part of identity quest. Her work lends itself to close study, to being magnified — it is work that is made on a scale that perfectly meets the world perception of the child enabling analysis and visuality to its full spectrum.

On top of all above there is yet another aspect to this. Gita Treice is a traveller with interests beyond tourist populated cultural signifiers: Gambia, Ecuador, Peru, Nepal, Zambia — she has seen it all, she has climbed the Himalayas, has seen Tibet and this has equipped her with internal wealth — that of knowledge, feelings, vision, risk and experience which all transform into her book art, which become the charm of her personality and account for novelty in her technique. The unity of form and content mirror social processes, they become narrators of an époque, style, personification and are equivalent to concentrated discoveries of the future.

These qualities along with many more serve as basis to full-heartedly endorse the artist Gita Treice's candidature for Hans Christian Andersen's prize and give me hope for a positive response from the jury.

Ingrīda Burāne,
Master of Arts
Head of the Centre of Information,
Latvian Academy of Art,
Head of Latvian book art competition "The Golden Apple -Tree"
December 2018

4. One or two appreciative essays, interviews or articles



Latvijas Radio Klasika



29. 07. 2018. 9:30

**Radio interview for the broadcast
“The book stories” /fragment/
after receiving the Annual Baltic Sea Region
Jānis Baltvilks International Prize
in Children’s Literature and Book Art 2018**

Līga Piešiņa, <https://klasika.lsm.lv/lv/raksts-gramatu-stasti/baltvilka-balvas-pasniegtas-sarunas-ar-laureatem-maimu-grinbergu.a106913/>

- What is the most important when creating the piece of art?

- Definitely, the basis of creative work for me is painting. This is the true love of my life and the only school to which I compare everything I do. Aleksandrs Dembo, professor at the Academy of Art of Latvia whose masterclass I attended and of whom I think as a genuine teacher taught me the attitude to the true, real art. He always reminded of things we had to keep in mind. That sort of vertical of quality and skill and painting as reference medium, this is the core in my work. Actually I have not studied illustration as such because at that time there was no such area of study at the Academy. It all has emerged kind of intuitively. I am trying to compare my work all the time with the real thing and most likely the last book (“The Brewer’s brew” [“Brūveri brūvē”]) is the best in that way and I am succeeding with my method.

- But do you place painting and books alongside each other or you still juxtapose them? One of your solo exhibitions is entitled “Paintings and books”.

-Yes, I received an offer to exhibit my works in wonderful premises in a museum in the town of Madona. The premises there are close to outstanding because there is natural day light from the above. Rooms like that are hard to come by and the exhibition space is really spacious. I decided to exhibit all that I had managed to create at that moment: both the paintings and the books. I managed to place everything! It turned out that it was a huge work accomplished!

-If you have to describe the book “The Brewers brew” [“Brūveri brūvē”], it is one of the books for which you received the Annual Baltic Sea Region Jānis Baltvilks International Prize in Children’s Literature and Book Art 2018, and the other book is “Latvian Fairy Tales”...

-These are the latest. First of all, it was “Latvian Fairy Tales”, and “The Brewers brew” is the very latest publication. I have to say that of all that I have managed to do actually I am probably the most satisfied with “The Brewer’s brew”.

-Why so?

-To my mind, as the years pass, I am trying all the time to get rid of all the unnecessary things, for instance, embellishments, illustration in that narrowest, not in the best sense of the word. It all should be excluded and I strive to stick only with the essential. I could even say – stick with the pure art.

- We also have to mention the fact that you work on paper, not the computer.

-Well, actually this is the very key for me. I work, you may even say, not on paper but with paper. I tear it, I soak it. I paint it and glue it in layers. Actually I make illustrations from that. They usually are never simply drawn on the paper and then coloured. That, in general, is not mine. I occupy myself exceedingly much with illustrations but it happens very fast, at a great speed. Then when I am carried away, then all projects happen very fast – when I find the right approach. I search for a totally different approach to each project. For the collection “The Brewers brew”, it is mainly the fleecy tissue–paper which I treated with colour: I soak it, float the paint... It's hard to explain it even. Then I tear off the edges, for instance, the animals' backs, and everything is fluffy, naturally fleecy. Then I put some sharp places where there should be eyes or nails and then I draw something but this is already in that picture, in what I have torn out of paper before. First of all, I fly into a sort of frenzied work stage and after that I only dot the “i's”, introduce highlights.

Which was the first book that you illustrated?

-It was Laima Līvena's “Mārča Poems”. I was still studying at the Academy of Art.s. Professor Dembo recommended me to a publishing house though I thought that I was not useful as an illustrator at all. I did not have that ease of hand the true comics do or that dexterity at drawing. Thus I had to find my own way with the very first book. and it came about through the application of pieces of different painted papers. I literally made the illustrations instead of drawing them. It was really a long time ago in 1996.

Do you think that you should also do something to help to market the work? If you are the creator of the book cover you have to create the feeling with your image and the mood has to be set so that it would urge people to buy the book.

-Usually, the publisher takes care of it. I can bring in different sketches, but they usually want bigger letters and more gorgeous covers. Although lately they tend to increasingly trust artists and try to really rely on them and allow not to bring out the book so boldly among the others. I also like that i am always the first to read the manuscripts. [...]. It is very important for me to read and understand what I do, why the cover is like it is, what I want to express with the help of it.

-What is the most interesting for you in book publishing in relation to illustrations? How would you like it to develop?

-It is always very important for me to see the originality. If I see that there is no emptiness or some feature of the currently leading “style”. The touch of the author's own hand is the main. The computer is only a tool; you can also work well with it. I always like to see the first an authentic work and genuine emotion in it. The computer is a good means how to improve the works. Actually, one should see the author's own handwriting, and the best way how to reveal the handwriting is by working in hand.

-Could you tell us what happens if you have a white sheet of paper in front of you and you do not know yet what you will have to do, you do not have any concrete task?

-By the way, to give a task to oneself is the most difficult thing in the process, i.e., to find exactly what I am going to do; because how to do it – I can do it later with the greatest pleasure. But the main thing is – why and what will it be – this is the main and the most difficult thing in the process.



Latvijas Radio

Radio interview for the broadcast

“The Gallery of talents” [“Talantu galerija”]/fragment/

Laima Slava, <http://lr1.lsm.lv/lv/raksts/talantu-galerija-gramatu-maksliniece-un-ilustratore-gita-treice.a82747/>

05. 03. 2017. 16:05

-The artist, illustrator and graphic designer Gita Treice has taken a rather big folder to the interview and takes out the originals of her illustrations: both on the fabric, on special paper and even pieces of art made on shingles that later turn into book illustrations.

Gita Treice: The process of creating my works is very physical. I caress them with my hands several times. In order to achieve that sense of presence, almost the sense of touch, I am showing the originals. Certainly, the print shop and the technological processes linked to it often reduce that miracle [...].

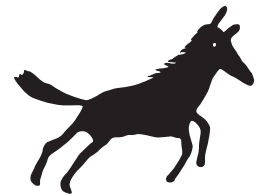
I am used to continuously improve the process of work; my phone is full of works half-done. Then I wake up at night and look at them and understand that this picture should be changed, here and there should be some adjustments. The pictures have gone through my eyes so many times... I am in contact with my works all the time. I defended my Master's degree in the department of painting, so I assess everything I do through that prism.

-The design of the book, even more – the illustration, prompts a lot to the reader. What do you think about it?

-To my mind, it affects the viewer, the reader very much. But this actually is the task. The artist through his/her vision places the reader on a certain wave. With the mode of the cover, the material, the used elements, the font- the whole general mood. Taking the book in hands, the person simply could not be unaffected. It is essential.

-In 2002, the book “The Ballet of Latvia” by Ija Bite was published, do you remember this book? How was the work on it, what was special in it?

-Certainly! It is special because illustrations are only one part of things that I do, that I have done in my life. Ballet was actually my biggest dream when I was little. When I was admitted to the professional ballet school, there was a stiff competition. The time that I spent in this school, the experience I gained cannot be compared to anything! We danced in real performances in the Opera theatre. It was so exciting and unforgettable! Work was very hard. Actually, the competition... We had a very strict selection at the end of each academic year. All this gave the understanding of what professionalism is, the understanding of what is genuine, how difficult it is to reach that level and how wonderful they are. I was really interested in all that in my childhood; I knew the names of all the ballet artists, the ballet music, the history by heart. We could go to the performances just showing our school card, almost every evening. I was completely taken by it. Therefore the offer to make the huge book about the ballet of Latvia was so pleasing. Not to mention the satisfaction that this book received a prize in the competition.



-Ballet means discipline, you have to be strict to yourself. Has this somehow helped you in life? what was special in it?

-Certainly! It is special because illustrations are only one part of things that I do, that I have done in my life. My biggest childhood dream actually was a ballet. When I was admitted to the professional ballet school, there was a stiff competition. The time that I spent in this school, the experience I gained cannot be compared to anything! We danced in real performances in the Opera theatre. It was so exciting and unforgettable! Work that was very hard. Actually, the competition. We had a very strict selection at the end of each academic year. All this gave the understanding of the professionalism, about genuine things, how difficult it is to reach them and how wonderful they are. I was really interested in all that in my childhood; I knew the names of all the ballet artists, the ballet music, the history by heart. We could go to the performances just showing our school card, almost every evening. I was very swept away by it. Therefore the offer to make the huge book about the ballet of Latvia was so pleasing. And the satisfaction that this book was awarded in the competition.

-Ballet means discipline, you have to be strict to yourself. Has this somehow helped you in life?

-This helps to organize oneself. Helps to differentiate things in life. You do not want any more to connect yourself with superficial things. Or amateur performances.

However interesting the fate comes, my daughter who is 13 at present, also attends the Choreography school. It was fully her own choice [...]. I am glad for what the strict regime and order of the ballet school gives. There are no options; you have to go there every day and work with yourself, six times a week, also Saturdays [...].

-You, to my mind, have tackled the theme of a ballerina in a very witty manner in one book. I noticed something in Arno Jundze's book "Scampering, Toolering, Tweeny". There you have put yourself...

-Yes, according to the content there was a small girl who wanted to perform. Then I thought that we with Arno Jundze could live a bit in the part of these images. I chose the image of the ballerina and Arno was professor Screw [Skrūvītis].

-Did you develop a closer contact or even friendship with the author of the book?

-Yes, it has been so! Usually before starting the work I do not meet the author. I meet him when I have some work done and I show the sketches. There haven't been cases when I am told: Oh, oh, oh - why that is so and this so? The writer has been surprised when the world he had not even imagined is conjured. Arno Jundze himself was surprised about tweenies. He was positively surprised. That is a story I created on wooden shingles. I received the offer to illustrate the book in summer which I spent by the open sea some 200 km away from Riga. I even hadn't taken paper with me. I had these wooden shingles in a big pile near the house, they were soaked, coloured by the weather one could say. I broke them in random pieces and created illustrations on them simply with the white and black gouache paint.

-When do you organize the exhibition of your works?

-There have been four solo painting exhibitions. Painting takes a lot of time and efficiency in everyday life that I cannot always afford. Now I have also had the solo exhibitions of the original illustrations.

As an illustrator I am a restless seeker. The most important is to do it so that it is interesting for me all the time. Therefore probably I have come up with some original techniques. By experimenting with paper, paints, and materials. I have created a mobile cardboard dolls – a collection of puppets that are fastened with real metal screws for the two books. I have worked with the Japanese hand-cast paper that can be torn and tinted in different ways attaining effects the features of which change depending on the level of humidity it is being worked on. This is the way for all 45 illustrations for the book "Pasakas par mīlestību" ["Fairy tales about love"]. The tissue paper has a different character. It all has been created in a very spontaneous and zealous way.

Take, for example, the book "Kafka un ceļojošā lelle" ["Kafka and the travelling doll"]; it has been drawn in simple pencil on the watercolour paper. The unusual effect there is the rosy light that is as if glowing from the middle of the book in each opening. I achieved it using a very simple but effective method– printing a subtle transition of the rosy colour in the very centre of the page in the print shop.

I have applied for the exhibition of original illustrations in the Latvian National library – I really want to make an exhibition that would allow me myself see how all my many achievements look together in a neat and qualitative exhibition.

-There are many impressions of other countries in your books, it's incredible that they originate only in your fantasy.

-After graduating from the Academy I joined a group of like-minded people who travel all around the world, to different exotic places just with their backpacks. Such gorgeous uncomfortable travels – 5.5 km crossing of Himalaya in Nepal, Tibet, Africa, rafting in the Zambezi River where we did 5.5 category form the six possible, a walk to Machu Picchu in Peru, the Amazon jungles, Columbia, Ecuador... Venezuela with the famous Roraima Mountain where the nature has survived from the time of dinosaurs. Totally different, no feeling that you are on the Earth.

-Do we – readers– also receive something from all that?

-There was an interesting coincidence when I received the offer to illustrate the book by Maria Janovska de Taurins "Irave. Janomami indiānis" ["Irave, Yanomami Indian"], which tells about the Indian tribe of Venezuela in the jungles. I read the manuscript and understood that incredibly but quite recently I had visited that hard-to-reach place. This most likely is one of my books that is the brightest as regards the colours and contrasts.

-You like to talk and to find out accidentally also something about your books.

-I really enjoy getting to know something accidentally, I certainly like talking! Not so frequently you get the feedback from the readers. However, I take care of my time and nurse my ability to concentrate because I find it difficult to spend much time with people. Then I need to be alone in silence for some days and to return to my inner peace. Therefore for me – to talk and work at the same time – is not possible at all. The moment when you are in the mood, you have concentrated, you are overwhelmed with something is important. You have your thoughts what you want to do. Probably it is called inspiration? All that together...



5. List of awards and other distinctions

Awards

2018 The International Award Annual Baltic Sea Region “Jānis Baltvilks Prize 2018” as the best artist of Children’s and Youth’s books
for the books I., Z., P. Brūveri "Brūveri brūvē" ["The Brewers brew"] and "Latvian fairy-tales".

2008 Award “The Artist of the year in book art”

2007 A diploma in the book design competition of the Baltic countries , Tallinn, Estonia

2007 Riga city Council award for the most beautiful book of Riga

2003 Award of the Jury for the achievement of the year in book art

2000 Title of the Artist in book publishing of the year

2000 Award for the freshest artistic idea

Awards in the Book Design Competition “The Golden Apple -Tree”:

Illustrations for the calendar with A. Krūklis’ poetry “Suņu karaļa kalendārs” ["Calendar of the king of dogs"] – 2nd prize (1997)

G.Repše „Gadsimta beigu skatiens” ["The final look of the century"] – 3rd prize (1999)

A.Rožkalne „Palma vējā”-["The palm in the wind"] The review award of the year (1999)

G.Repše, A.Rožkalne “Poētiskā anatomija” ["Poetic anatomy"] 2nd prize (1999)

G.Repše „Īkstīte” ["Thumbelina"] – 1st prize (2000)

Compiler Maima Grīnberga „Asinsbalss” [“The call of the ancestors”] 1st prize (2001)

M. Čaklais “Desmit mīlas dziesmas Rīgai” ["Ten songs of love to Riga"] 3rd prize (2000)

I.Bite „Latvijas balets” ["Ballet of Latvia"] 1st prize (2002)

I.Lude „Matemātika 5. Klasei” ["Mathematics Grade 5"] 3rd prize (2003)

Z.Gailīte “Par Rīgas mūziku un kumēdiņu spēli” ["About music and tricks-game of Riga"] -1st prize (2003)

O.Vācietis“Tuvums” ["Closeness"] 1st prize (2003)

„Latviešu valoda 4. klasei. Skolēna grāmata” [Latvian language Grade 4. Student’s book"] -3rd prize (2003)

G.Repše“Ludovika zemes” ["Lands of Ludovik"] – 2nd prize (2004)

I.Lude“Matemātika 4. Klasei”["Mathematics Grade 4"] – 3rd prize (2005)

I.Ziedonis „Ne tas kādam jāzina” ["Not this should be known"] – a diploma (2006)

Ā.Zaiceva, L.Ondzule, A.Vītola „Latviešu valoda 5.klasei”[Latvian language Grade 5] – a diploma (2006)

Z.Gailīte“Mēness meti, saules stīga. Emīls Dārziņš” ["Sketches of the Moon, the string of the Sun. Emīls Dārziņš"] -1st prize (2007).

E. Raups „Putn” – 1st prize (2009)

J. Sjerra i Fabra „Kafka un ceļojošā lelle” ["Kafka and the travelling doll"] – 1st prize (2011)

A diploma in the competition "The golden apple-tree" for the book J.Zvirgzdiņš "Pirmizrāde! Porcella un Kastors" ["Premiere! Porcella and Castor"], Pētergailis, (2014).

Nominations:

2013 Nomination in the international competition of book art "Best Designed Books from all the World", Leipzig, Germany for the book J. Sjerra i Fabra „Kafka and the travelling doll”

2009, 2012, 2013, 2014, 2016 Nominations for The International Award Annual Baltic Sea Region “Jānis Baltvilks Prize” as the best artist of Children’s and Youth’s books

2015 Nomination for the solo exhibition "Fairy-tales and stories in illustrations", Jurmala House of Art, the competition of Jurmala city Council „Event of the Year in Culture 2015”

2001 Listed in White Ravens List of the International Youth Library, Munich, Germany

1996 - 2017 The nomination for the Book Design Competition “The Golden Apple -Tree”: 22 books



6. Complete bibliography of the books for children by the candidate.

Children's book illustrations

Dorbe, H. (2018). Calm Beasts: a modern nursery rhyme from Latvia. Bicki-Books series; 2. London: The Emma Press

Brūveris, P., Brūvere, I., Brūvere Z. (2018). Brūveri brūvē: dzejoļi. [The Brewers brew: poems]. Rīga: Pētergailis.

Turtšaninova, M. [Turtschaninoff, M.] (2018). Kuģis Naondel: Sarkanā klostera hronikas. [Naondel: The Red Abbey Chronicles]. Rīga: Pētergailis.

Latviešu brīnumu pasakas. [Latvian Fairy Tales]. (2017). Rīga: Janis Roze Publishers.

Paklone, I. (2016). Cīņas olu Lieldienas. [Easter Egg Fights]. Rīga: Pētergailis.

Samauska, I. (2016). Labākā dāvana. [The Best Present]. Rīga: ZetCOM: Amigo.

Turtšaninova, M. [Turtschaninoff, M.] (2016). Marēsi: Sarkanā klostera hronikas. [The Red Abbey Chronicles: Maresi]. Rīga: Pētergailis.

Zvirgzdiņš, J. (2016). Mazās bites lielais ceļojums. [The Little Bee's Big Adventure]. Rīga: Pētergailis.

Janovska de Tauriņš, M. [Janovska de Taurins, M.] (2015). Irave, janomami indiānis. [Irave, Yanomami Indian]. Rīga: Janis Roze Publishers .

Ņemcova, B. [Ņemcova, B.] (2015). Vecmāmiņa. [The Grandmother]. Rīga: Pētergailis.

Paklone, I. (2015). Ziemassvētku zāģītis. [The Little Saw: a Christmas Tale]. Rīga: Pētergailis.

Pasakas par mīlestību. [Fairy Tales about Love]. (2014). Rīga: Janis Roze Publishers .

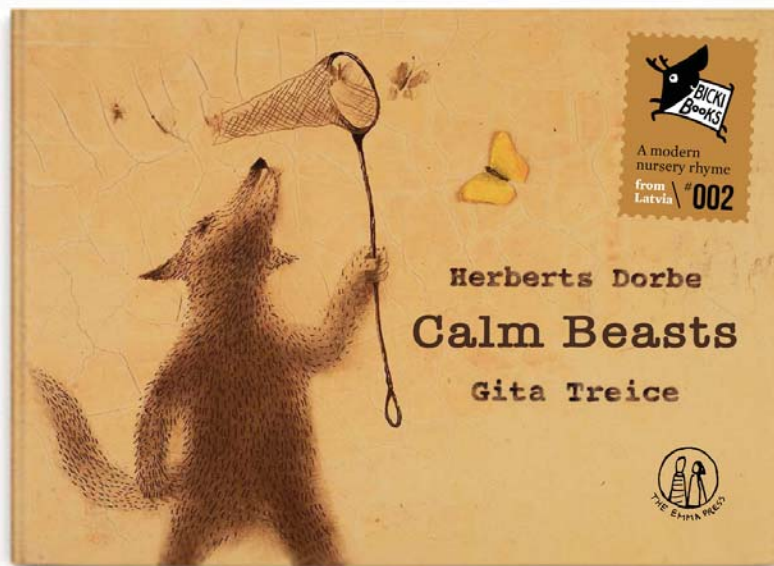
Zvirgzdiņš, J. (2014). Kastors un Porcella: pirmizrāde! [Premiere! Castor and Porcella]. Rīga: Pētergailis.

Alberti, R. (2013). Jūrnieks uz sauszemes. [Sailor on Land]. Rīga: Liels un mazs.

Dorbe, H. (2013). Rāmi zvēri. [Calm Beasts]. Rīga: Liels un mazs.

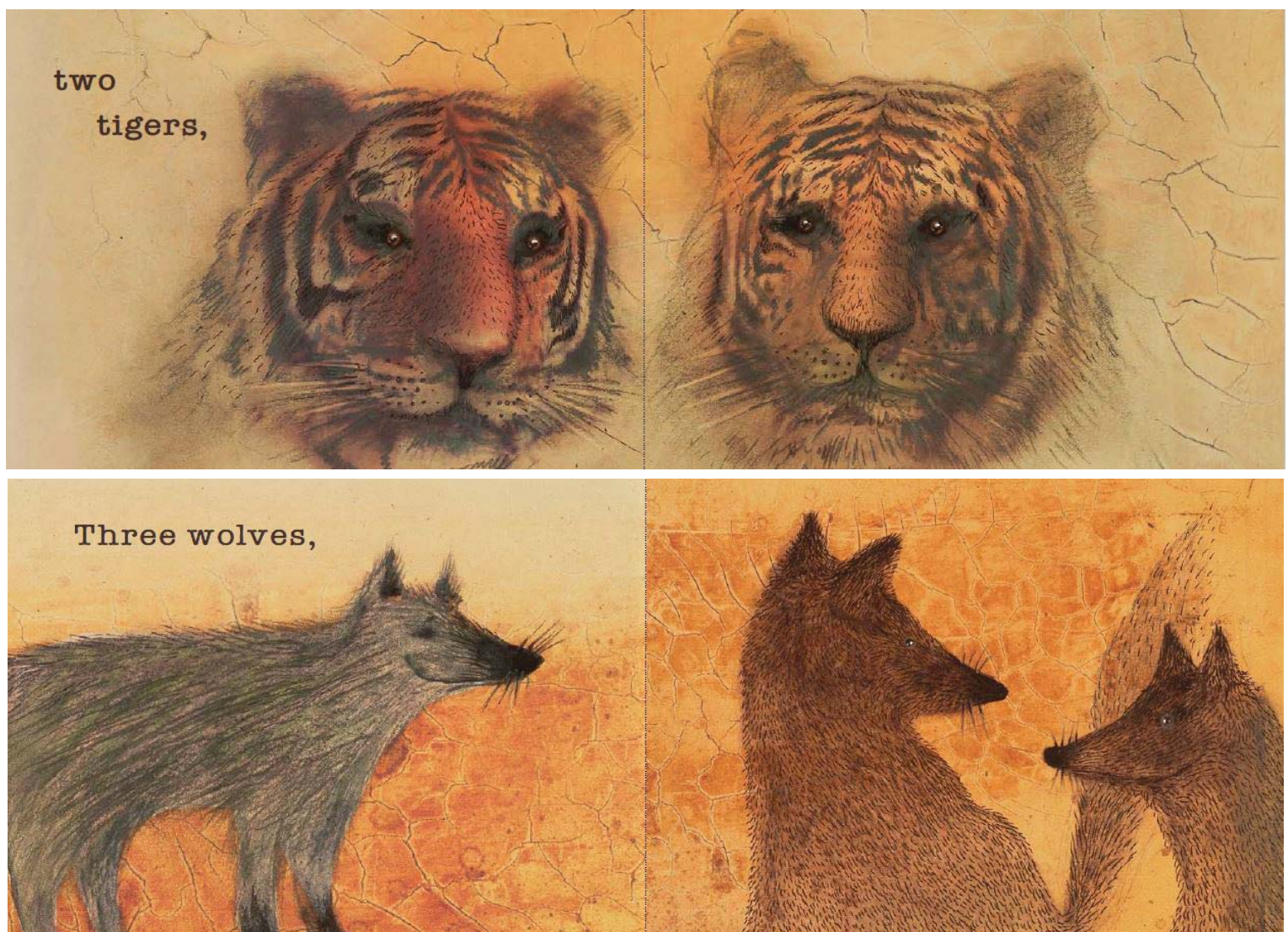
- Samauska, I. (2013). Meitene, kura mācēja visas pasaules valodas. [The Girl Who Knewed All Languages of the World]. Rīga: Pētergailis.
- Zvirgzdiņš, J. (2013). Taro, Tama un Kicune. [Taro, Tama and Kicune]. Rīga: Pētergailis.
- Sjerra i Fabra, Dž. [Sierra i Fabra, J.J.]. (2011). Kafka un ceļojošā lelle. [Kafka and the Travelling Doll]. Rīga: Pētergailis.
- Ziemassvētki klāt! [Christmas Has Come!]. (2010). Rīga: Jumava.
- Zvirgzdiņš, J. (2010). Tobiass un neparastais ciemiņš. [Tobias and the Unusual guest]. Rīga: Pētergailis.
- Jundze, A. (2008). Ķiparu Ķerpatu Čieps. [Scampering, Toolering, Tweeny]. Rīga: Pētergailis.
- Zaiceva, Ā., Ondzule, L., Vītola, A. (2006). Latviešu valoda 5. klasei: skolēna grāmata. [Latvian language Grade 5: Student's book]. Rīga: Pētergailis.
- Zaiceva, Ā., Ondzule, L., Vītola, A. (2006). Latviešu valoda 5. klasei: testu krājums. [Latvian language Grade 5: tests]. Rīga: Pētergailis.
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- Kvaskova, S. (2005). Susurs, spīgana un burvestības. [The dormouse, witch and spell]. Rīga: Jumava..
- Kvaskova, S. (2004). Susura gads. [The dormouse's year]. Rīga: Jumava.
- Mazuļa vecākiem. [For the little one's parents]. (2003). Rīga: Jumava.
- Lude, I. (2001). Matemātika 5. klasei. [Mathematics Grade 5] Rīga: Pētergailis.
- Ziemassvētki klāt! [Christmas Has Come!]. (2001). Rīga: Jumava.
- Korčaks, J. [Korczak, J.] (1999). Karalis Matiušs Pirmais. [King Mateuss the First]. Rīga: Pētergailis.
- Līvena, L. (1996). Mārča dzejoļi [Mārča Poems]. Rīga: a/s Preses nams.

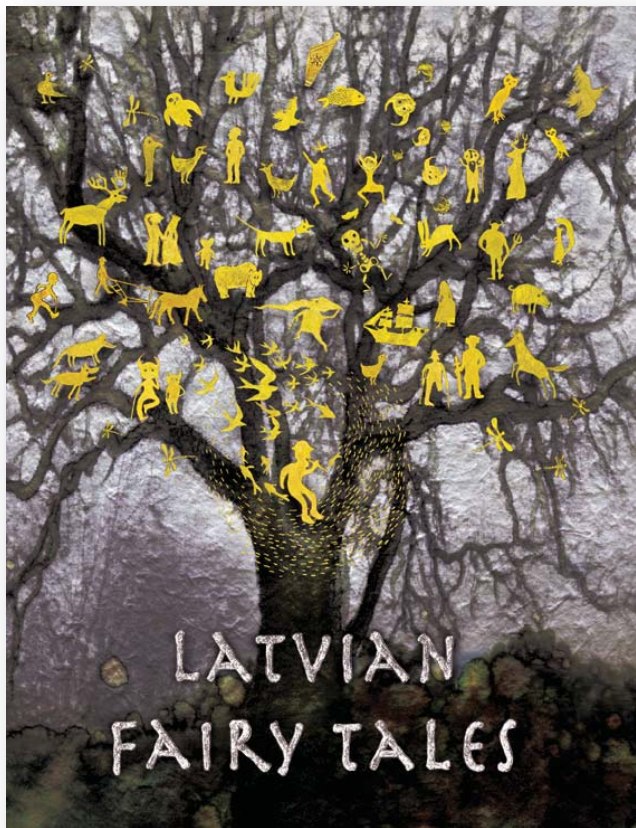
7. List of translated editions



In English

Herberts Dorbe
“Calm Beasts:
a modern nursery rhyme from Latvia”
Bicki-Books series; 2.
The Emma Press, London 2018





In English



"Latvian fairy tales"
Janis Roze Publishers , Riga 2017

LATVIAN FAIRY TALES

ground he flew into a rage and attacked Krišus. This devil was the strongest one yet, and as soon as one of his heads was cut off, another grew right back in its place. Krišus grew tired, and he wanted to drink from the strength barrel, but the devil kept attacking him, and he was unable to reach the barrel. Then an idea occurred to him, and he called to the devil: "Do you let your servants rest in the middle of the day?"

"I do!"

"Then we should rest, too!"

The devil was tired as well, and he agreed. As he rested, the devil drank from the water barrel, but Krišus drank his fill from the strength barrel.

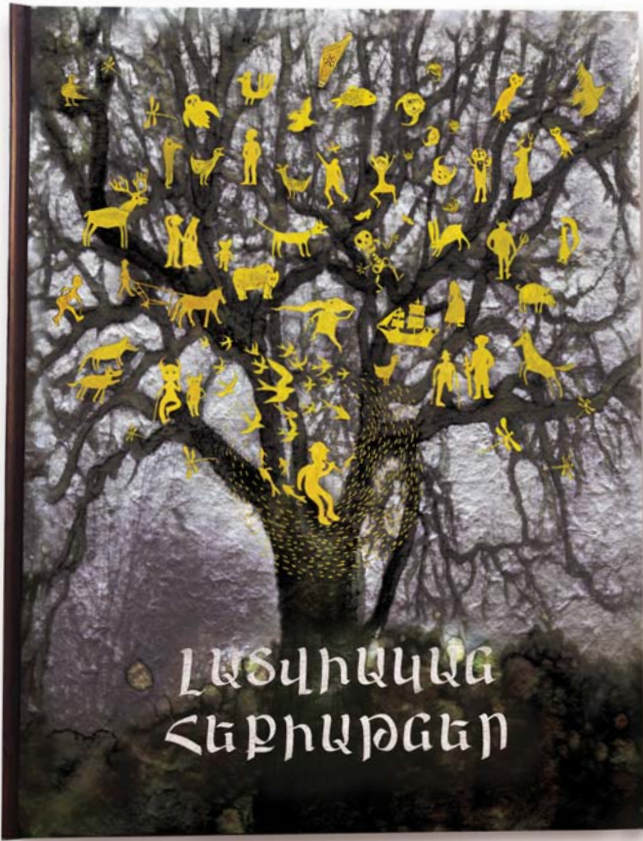
Once they had rested, they resumed their battle. Now Krišus was so strong that he cut six of the devil's heads off in one swing. Then he cut the remaining heads off so quickly that they were unable to grow back. He had beaten the head devil. Then Krišus freed the princess, and to thank him she gave him a ring from her finger and her handkerchief. Then Krišus took her to the basket and had the hill-toppler and the tree-feller pull her back up.

As soon as they saw how beautiful the princess was, they took her with them and left, leaving Krišus with no way out.

Krišus spent a long time wandering around Hell. As he wandered, he came upon the little man with the pointy beard, hiding and trembling in a corner, oak tree and all. Krišus asked him how he could get out of Hell – and

64

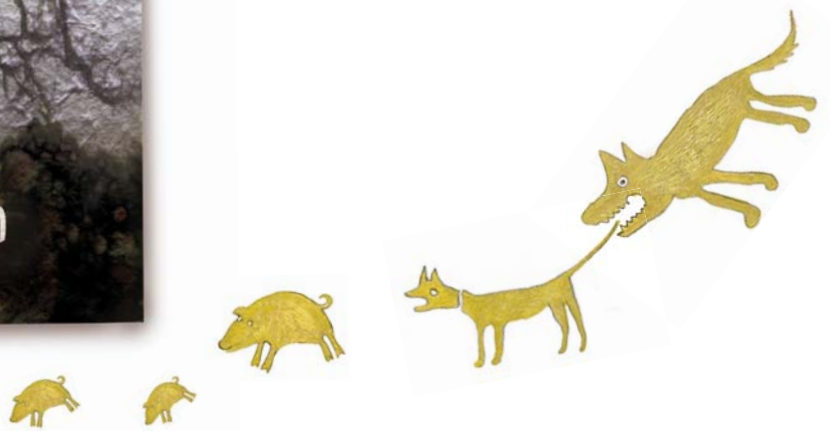




In Armenian



“Latvian fairy tales”
Zangak, Yerevan 2017



ՉԱՐՔԻԿԻ ՈՐՈՒԻ ԿՈՒՐՔԱՂՈՂ

Ընուն է չի լինում, մի ծեր սարդ է լինում: Նա ոչ մի երեխա չի ունենում, և նրա արդեն ծերացած ծառան էլ ուզում է հեռանալ: Մարդը ծառային ասում է.
— Մում, ինձ որդու տեղ կլինես:
— Կայ, տեր, ես ծեր եմ, ո՞նց կարող եմ որդու տեղ լինել: Եթե զավակ եր ուզում, ապա ցանցը գցեր լծակը, առավոտյան այնտեղ մի ծուկ կլինի, ով այդ ծուկն ուտի, նա էլ որդի կունենա:

Մարդը հրամայում է երեկոյան ցանցը լիճր գցել, իսկ հաջորդ առավոտ մի ծուկ են հանում ցանցից, անմիջապես հրամայում են խոհարարին եփել այդ ծուկը, որ տրվինն ուտի: Լավ, խոհարարը դուր է գալիս բակ, մաքրում է ձկան թեփուկներն ու ծուկը դնում է եփվելու: Այդ ժամանակ այնտեղից դուրս է գալիս սպիտակ ծեր գամբրիկն ու ուտում թեփուկները: Խոհարարը եփում է ծուկը, լցնում է ձկնաարուրը ափսեի մեջ, մատով ափսեի եզրը մաքրում, լվատում մատը և տանում է ուտելիքը տրվելոջը:

Հաջորդ առավոտ կալվածքում երեք նոր արարածներ են հայտնվում. գամբրիկն է որդի ունենում, խոհարարն է ունենում ու մեկ էլ՝ տրվելու: Բայց բոլորից լավը գամբրիկի որդին է լինում. սա համ ուժեղ է լինում, համ խելացի, համ ճարպիկ:

Գլան տարեկան դառնալուն պես երեքն էլ ձիով գնում են աշխարհ տեսնելու: Խոհարարի ու տրվելոջ որդիները վերցնում են սև քրուռակներ, իսկ գամբրիկի որդին հեծնում է սեփական սորը: Գնում են, գնում, հասնում են մի մեծ ու



8. Ten of the most important titles by the candidate (even if out of print) and the name of the publishers of all editions



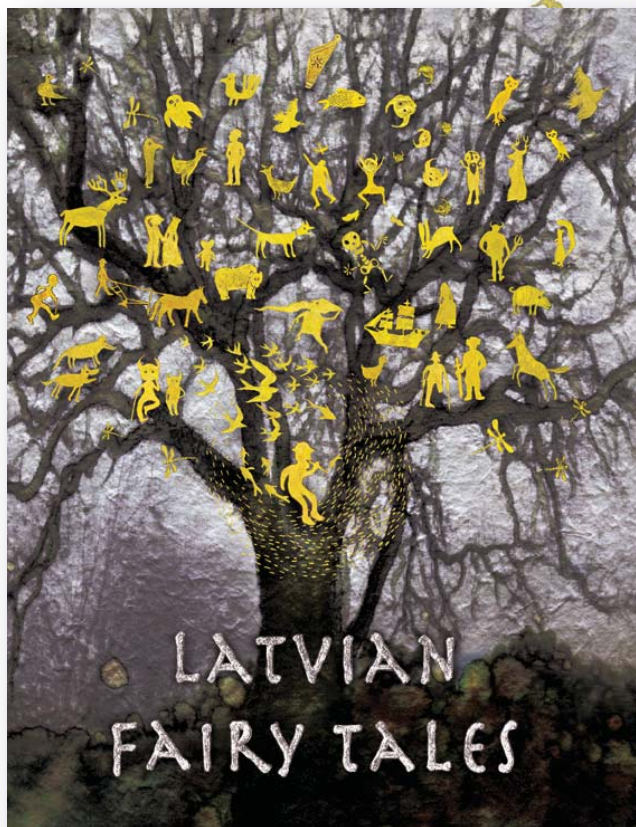
Book nr 1

Brūveri brūvē: dzejoļi. (2018)

Authors - Brūveris, P., Brūvere, I., Brūvere Z.
Rīga: Pētergailis.

The Brewers brew: poems





Book nr 2
Latvian fairy tales (2017)
Riga: Janis Roze Publishers

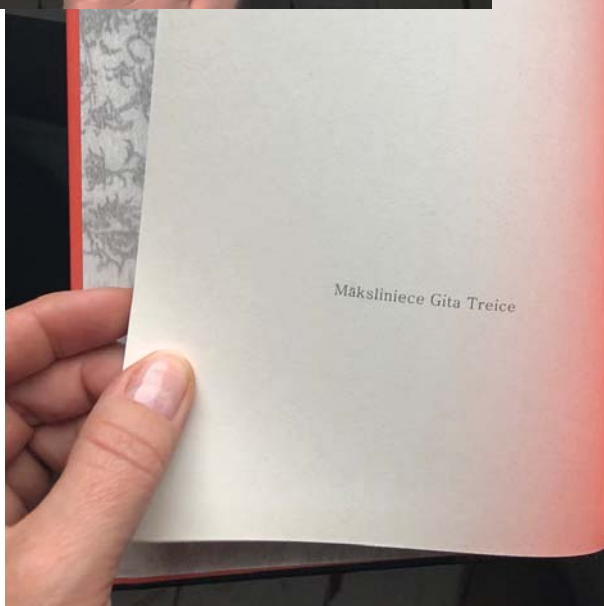
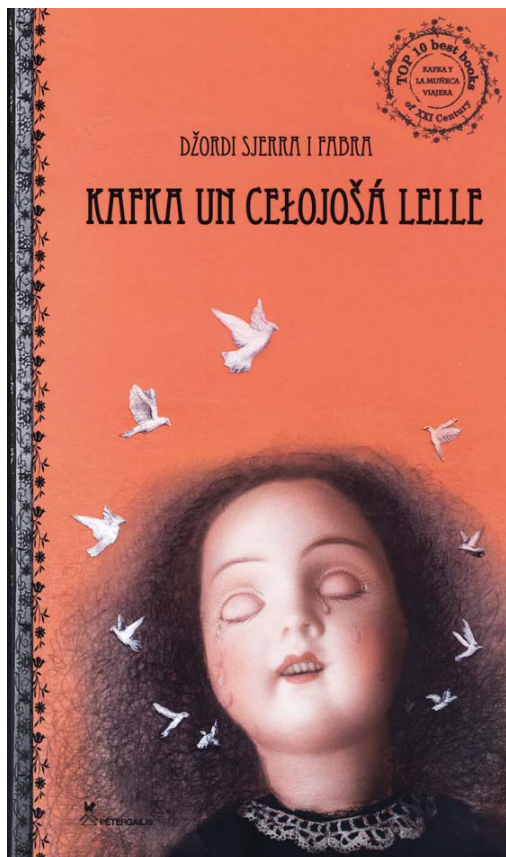


Book nr 3

Kafka un ceļojošā lelle. (2011)

Author - Sjerra i Fabra, Džordi
Rīga: Pētergailis.

Kafka and the Traveling Doll



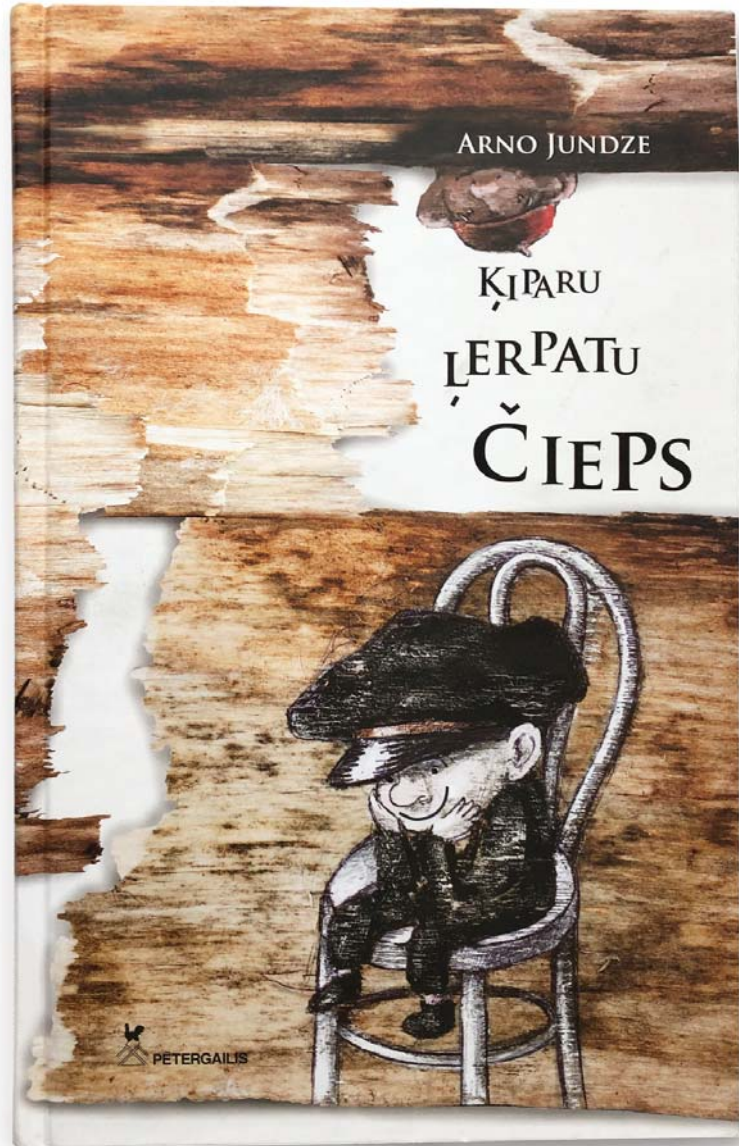
Book nr 4

Kiparu Ļerpatu Čieps.(2008)

Author - Arno Jundze

Rīga: Pētergailis.

Scampering, Toolering, Tweeny



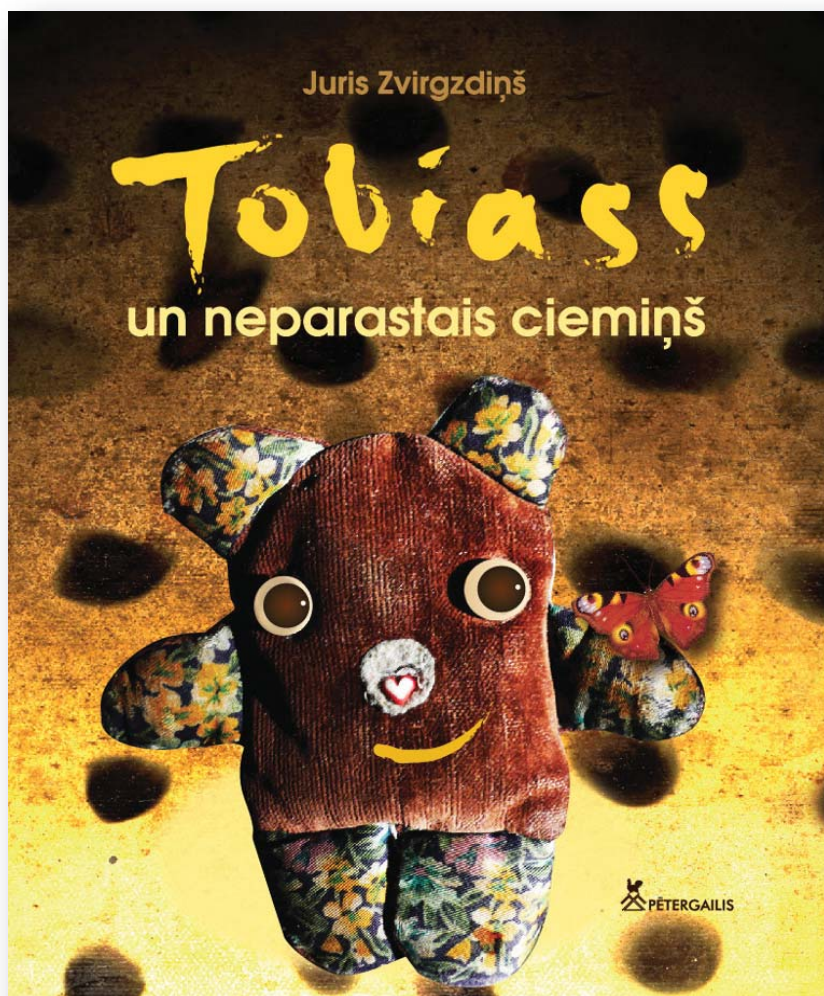
Book nr 5

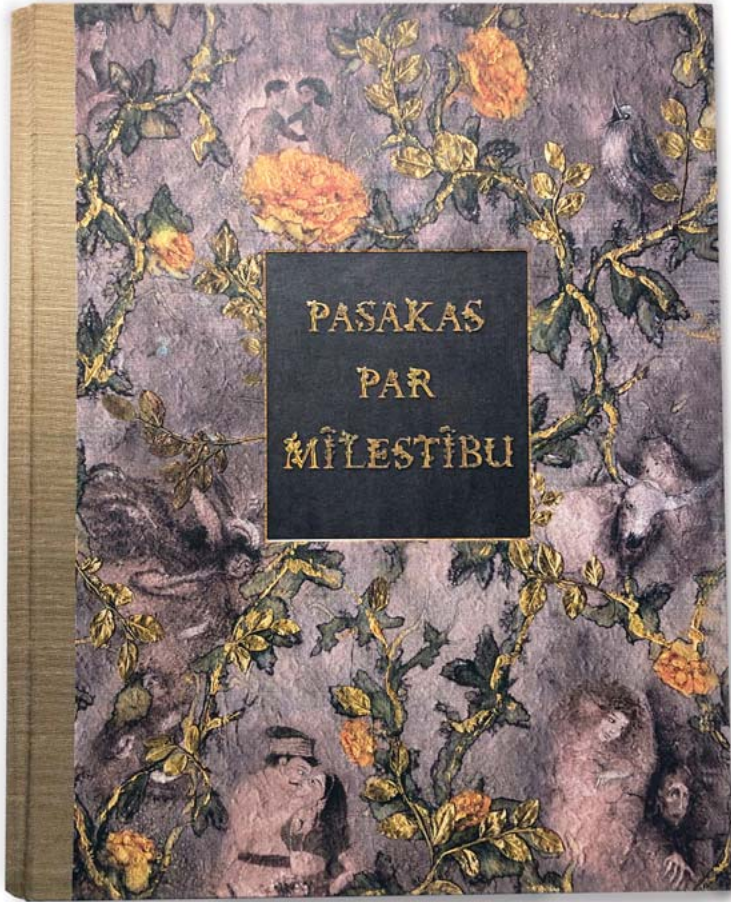
Tobiass un neparastais ciemiņš. (2010)

Author - Juris Zvirgzdiņš

Rīga: Pētergailis.

Tobias and the Unusual guest





Book nr 6

Pasakas par mīlestību. (2014)
Rīga: Janis Roze Publishers

Fairy Tales about Love





Book nr 7

Kastors un Porcella: pirmizrāde! (2014)

Author - Juris Zvirgzdiņš

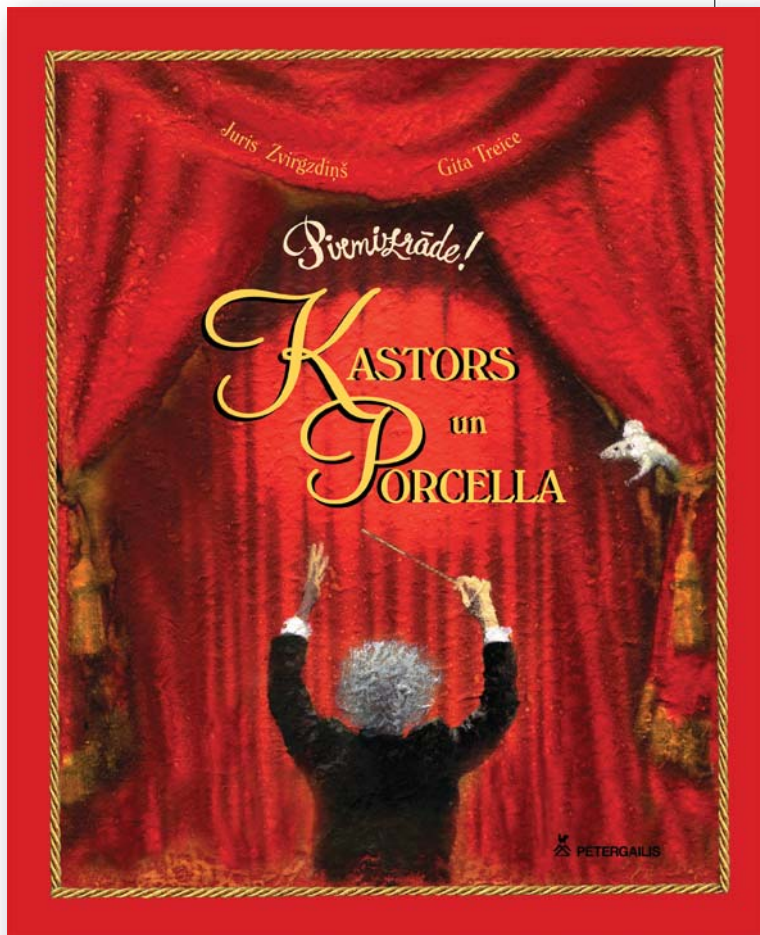
Rīga: Pētergailis.

Premiere! Castor and Porcella



sārtas ausis, un viņš bija muzikāls. Mājas, kuras pagrabā dzīvoja pelu ģimene, augšējā stāvā dzīvoja komponists.

Caurām dienām no viņa dzīvokļa skanēja mūzika, tikai brīžam tā pieklusa un bija dzirdams, kā komponists mēra soļiem nelielo istabiņu.



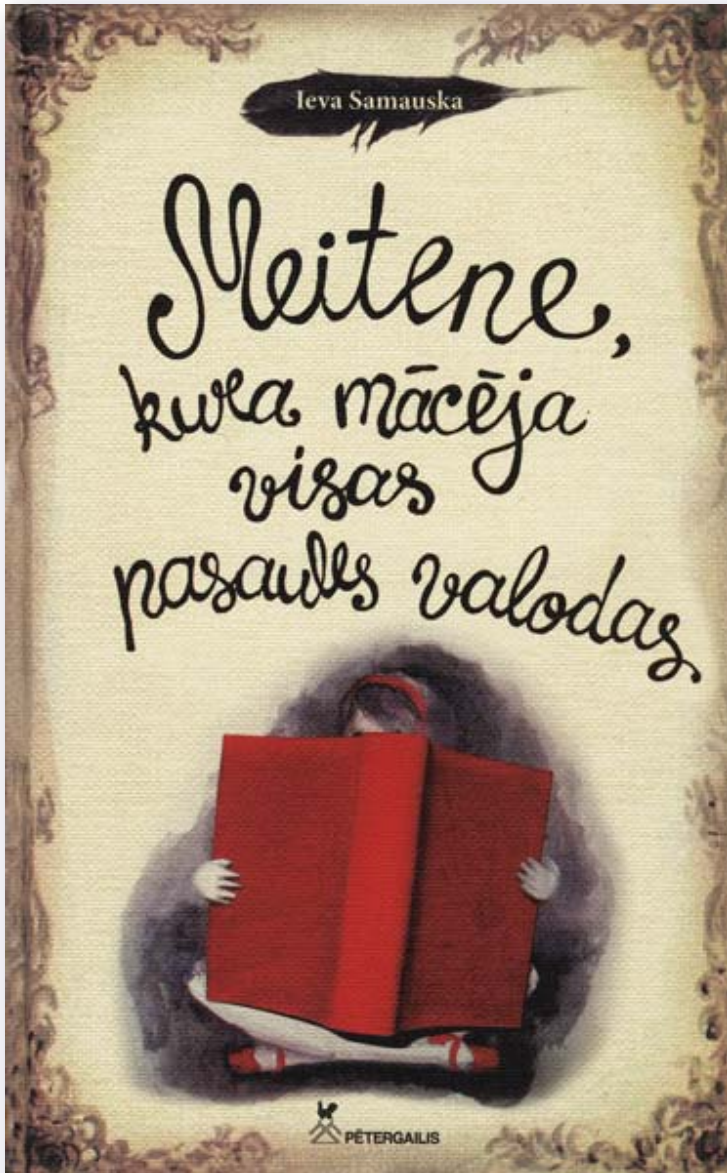
Book nr 8

Meitene, kura mācēja visas pasaules valodas. (2013)

Author - Ieva Samauska

Rīga: Pētergailis.

The Girl Who Knew All Languages of the World

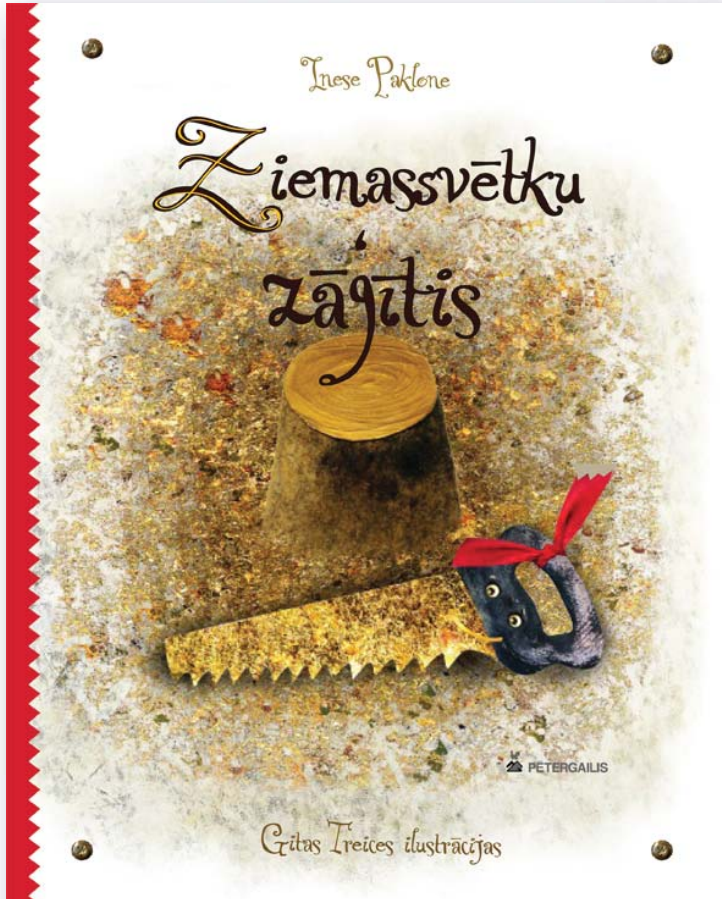


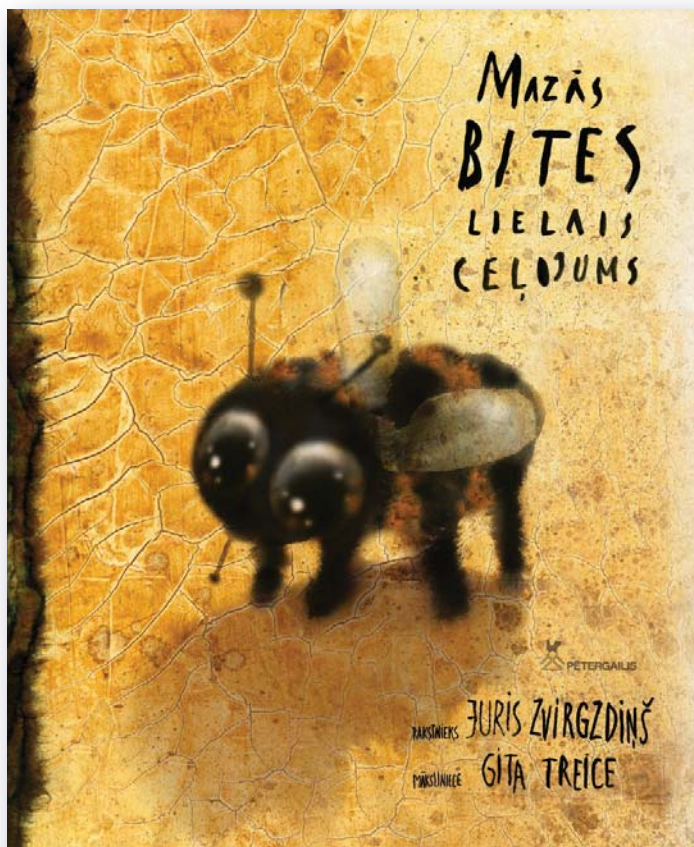
Book nr 9

Ziemassvētku zāģītis. (2015) The Little Saw: a Christmas Tale

Author - Inese Paklone

Rīga: Pētergailis.





Book nr 10

Mazās bites lielais ceļojums. (2016)

Author - Juris Zvirgzdiņš

Rīga: Pētergailis.

The Little Bee's Big Adventure



! viņa bija
is spīdēja
vairogiem
sību, visu
pā galvas
slidzēsīm.
es ganījās
okodli un
da melnā
ielākā no

Visas, arī Zuzū, paklausīja.
– Un tagad – spārnos!
Viņas lidoja un lidoja. Kokus un zāli nomainīja sarkani smilšu lauki.
– Tas ir tukšnesis! Pēc Sahāras otrs lielākais pasaule! – Zuzū ausī
iečukstēja kāda no melnajām bitēm.

TAS IR TUKŠNESIS!



9. List of five books sent to the jurors



Book nr 1

Brūveri brūvē: dzejoļi. (2018)

Authors - Brūveris, P., Brūvere, I., Brūvere Z.
Rīga: Pētergailis.

The Brewers brew: poems

Bū bū Bū bū





Pēters Brūveris

Zvēru un dzīvnieku parāde

Kaza

Ja būtu man paugurs kāds,
Tad paugurā aši es kāptu,
Ja būtu man stāva klints,
Tad stāvajā klintī es raustos,
Pat Himalajos uzkāpt es spētu,
BET
Man jāgrozās vien pa dzimto sētu,
JO
mans saimnieks tikai manu pienu dzer
Un dzerdams lielīt liela!
Man turpmākais nav jāapsver,
Ir uzslava šī gana liela.

37

The Brewers brew: poems

Ceturta rūc lauvās četri,
Jo tie neprot spēlēt – tetri.



Zilonis

Es esmu tas ar garo snuki
Un ausīm pļivojši lielām,
Ar snuki varu pacelt resnu blūķi
Un Indijā es staigāju pa ielām.

Kaut esmu ļoti varens, stiprs,
Es tomēr esmu – divaini! – bet labsirdīgs,
No manis laikam nebaidās
Ne lielais zvērs, ne kukainītis silks.

Jo dažkārt tieši lieli labu dara,
Bet sīkie bieži lielu postu nes,
Jo viņu neietības citi nepamana,
Bet visi redz, kā ielās eju Es.



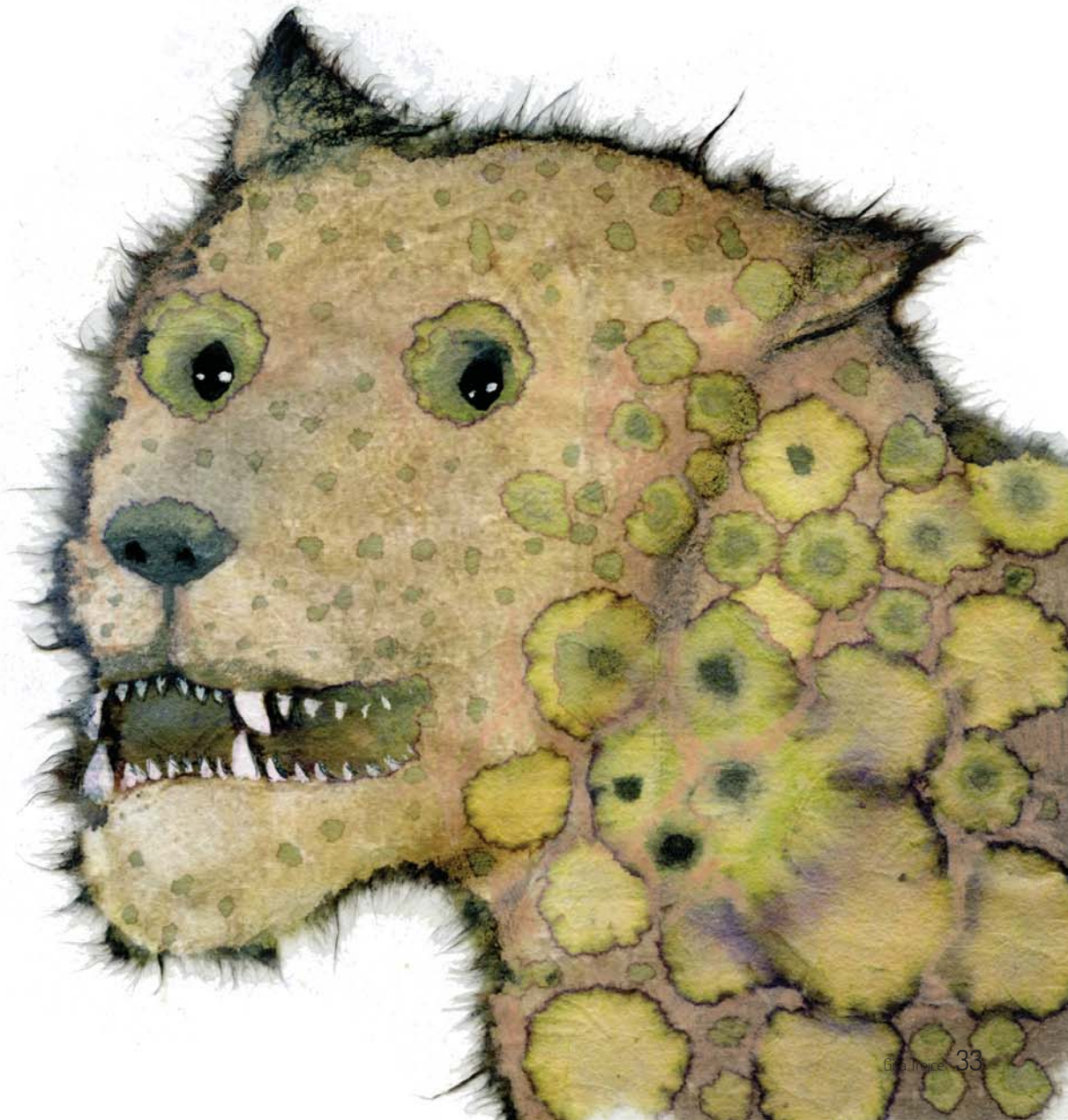
Pēters Brūveris

Tumšās lietās,
gaišās lietās

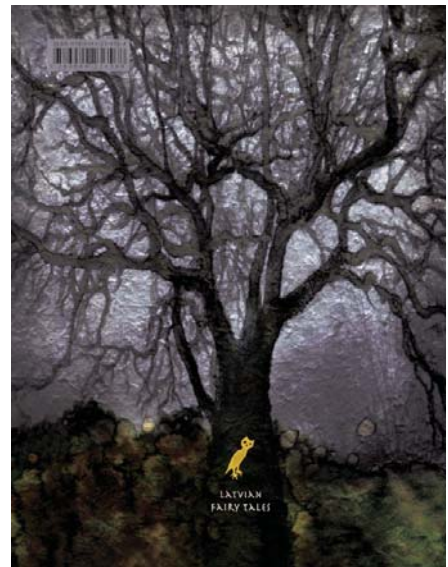
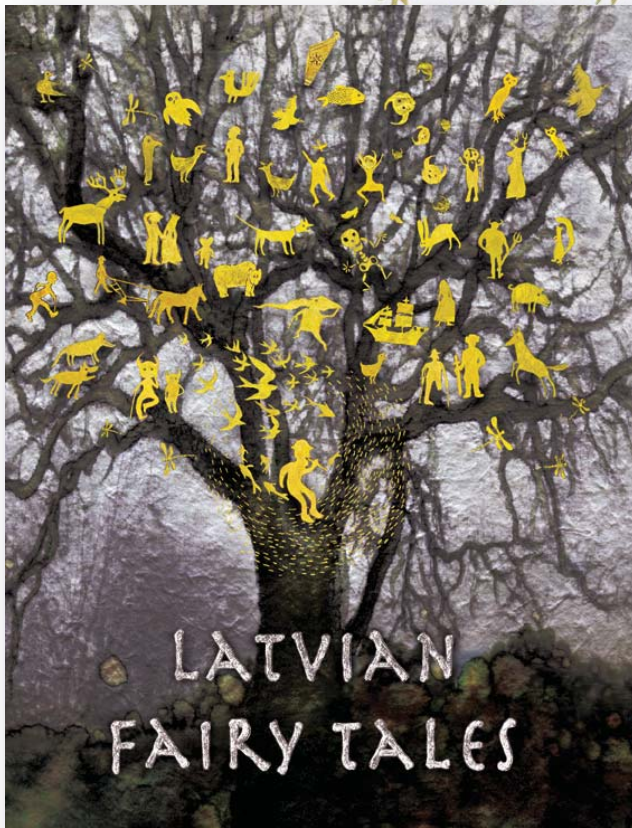




The Brewers brew: poems



Book nr 2
Latvian fairy tales (2017)
Rīga: Janis Roze Publishers





THE WEAKLING

There once was a man with three sons: two real louts, and the third, a weakling. The weakling spent his time in the forest, looking after the grazing sheep and making friends with the forest animals, and often even sharing his bread with them. His brothers played tricks on him whenever they could. Their father was worried that their pranks would kill the weakling one day, and said to him: "Here, my son, take your three rams and go off on your own! I don't need your help any more."

One day while tending his sheep, the weakling came across an old man walking three dogs on leashes.

"Let's trade!" the old man said to him.

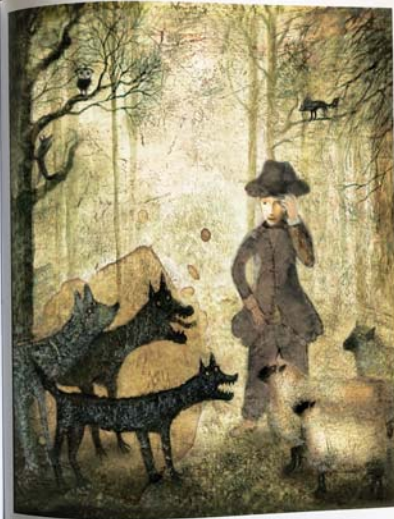
The weakling liked the dogs very much. "It's a deal!" he replied.

The two traded animals and went on their separate ways.

A few moments later, the weakling realised that the old man hadn't told him the dogs' names. "Old man!" he called after him, "I forgot to ask you their names."

The old man answered: "If you run into trouble, my boy, just say: 'Strong As Stone, Quick As Thought, Tough As Steel', and help will arrive."

48





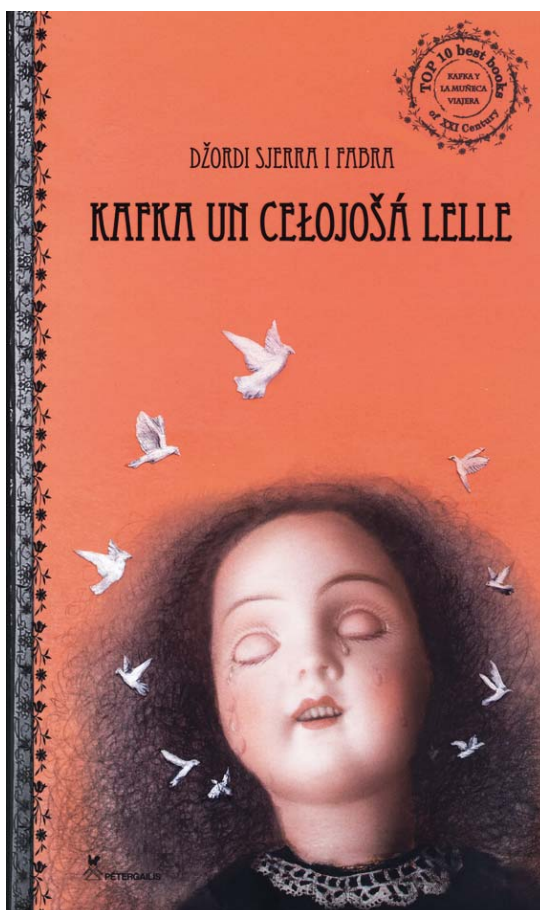


Book nr 3

Kafka un ceļojošā lelle. (2011)

Author - Sjerra i Fabra, Džordi
Rīga: Pētergailis.

Kafka and the Traveling Doll







Nesen bija lijis, un gaisa virmoja mitrums, iesūkdams it visā un piesatīnot viņa plaušas. Tapēc Francs Kafka vienā rokā turēja vēstuli un otru kabatlakatīgu.
Padebeši bija melni, melni, un mākoņi turpināja drūzmēties.
Drīz atkal sāks līt.
Bet Tanzānijā spīdēja saule.



Kafka and the Traveling Doll



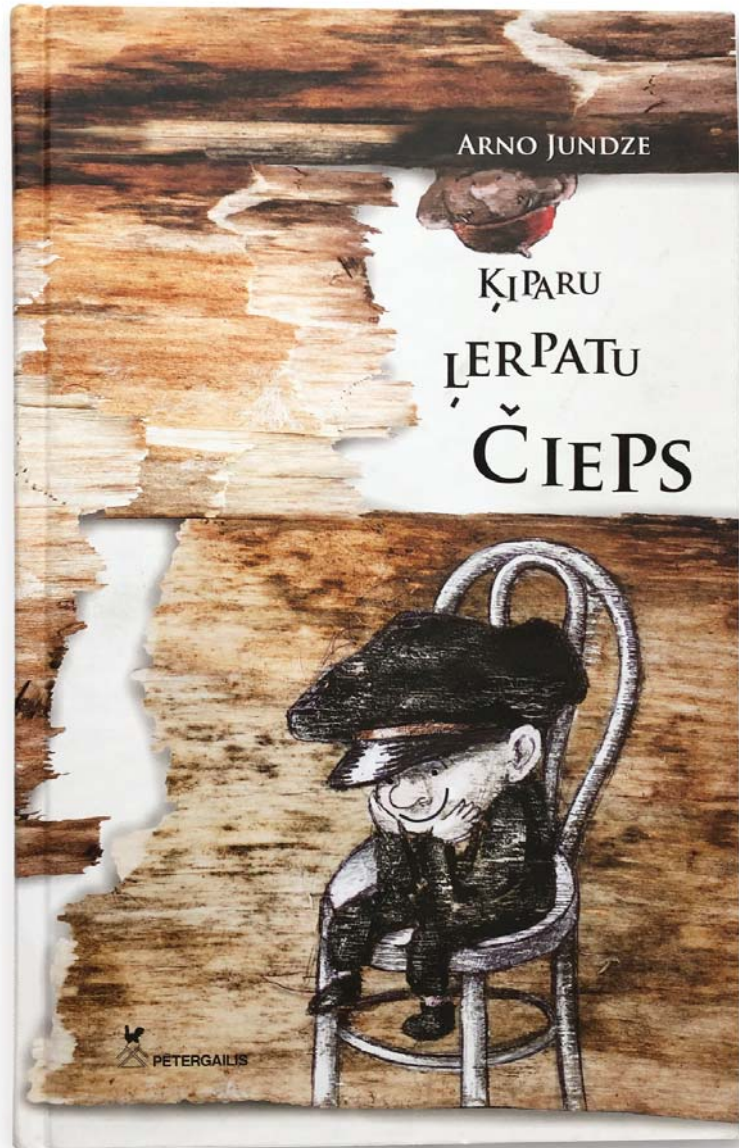
Book nr 4

Kiparu Ļerpatu Čieps. (2008)

Author - Arno Jundze

Rīga: Pētergailis.

Scampering, Toolering, Tweeny



Scampering, Toolering, Tweeny



Scampering, Toolering, Tweeny



Lai gan jāatzīst, jau sen bija laiks Raibciemā dibināt pašiem savu teātri, šis darbiņš nebija no vieglajiem. Teātris izrādījās visnotaļ sarežģīta uzparīke. Par laimi, tieši tovasar Raibciemā uz dzīvi apmetās divi smalki mākslinieki un rūdīti teātra žurkas – dramaturgs C.C. Šmorre un izbijušais teātra intendants, varoņlomu tēlotājs Bubenvalds-Bubenvalde. C.C. Šmorri patiesībā sauca Ēriks, bet viņš to nezin kāpēc no visiem slēpa, dēvējot sevi par C.C. Šmorri, kas bija jāizrunā kā *Cēcē Šmorre* ar uzsvāru uz abiem *r*. Kas attiecas uz otru mākslinieku, te lieta bija vēl sarežģītāka. Iespējams, viņu tiešām sauca par Bubervaldu-Bubervaldi, jo kaut ko tik traku pat es nespētu izdomāt. Bet parādiet man kaut vienu normālu radījumu, kas spētu to izrunāt bez stomišanās – *Bubbēnvalds-Bubbēnnvalde*. Tieši tālab visi viņu dēvēja par Bubū.

Abi cienijamie mākslinieki jau pensijas gados, bet joprojām spēka un niķu pārpilni, ar dārznieku Spunku spēlēja acīti. Sestdienas vakaros viņi iemalkoja arī pa mēriņam brendija, lai pēc tam rāmo vakara mieru pārtrauktu trīs maķenīt aizsmakušu un neskolotu tenoru dziedātais varenais un bargais *kavaliēru gads*.

Tieši Cēcē Šmorres un Bubū stāsti par teātri bija tie, pēc kuriem Ķipariņš nolēma – Raibciemā jābūt teātrim. Uzdevums patiesi nebija viegls. Bubū visādi centās Ķipariņu atrunāt.

– Tu esi traks! Teātris nav nieka lieta, taburete verandā, kuru katrs var stumdīt, kā ienāk prātā. Tā ir kalpošana mākslai, kas prasa upurus, – viņš kaismīgi sauca, plandot rūsganajai bārdelei. – Es neredzu Raibciemā nevienu piemērotu ēku, ko varētu pielāgot teātra spēlēšanai. Iedomājies vien, tur vajag zāli skatītājiem, skatuvi un kulises, ģērbtuves māksliniekiem, šņorbēniņus dekorācijām, prožektorus un bufeti starpbrīžiem!



Scampering, Toolering, Tweeny



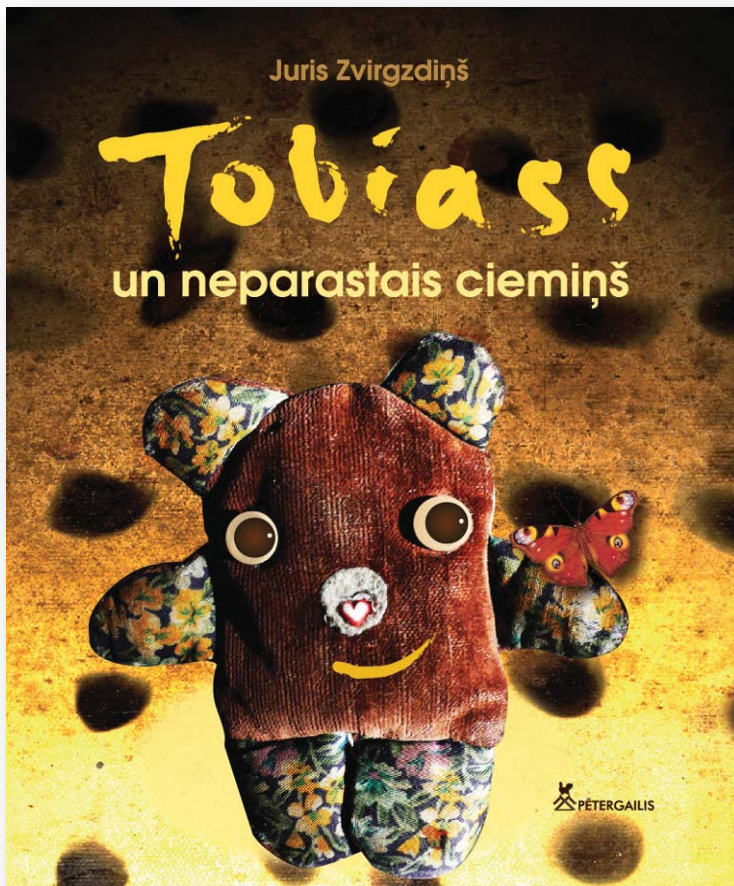
Book nr 5

Tobiass un neparastais ciemiņš. (2010)

Author - Juris Zvirgzdiņš

Rīga: Pētergailis.

Tobias and the Unusual guest

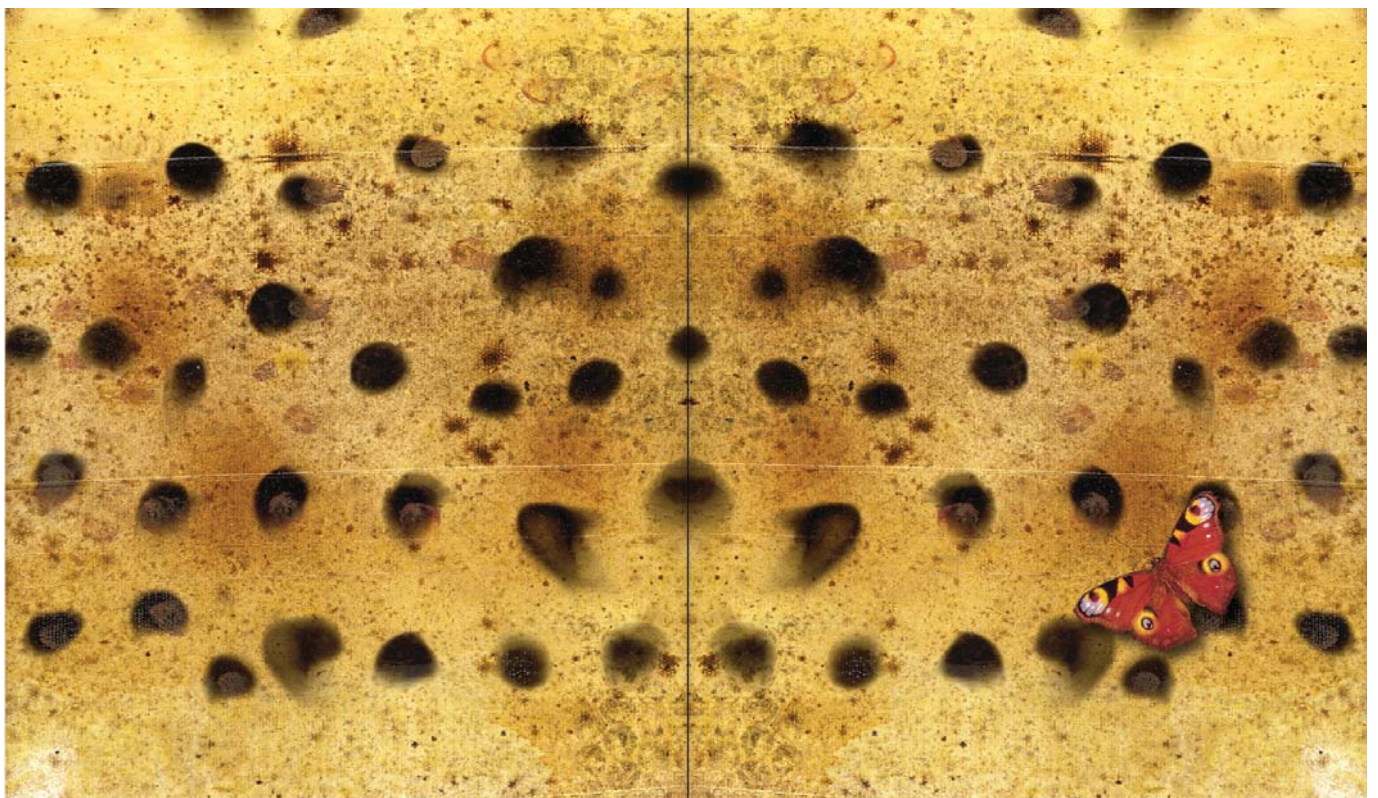


Tobias and the Unusual guest



Tobias and the Unusual guest





10. Published reviews of the books submitted to the Jury



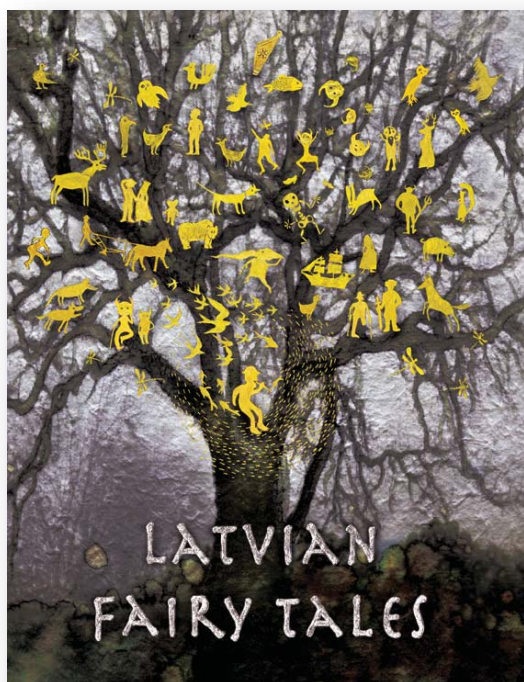
**Brūveris, P., Brūvere, I., Brūvere Z. (2018).
Brūveri brūvē: dzejoļi.
[The Brewers brew: poems].
Rīga: Pētergailis.**

**Austra Avotiņa
art historian, Dr. paed.:**



Gita Treice has created illustrations in which the content of unusual poems gets the fulfilment of the convincing reality. Everything is real and at the same time strange in the philosophically imaginative plots as it is in the poems – the elephant, goat, hare, rabbit, lions, whale, speck of dust and the rest. Only the cactus is different; it seems to be naïve and rejoices in things it does not why. The book artist and illustrator Gita Treice is the classic of Latvian children's book illustrations and many times prize winner of book art competitions. She applies successfully and convincingly her original author's technique – light watercolour painting on special paper, accurate linear highlights and generalised roominess – also in this book. She always emphasises the corporeity in her illustrations; she excites the touch and sight receptors – everything is mobile, wavy and dynamic; everything has its texture and finish. The scale and open composition have a special importance; everything is alive, eyes are highlighted, gestures and posture strengthen the mimicry; the images simultaneously are both unapproachably remote and communicate with the viewer in an exaggerated close-up.





Latvian Fairy Tales. (2017)
Riga: Janis Roze Publishers.
Barovskis, I. (2018).

Jāņa Rozes apgādā iznākusi krāšņa latviešu tautas pasakugrāmata "Latviešu brīnumu pasakas". [Jānis Roze publishing house has published a gorgeous book of Latvian folk fairy tales "Latvian fairy tales"].

Retrieved from <https://www.lu.lv/en/jf/par-mums/ul-media/news/zina/t/11186/>



Jānis Roze publishing house has published a gorgeous book of Latvian folk fairy tales "Latvian fairy tales"

Ingus Barovskis, Dr.philol.:

In honour of the centenary of Latvia, Jānis Roze publishing house has published a gorgeous, representative book of fairy tales "Latvian wonder fairy tales" "Latviešu brīnumu pasakas" [...]. This collection comprises 12 wonderful and widely-spread wonder fairy tales from our rich folk legacy, the introduction and comments have been written by the researcher of folklore, internationally acknowledged expert on fairy tales Dr. philol. Guntis Pakalns. It includes the fairy tale about both the son of the bear and the son of the mare Kurbads, about the princess on the top of the glass mountain and the 'goosey', the third son of the father; however, the most peculiar, less known versions of these fairy tales that will pleasantly surprise the readers have been chosen. At the same time the English version of this book Latvian Fairy Tales translated by Kaija Marisandra Straumanis has been published [...].

The artist of the book Gita Treice has illustrated and designed around 100 books, more than 20 of them have received prizes of Latvian and Baltic scale. The artist has chosen the evening dusk as the leading motive for the artistic concept of the fairy tale book – it is the time of wonders when the reality steps back and fairy tales are invented and told in the light emitted by splinters, candles or a fireplace.

The streaks and dusk in her illustrations become real, safe and conclusive elements of the visual reality that gives vent to perception and imagination. The blinked eyes of the images drawn by Gita Treice look at us from those streaks and through the dusk as if from a real, round world that we do not see but in which we believe. Spooky, golden light and reflections of the light flash through the mysterious dusk and spill as will-o'-the-wisp through the book.



Sjerra i Fabra, Džordi. (2011). Kafka un ceļojošā lelle. [Kafka and the Travelling Doll]. Rīga: Pētergailis.

Zvirgzdiņš, J. (2011). Bez sapņiem esam apmaldījusies: [par spāņu rakstnieka Džordi Sjerra i Fabra grām. "Kafka un ceļojošā lelle". [We have got lost without dreams: about the Spanish author Jordi Sierra i Fabra's book "Kafka and the travelling doll"]. Retrieved from <https://www.diena.lv/raksts/sodien-laikraksta/bez-sapniem-esam-apmaldijusies-regi-13921020>



Juris Zvirgzdiņš, writer:

I keep a book of a Spanish, actually, I should say, a Catalan author in my hands. Its road to the Latvian reader reminds of an adventure novel. The reader can get a brief insight into who Franz Kafka was, a Jewish writer who wrote in German, who lived in Prague, the insight into the content of the book, the author J. S. i F. both reading The Secret written by the author and the text on the back cover – I recommend all to read it by themselves.

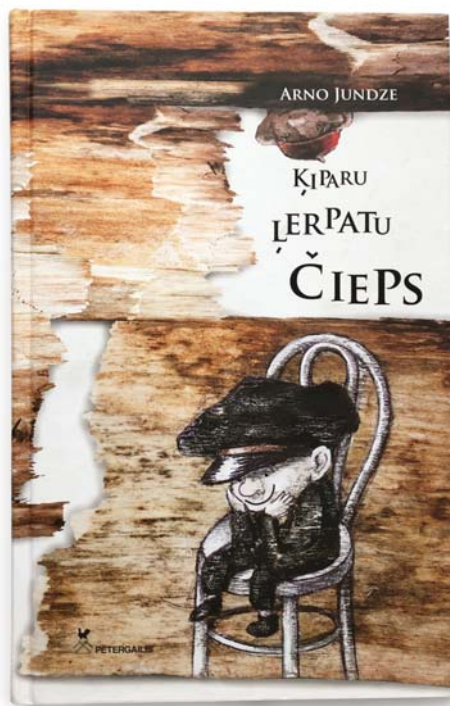
But who is the target audience of this story? Children, let us say starting from age six who will perceive the plot only on the level – how and what will be next? –, adolescents who – I hope! – will be moved by Kafka's fate or maybe adults who read and reread such books intended for children as A. Milne's Winnie-the – Pooh and A. Saint-Exupery The Little Prince?

I really do not know the answer but most likely it will bring joy to everyone who finds this story as a present under the Christmas tree. [...]

A bit about Franz Kafka, his novel Process, Pils un Amerika [Process, Castle and America], the author of many stories. His message in the 20th (also 19th) century is tragic and prophetic and suddenly- as a farewell- letters full of light, hope and love to a small girl who has lost her beloved doll. She tells her grief to her uncle Kafka who lives near. The uncle promises that the doll will be found and sends the girl the letters of hope and encouragement. It is sad that they are lost but the story itself about the last years of F.K. retold by the Spanish author is both light and tender.

It is very rare to keep in hands such a consensual publication – the text, translation, illustrations and cover! How did the book reach the Latvian reader? Our compatriot Lauma Jurševska, the bachelor of Latvian academy of Culture, who has been the confectioner in the company Emīla Gustava šokolāde, and the keeper of Latvian Photography museum collection, and has engaged in re-introduction of falcons in Spain, now lives in Spain, Galicia and Catalonia. She read this distinct but warm book, translated into Latvian, found the publisher – Inguna Cepīte in Pētergailis who chose the artist Gita Treice, and it resulted in, to my mind, illustrations that are excellently attuned to the author's style with the oddly Kafka-like dolls! [...]

Maybe therefore this books has turned out to be so wonderful that its authors – both Jordi Sjerra i Fabra, and the translator, and the artist, and the publisher – caught sight of the wonder and wanted to share their joy with the reader. [...]



**Jundze, A. (2008).
Kiparu Ļerpatu Čieps.
[Scampering, Toolering, Tweeny].
Rīga: Pētergailis.**

Avotiņa, A. (2009). Ilustrētā grāmata kā tēls un objekts jeb piecu balvu pasniegšanas runa. [The illustrated book as an image and object or the acceptance speech of five prizes]. Retrieved from http://www.lpu.lv/userfiles/file/iespiedgrafika/IG_02_2009_web.pdf



Austra Avotiņa, art historian, Dr. paed.

The life of the Scamperer-land continues – the comic heroes can enjoy the natural paper, the used wooden texture that creates the effect of the tactile imagination. The book design, created with great love, lies pleasantly in the hands, it is a joy to open it. The bookmark cheers up as well as the fact that of its inclusion in the book design is no longer a rarity.

