

Fig. 7 O Capuchinho vermelho: Na versão que as crianças mais gostam!, Richard Câmara. © Edições Polvo, 2003. Used by permission of Richard Câmara.

After Grimm: The Art of Visual Storytelling

Sandra L. Beckett

Illustrators ... are the storytellers for our time.

Over the past two hundred years, the Grimms' tales have been illustrated by thousands of illustrators around the world. Some critics claim that visual interpretations give new life to folk tales that might otherwise have ceased to evolve after they had been penned. It has been said that illustrators return traditional folk tales 'to the realm of living literature' and that 'they are the storytellers for our time.'¹ Yet fairy-tale illustrators also have their critics, even among their own ranks. The internationally acclaimed illustrator Maurice Sendak has said that stories from the oral tradition should not be illustrated, in order to allow readers to create their own images in their imagination. However, Sendak's view has obviously not discouraged other illustrators, or even himself, from telling or retelling the Grimms' tales visually. The increase in the number and diversity of the visual retellings in the decades leading up to the groundbreaking collection's bicentenary is obviously a reflection of our visually oriented society, one in which culture in general is shifting away from age as a defining category. This paper examines a wide range of works published since 1965 whose innovative experiments with visual narratives once again address the Grimms' tales to an audience of all ages.

Visual retellings of the Grimms' text

Some works that retain a faithful version of the classic tale nonetheless offer highly original visual retellings. Despite the witty tone of the verbal texts of William Wegman's *Cinderella* and *Little Red Riding Hood* (Hyperion, 1993), they remain fairly close to the Grimms' versions. In fact, Wegman's *Little Red Riding Hood* is one of the rare picture-books to include the Grimms' 'sequel', in which the little girl and her grandmother outsmart the wolf. The internationally renowned American photographer's whimsical visual interpretation of the tales is the *raison d'être* of the books. The book-publishing division of the Walt Disney Company would eventually refer to works such as Wegman's as 'multipurposed books' intended for a crossover audience.² Prior to publishing the tales, Wegman was already well known for his striking 20x24 Polaroid

photographs of Weimaraners. In the series titled 'Fay's Fairy Tales' (Fay is the name of one of his dogs), the photographer casts his photogenic dogs in the roles of famous fairy-tale characters. The canine characters' poses and deadpan expressions, as well as the elaborate costumes and kitschy settings, recast the familiar tales in a hilarious light. *Little Red Riding Hood* benefited from the experience Wegman had gained with his earlier *Cinderella*. The second tale has greater adult appeal than *Cinderella*, as Wegman experiments more with camera angles and decors, and the tongue-in-cheek humour is more pronounced. The disguise scene is particularly ironic when both the grandmother and the wolf are played by identical-looking dogs.

A very abbreviated version of the Grimms' tale, which retains the darkness and violence of the original but takes great liberty with the plot, is the pretext for the *Hansel and Gretel* published by the internationally renowned set designer Beni Montresor in 2001. His picture-book is a kind of shadow puppet play, in which paper cut-out silhouettes are outlined against a succession of stark stage sets, including the protagonists' uninviting home and the witch's residence (a castle with crenellated towers and gaol bars rather than an edible house). Hansel and Gretel are white silhouettes, while the witch is, except on one occasion, a black silhouette, in keeping with the stereotypical black and white / good and evil binary opposition of traditional tales. Other cut-out figures of witches, devils, monsters, and children are in vivid colours, as is the stark décor. Despite the vibrant colours and happy ending, the atmosphere remains frosty throughout due to the very stylised formalism of Montresor's static figures posed against flat backdrops. The stiff, white Hansel and Gretel cut-outs laid sideways asleep in the forest have a deathly look that is heightened by the addition of hovering angels. The other children imprisoned in the castle, who are freed in the end by Hansel and Gretel, are depicted as a chain of identical paper-doll boys and girls. Although the picture-book was targeted at children 4-8 years of age, many critics would probably agree with the reviewer who acknowledged its 'visual appeal' for 'the picture-book crowd' – that is, adults who collect picture-books – but pronounced 'this mystical and provocative version ... more unsettling than entertaining for its intended audience.'³

Using an even more minimal text, the Dutch artist, illustrator, and author Wim Hofman, whose work is influenced by the CoBrA movement, retold four of the Grimms' tales – 'Little Red Riding Hood', 'Snow White', 'Hansel and Gretel', and 'Little Thumbling' – in a sequential form resembling comics. These renditions are reduced to the essential elements in four brief, rhyming stanzas and four small, framed illustrations. The author's intention was to publish the fairy-tale series together on a single poster, but only the prototype of the poster was ever printed. The tales were published individually, but their impact is more powerful when they are viewed as an ensemble.⁴ The minimal visual and verbal narrative highlights the structural similarity of the four tales, which had profoundly struck the author-illustrator. In each case, one or more children are sent or taken into the woods and end up at a house, where they confront 'Evil/Death' in the form of a wolf, ogre, or witch (Fig. 1). It is the omnipresence of menace, evil, and death in these fairy tales that explains their fascination for Hofman. His belief that evil is

Hans en Grietje



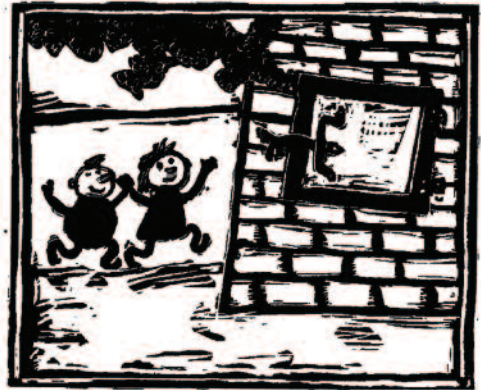
*Hans en Grietje, ten einde raad,
Zijn zéér moe en ook nog kwaad.
Zien niets anders dan bomen, bomen.
Hoe moet je nu zo'n bos uit komen?*



*De heks zit in haar suikerhuisje.
Lacht heel stiekem in haar vuistje.
Leuk, dat gij mij op komt zoeken,
Eet maar lekker van de koeken.*



*Wat doet die heks? Dat is niet zo mooi.
Hansje stopt zij in een kooi.
Hansje wil ze lekker bakken.
Grietje moet de pan gaan pakken.*



*De heks bakt (zie het plaatje net hierboven)
Lekker in haar eigen oven.
Net goed, zegt Grietje. Zij redt Hansje.
Samen maken zij een dansje.*

Fig. 2 , *Shirayukihime* by Mihoko Takatsu, illustrations by Yoko Yamamoto, © Horupu, 1992.



the necessary 'motor' for a story inspired this series of retellings.⁵ Despite the comics style, the simple black-and-white drawings are not without menace and the tone remains sombre. The tall trees that tower over the small child/children emphasise the protagonists' vulnerability and evoke the images of Hofman's illustrated novella *Klein Duimpje* (Little Thumbling), published in 1992. Even when the tales have a happy ending, Hofman is convinced that 'things never really work out' for Snow White, Little Red Riding Hood, and the others because you never fully recover from such an experience.⁶ Hofman has reworked folk and fairy tales in a variety of genres, mediums, and formats in order to explore the dark side of childhood. His award-winning illustrated novel *Zwart als inkt is het verhaal van Sneeuw witje en de zeven dwergen* (*Black as ink is the story of Snow White and the seven dwarves*), published in 1997, subjects the classic tale of 'Snow White' to intense psychological examination in a very dark story that sparked a great deal of discussion about its target audience.

In some cases, a relatively faithful version of the Grimms' text is illustrated by an artist in stand-alone paintings that are published as a picture-book or illustrated book. The Japanese

artist Yoko Yamamoto used the technique of copper engraving for the exquisite paintings that illustrate the picture-book *Shirayukihime* (*Snow White*), published in 1992. Disturbing pictures present fragmented images of the fairy-tale characters in this postmodern interpretation of the tale. Yamamoto's Snow White is an ever-changing, multifaceted figure, presented in turn as a small, happy child with her loving mother; a beautiful young lady in the mirror of the jealous queen; a vulnerable young child in the hunter's arms; an even younger, frightened little girl alone in the forest; a rather homely older girl surrounded by seven strange-looking little men; a lovely double of her mother as she eats the poisoned apple; a 'paragon of beauty' in the comb scene; a plainer, matronly woman being mourned by the dwarves; and so forth. Multiple images of the characters on the same plate suggest different moments of the narrative and give a powerful sense of movement to the illustrations. Smaller images of the jealous queen appear around the other edges of the plate as she strides through the forest toward the dwarves' house. In an earlier picture, multiple images of Snow White seem to walk endlessly through the same forest. The roughly drawn, essentially monochrome figures of Snow White (wearing bright orange stockings) give the entire plate an unreal, oneiric quality. The use of multiple images of characters creates a dramatic, film-like quality in some plates, notably the lacing scene in which the unconscious heroine collapses to the floor and the subsequent scene in which she falls forward in a dizzying double image after biting the poisoned apple (Fig. 2). The queen's image is doubled in a similar manner in the episode with the poisoned comb. Yamamoto's complex paintings manage to convey a powerful sense of the characters' states of mind. The treatment of the mirror motif is highly postmodern and reflects the artist's exploration of the psychology of the evil queen. In one painting early in the story, multiple mirrors reproduce the image of the smiling queen whose beauty still reigns supreme. In a later plate, the obsessive nature of the queen's jealousy is suggested by the imaginary mirror that weighs down the queen in the central portrait but is conspicuously absent in the other images of the queen. Rather sophisticated allusions to the visual arts seem to address adult viewers. Her representation of the hunter is a transparent homage to Josef Čapek, whose name appears on the brim of his Bavarian-style hat, but the figure evolves into a more complex intertextual reference. While the first portrayal is in the cubist style originally adopted by the Czech artist, the face of the hunter as he holds the sleeping Snow White resembles the primitivist style that marked Čapek's later work. Toward the end of the story, the prince's Čapek-like men struggle to carry Snow White's glass coffin. The Japanese artist offers a satirical comment on the fairy-tale happy ending in the caricatural penultimate plate of a decidedly homely, middle-aged looking couple who bear little resemblance to the beautiful young woman and handsome prince in the previous image. The fragmented images of the characters in Yamamoto's striking visual rendition of 'Snow White' give a modern psychological depth to the classic tale.

In 2001, a collaborative project involving artists and technologists from a range of cultural fields, called the *Rendezvous* project, was initiated in Japan to illustrate the Grimms' tales. The resulting *Grimm Tales Artist Book Series*, published by the renowned Wacoal Art Centre,

features a highly unconventional form of illustration intended chiefly for adults. One of the most unusual books in the series is *Shirayukihime* (2002), which renders the tale of Snow White in beautiful flower arrangements by Shogo Kariyazaki. The famous flower arranger, who has become somewhat of a celebrity, uses only white flowers of various types in a retelling that would probably only be possible in Japan, where flower arrangement or *ikebana* is a centuries-old art form. Kariyazaki depicts Snow White as a simple bouquet of lilies in a white vase. As a symbol of purity and innocence, the lily is often associated with the fairy-tale heroine. The seven dwarfs are represented as a row of single flower arrangements that are alike but distinctive. Certain scenes in the visual retelling may be difficult to follow for non-Japanese-speaking readers. Sometimes traditional motifs were worked into the arrangement, as in the case of the mirror and the apples. From the glass vase that symbolises the princess's casket protrude two white anthuriums, flowers that evoke amorous thoughts with their large glossy hearts and long phallic spadix. In the happy ending on the final spread, Snow White and the prince are portrayed in a more descriptive manner with the help of white vases in the form of female and male busts.

The highly original visual interpretation of *Henzeru to Gurēteru* (Hansel and Gretel), also published in 2002, was the work of Yuhi Komiyama, a musician and designer of t-shirts and other merchandise. He illustrates the classic tale with four posters of musical groups, event handbills, event posters, and party invitations, all of which were printed in the 1990s or early 2000s. The first poster, 'Hansel & Gretel (in witch's woods)', which also figures on the cover, undoubtedly gave Komiyama his inspiration for the book, because the tour poster was printed in Germany the year prior to the book's publication. Two posters from 2000 and 2001 tours by the group 'The Shining Stones' represent the key episode in which Hansel leaves a trail of stones in the woods. The witch's house is depicted by a 'House of Sweet' invitation to a 1980s-style party and a 'Bites Eat the House' event handbill. The witch's plans for Hansel are illustrated by a 'Witch's Gourmet' poster for a disco 'Funk Night' and an advertisement for the 'Fresh!!' products of H&R Bakery, which are 'out from the oven to go always ready'. The only true double-spread image is a photo of a wall covered in 'Witch's Gourmet' posters, painted peace signs, and eerie shadows. The conventional fairy-tale ending is provided by a party invitation that bears the words 'happy end'.

The award-winning Japanese sculptor and computer graphics artist Keisuke Kishi brings a very innovative approach to 'The Six Servants' in *Rokunin no Kerei* (2002) by illustrating the story with photographs of his ingenious 3D sculptures. The Lego figures that portray the aged Queen's daughter and the King's son contrast strikingly with the fantastic, grotesque sculptures – somewhat reminiscent of Hieronymus Bosch – that embody the eponymous six servants. The Stout One is a sphere-like figure humorously cast in a chef's cap holding a small pan. The large sphere opens later to allow him to eat Lego cattle in the second test. The robotic Listener has gramophone-like ears and holds a finger to its mute lips. The Tall One is a long-necked jack-in-the-box figure that evokes echoes of Lewis Carroll's Caterpillar. The servant with the powerful

glance seems to be constructed from an old-fashioned camera. There are reminiscences of Frosty the Snowman in the servant called the Frosty One, who is composed of golden snowball shapes, wears a tall black top hat, bears a snowflake emblem on the end of a scorpion-like tail, and is permanently blowing his nose. The reference to the iconic snowman is less subtle during the final test, where the Frosty One is depicted in the company of small snowman-like Lego figures. With tongue-in-cheek humour Sharp-eyes has been turned into a scholar in a mortarboard composed of scientific tools, most notably a telescope (Fig. 3). In the subsequent plate his brightly lit eyes resemble extendable telescopes or binoculars. Despite the Lego figures and computer graphics, Kishi's rather old-fashioned robotic creatures nostalgically evoke Jules Verne's era rather than that of the technological 21st century. This nostalgic note is highlighted by the old-fashioned endpapers on heavy brown paper; which depict traditional, 19th-century style, black-and-white vignettes that seem to be taken from an old edition of the Grimms' *Kinder- und Hausmärchen*.



Fig. 3 *Rokunin no Kereii*,
Jacob and Wilhelm Grimm;
illustrations by Keisuke Kishi.
© Keisuke Kishi & Spiral/Wacoal
Art Center, 2002.

来る気があるのなら、いっしょに来なさい。



Fig. 4 *Ulvehunger*, Elise Fagerli, © J.VV. Cappelen's Forlag, 1995. Used by permission of Iver Fagerli.



Fig. 5 *Caperucita Roja* (tal como se la contaron a Jorge), Luis María Pescetti; illustrations by O'Kif, © Alfaguara, Buenos Aires, 1996. Used by permission of O'Kif.

The Grimm text as a pretext rather than a pre-text

In some cases, the classic tale is more of a pretext than a pre-text for the visual reversion. The cover of Elise Fagerli's *Ulvehunger* (*Wolfhunger*), published in Norway in 1995, bears the words 'etter Grimm' (after Grimm) and the only page of text is a kind of prologue that relates the familiar cautionary scene, taken verbatim from Jo Ørjasæte's Norwegian translation of *Kinder- und Hausmärchen*, published between 1988 and 1990. The prologue ends with Little Red Riding Hood promising to do just as her mother says. Readers are led to believe that Fagerli's illustrations are going to take up the familiar story where the text leaves off, a supposition that the first illustration seems to corroborate. In 1994, Fagerli's dramatic black-and-white woodcuts with touches of red won second prize in a picture-book contest organised by the Society of Illustrators in cooperation with J.W. Cappelen publishing house, which brought out the book the following year.⁷ The book's title may provide astute readers with their first clue that this visual interpretation of 'Little Red Riding Hood' deviates radically from the Grimms' version. While the title immediately evokes the hunger of the infamous wolf that gobbles up both Little Red Riding Hood and her grandmother, in Norwegian being as hungry as a wolf or having a 'wolfhunger' is also a common expression for being ravenous. Fagerli plays cleverly with the ambiguity of the expression 'ulvehunger' to create an astonishing turn of events in which a very hungry, and apparently very thirsty, Little Red Riding Hood eats both the wolf and her grandmother (Fig. 4). Two brief speech balloons (without the balloon frame) are the only text after the prologue: Little Red Riding Hood tells her grandmother she is 'too tough' before eating her anyway, and, on the final page, the bedraggled little girl with the bulging belly issues a huge belch in front of her bewildered mother.

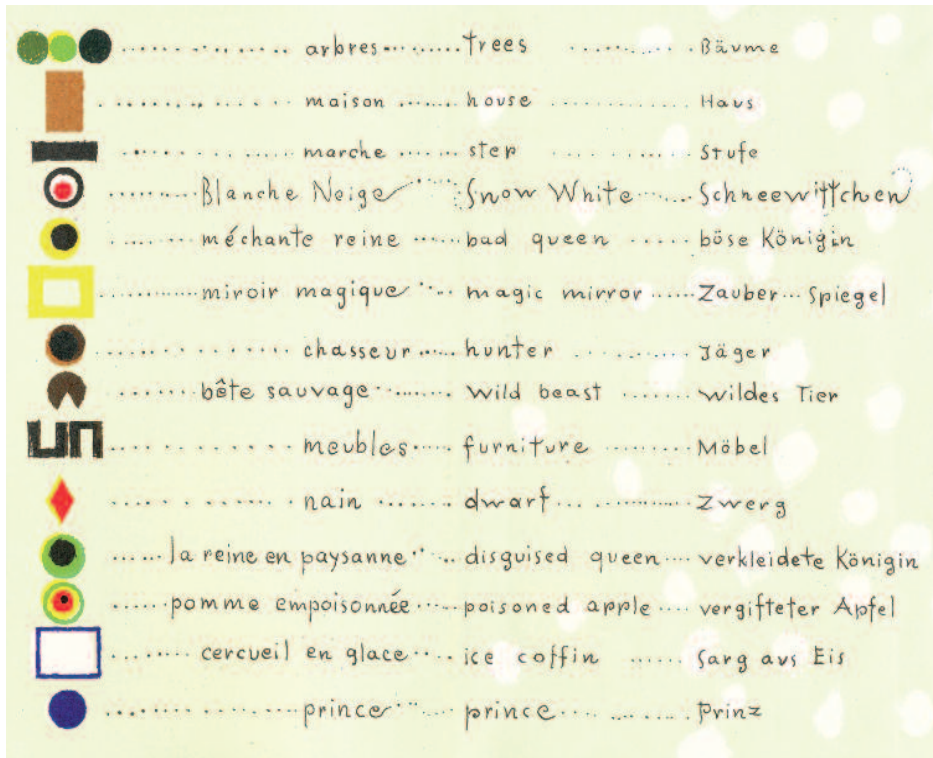
Comics-style illustrations largely carry the narrative in the 1996 Argentine picture-book *Caperucita Roja (tal como se lo contaron a Jorge)* (*Little Red Riding Hood (as it was told to Jorge)*) by Luis María Pescetti, illustrated by the comics artist and illustrator O'Kif (pseudonym of Alejandro O'Keefe). A very brief summary of the Grimms' tale is embedded within a frame story about a contemporary father telling a story to his son. The insignificance of the text is indicated by the first sentence of the tale, which extends over three pages ('Once upon a time there was a little girl ... very pretty ... who was called "Little Red Riding Hood" ...'). Readers focus entirely on O'Kif's innovative visual narrative. Using pictorial speech and thought balloons, the comics artist simultaneously presents two very different versions of the tale. The Grimms' tale is depicted in very traditional images in a speech balloon above the adult storyteller, while the thought balloon above the child listener depicts his very different interpretation of the tale, with contemporary images inspired by his own familiar world: pizza, a superheroine, the rainforest, his father, and so forth (Fig. 5). Familiar comics icons are integrated into the balloons: a light bulb in the cautionary scene indicates Jorge's modern Riding Hood is already devising a plan to avoid the dangerous wolf, while a heart expresses the girl's love for the heroic hunter who has come to her rescue. O'Kif effectively uses comics techniques to foreground the storytelling situation and to show how very different two readings of the same tale can be.

Wordless retellings

Some of the most innovative retellings are wordless. *Le Petit Chaperon Rouge* (*Little Red Riding Hood*) was the first of the famous accordion books or 'imageries' created by the Swiss artist Warja Lavater. A stamp-sized prototype was produced in New York at the end of 1959, but the book was published in 1965 by the French publisher and art gallery owner Adrien Maeght. Although the subtitle indicates that it is 'une imagerie d'après un conte de Perrault' (an imagery adapted from a tale by Charles Perrault), the artist was obviously inspired by the Grimms' version, as her cast of characters includes the hunter. Between 1965 and 1982, Lavater published six fairy tales, which were eventually packaged together in a hand-painted box set as a kind of homage to Perrault, although the series includes the Grimms' *Blanche Neige* (*Snow White*). The subtitle to that particular volume is truncated and reads simply 'an imagery according to the tale'. Lavater also includes *La fable du hasard* (*The fable of fate*, 1968), based on Perrault's 'The Foolish Wishes', as retold by the Grimms in 'The Poor Man and the Rich Man'. It is the only book in the series that has any text besides the legend. A handwritten foreword on the first double-page spread explains the author's inspiration and why she chose the Grimms' version over Perrault's, although her rendition does end with the French academician's moral. She states that, 150 years after the Grimm brothers, she uses 'a new language', 'the visual language that leaves complete freedom to everyone's interpretation'.⁸ The tales are retold by means of a pictorial language or visual code that is explained in the legend at the beginning. Little Red Riding Hood is a simple red dot, while Snow White's physical characteristics explain her representation as a red, white, and black dot (Fig. 6). The publisher's insert states that the graphic sign is, like music, an international language, a means of communication unhindered by borders. Lavater's versatile books can be read in a conventional manner as double-page spreads or they can stand, allowing all the pages to be viewed simultaneously. They have also been unfolded and framed to be hung on the wall as artwork. Lavater's fairy tales are expensive art books printed from original lithographs and brought out by a publisher that is first and foremost a well-known Paris art gallery, but they have been appropriated by children, and the artist later claimed that the pictorial language of her *imageries* appeals to all ages.⁹ In 1995, 30 years after the publication of the first tale in the series, Lavater's innovative works were turned into an award-winning film and also became the object of a CD-ROM project. It was suggested that Lavater's *imagerie* represented 'a twenty year advance in computer icons and menus'.¹⁰

Richard Câmara's Portuguese retelling *O Capuchinho vermelho: Na versão que as crianças mais gostam!* (*Little Red Riding Hood: In the version that the kids like best!*) (2003) is a wordless comic book or graphic novel which, despite the subtitle, does not just appeal to children. As a brief peritextual note indicates, the book can be read in five different ways, following each of the four characters' parallel stories or viewing all of them simultaneously. Câmara describes this book as his attempt to prove that 'there isn't only one way to tell the same story'.¹¹ Each page of the visual narrative is divided into four frames that relate sequential parallel stories from the

Fig. 6 *Blanche Neige: une imagerie d'après le conte*, Warja Lavater, 1974. © Warja Lavater/ SODRAC, 2013.



different perspectives of Little Red Riding Hood, the Wolf, Granny, and the Hunter. Câmara fills the gaps in the Grimms' tale, providing motives for the characters' actions and developing their personalities. Readers of all ages are amused by his caricatural, rather grotesque portrayal of the familiar fairy-tale characters and a multitude of comical details (the obsessiveness of the wolf motif in Little Red Riding Hood's room or the hunter's strange collection of animal trophies that include not only the usual big game animals, but a mouse beside the elephant – a nod to the well-known fable – a flamingo, a walrus, and even a sad-looking dog). Little dramas play out within the parallel stories, including several love stories told with the aid of the conventional heart icon. It is a broken heart in the tragic love story of two rabbits that unfolds in front of the wolf's den. The love theme also motivates the main characters: a love-stricken grandmother dolls herself up before driving her hot red car through the urban jungle to pay a visit to the hunter, while her granddaughter falls in love with the wolf in the woods. A domestic drama plays out in the wolf's life, as his offering of a poor little bunny is angrily rejected by a domineering she-wolf in a red dress armed with a rolling pin.

The juxtaposition of frames showing the same scene from opposite perspectives is used to humorous effect (sometimes heightened by the addition of pictorial speech balloons). Often the parallel stories comment ironically on one another. The grandmother's frames depict the old lady engaged in knitting a red jacket and hood, while a subsequent Little Red Riding Hood frame shows that the little girl already has a closet full of them. In the woods the heroine eats the food and drinks the wine from the basket at the exact moment the wolf is devouring her grandmother (Fig. 7, see page 18). The speech balloon that appears above Little Red Riding Hood's cell phone as the grandmother tells her about her accident depicts the old lady on the other end exactly as she appears in her own frame below, but her knee is much more swollen, suggesting that she is exaggerating the injury to gain more sympathy. Familiar elements of the plot become quite humorous in this new format: the split bed that shows Little Red Riding Hood and the wolf in their respective frames, the sequential depiction of the grandmother in the wolf's belly, or the familiar dialogue summarised as five Little Red Riding Hoods exploring the wolf's body parts. *Câmara* engages in subtle social criticism in the final scenes, which gradually evolve into four almost identical frames – not in the forest as in the beginning but in an urban jungle. The parallel stories seem to converge at the same apartment building: Little Red Riding Hood does the dishes, the hunter watches television, the wolf is a decorative rug, and the grandmother is a statue out front.

In the 1970s, the French *bande dessinée* artist Jean Ache offered a series of almost wordless retellings of 'Little Red Riding Hood' in the influential comics periodical *Pilote*.¹² Ache cleverly combines classic tale, popular culture, and high art by recasting the famous tale in seven full-page comics which pastiche famous 20th-century artists. The story is told each time in an identical framed layout with the only text being the familiar onomatopoeic 'Toc! Toc!' (knock, knock) and the archaic formula 'Tire la chevillette' ('Pull the bobbin') that appears in a speech bubble issuing first from the grandmother's mouth and then from the wolf's. Ache not only adapts the fairy tale to the codes of the comics genre, but he cleverly imitates the art of seven very different artists: Henri Rousseau, Fernand Léger, Bernard Buffet, Pablo Picasso, Giorgio de Chirico, Joan Miró, and Piet Mondrian. These reworkings are done with striking fidelity to the style of each artist and 'co-signed', tongue in cheek, by the pastiched artist and Jean Ache. Although young French readers may be able to recognise the style of most of the parodied artists, the precise allusions to specific paintings can only be appreciated by a highly cultured audience of adults. In Rousseau's rendition, a little girl in red, rather than a 'Woman in Red in the Forest', stares seductively at the wolf in a lush tropical setting. The mother's dominating pose and sermonising gesture are borrowed from 'The Muse Inspiring the Poet'; the wolf resembles the black dog in 'Old Juniet's Cart'; and the hunter runs to the rescue in the guise of one of 'The Football Players'. Fernand Léger's fairy-tale heroine is a double of the angular, barefoot girl from 'Leisure, Homage to David'; the female cyclist in the same painting becomes

Little Red Riding Hood's mother; and the wolf is modelled after 'The Mechanic', holding a bone rather than a cigarette. The Bernard Buffet pastiche uses the elongated figures and dark outlined forms that create his characteristic mood of lonely, melancholic despair: Pablo Picasso's Little Red Riding Hood changes appearance in every sequence, reflecting the different periods of his ever-evolving art. While the little girl in the first scene bears a striking resemblance to the artist's daughter, Maya, the rather mature figure who terrifies the wolf in the penultimate frame seems like she escaped from 'Guernica'. In the strange, dreamlike atmosphere of Giorgio de Chirico's rendition, Little Red Riding Hood is portrayed as a shadow running through the familiar piazza Vittoria Veneto, the wolf is one of the artist's characteristic white statues, and the hunter is one of his faceless mannequins. Joan Miró's surrealistic Little Red Riding Hood is a whimsical, playfully distorted human form with odd geometrics. The final pastiche is an abstract, geometric rendition *à la* Mondrian. In this Bande Dessinée series published forty years ago, Ache offers multiple recastings of Little Red Riding Hood that are strikingly modern in concept and design.

Before concluding, I would like to mention briefly a retelling that is truly of and for our times, one that takes the Grimms' tale out of the literary genre and into the digital media. It is a short film created in Sweden in 2009 by Tomas Nilsson. What began as a school assignment to reinterpret 'Little Red Riding Hood' resulted in a music video for the group Slagsmålsklubben.¹³ The highly original retelling is framed within the covers of a book, a strategy used in a number of recent movies based on the Grimms' tales, but it is a product of our digital age. The authors of the classic tale are evoked only by Little Red Riding Hood's urban address: South Grimm Street. The video is composed of assorted facts – of the kind to be found on the so-called information superhighway – pertaining to the characters, events, and motifs of the classic tale: maps, distances, floor plans, vehicle specifics, vegetation data, wildlife density statistics, nutrition particulars, life statistics, pain medication, anatomical details, clothing prices (hunter's outfit), rifle specifics, and so forth.

The Grimms' tales possess a truly remarkable capacity to adapt to virtually any genre, media, or art form. As *Kinder- und Hausmärchen* begins its third century in a visually oriented society where graphic storytelling is being taken to new heights, artists and illustrators engage in an amazing range of innovative experiments to recast the classic tales. In these multilayered visual narratives, the Grimms' tales are again finding a crossover audience thanks to the visual artists who are 'the storytellers for our time'.



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