



RUNNING WITH WOLVES

EXHIBITION OF ESTONIAN, LATVIAN, AND LITHUANIAN ILLUSTRATORS



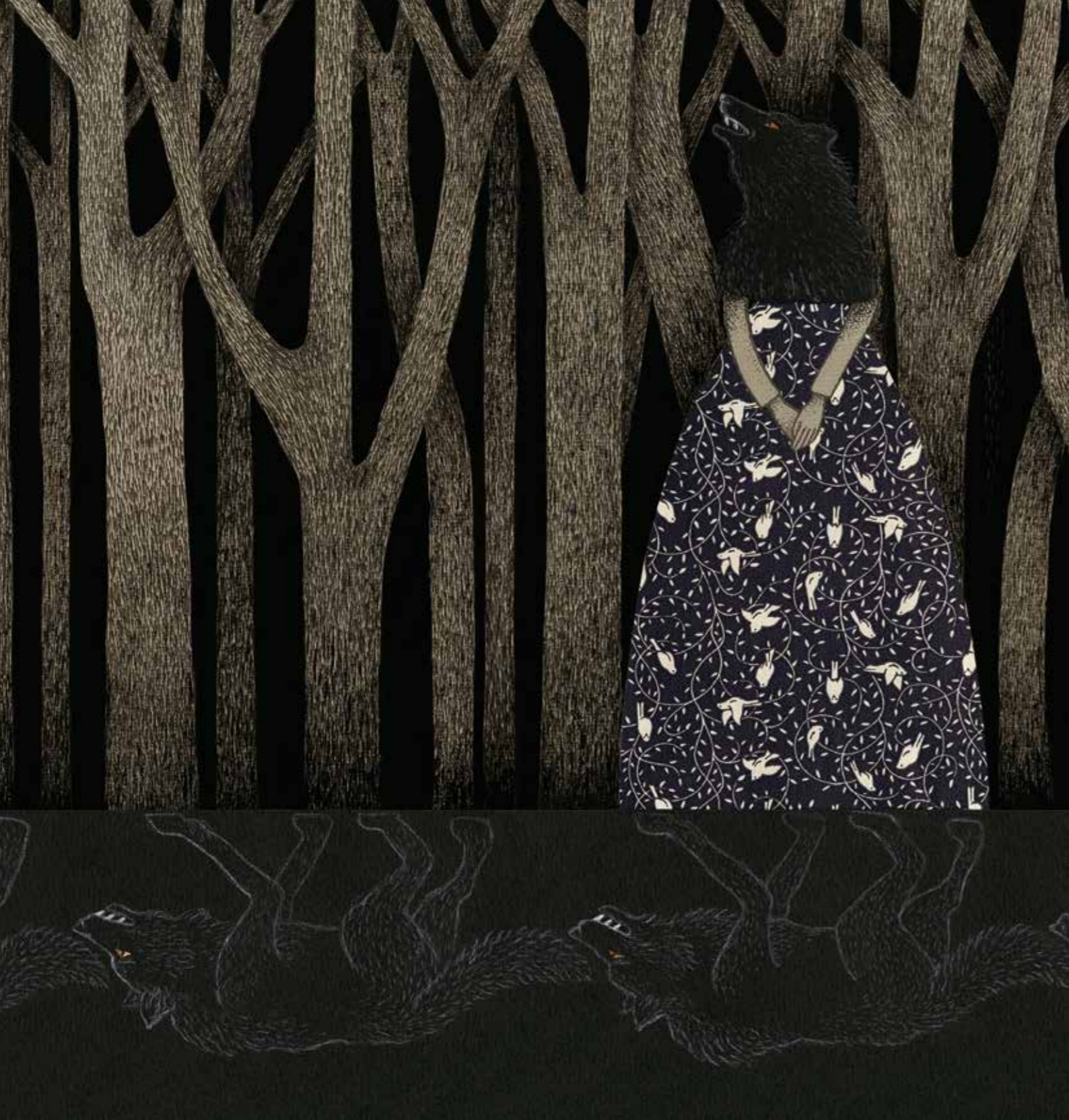
RUNNING WITH WOLVES





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Introduction

When the wolf was made Estonia's national animal in 2018 by popular vote, beating out the hedgehog, the choice was entirely right and justified. The hedgehog, a withdrawn and cautious but otherwise entirely endearing animal, might indeed characterize the restrained essence of Estonians' late peasant culture (something that was absolutely crucial for national perseverance), but not their primeval nature. Small nations certainly learn to practice quiet existences like those of hedgehogs, balling up and exposing their quills while sputtering in a corner, but their ancient temperaments cannot be suppressed, and a wolf's snout will lunge out from between the quills in case of danger. There was nothing hedgehog-like about the Singing Revolution or the Baltic Chain: the threat of disappearing as a nation drove the wolf from the woods, come what may. Being under a wolf's protection, having it as your spirit animal, is a proud feeling. It's thrilling to perceive the ancient makeup of the soul; to be reminded that you belong to a forest people; to feel a bond with your land and nature. Although Estonians elect their members of parliament over the internet and can give digital signatures, the forest still holds a place in our hearts, and the threat of its annihilation causes us to raise our wolfish hackles and fight once again. Somewhere, there is a line that must not be crossed; a line that summons our lupine nature. The wolf is a brave and clever predator that always protects its kin and will fight to the death for its litter. The wolf is socially intelligent, and a small nation must be the same. We can keep to ourselves, of course, but history has shown that we are stronger in solidarity; that you must stick together in the face of adversity. It is lupine wisdom: a lone wolf will die, but a pack will survive.

The wolf has been feared and honored alike through the ages. We have learned to live in harmony and share the small territory we call home. How did the wolf become the werewolf? Who can say?

Yet, the wolf is not the only shapeshifting animal, even though it is the most widely recognized. The most feared and, simultaneously, most revered predator of any area has typically been known as its local shapeshifter. Wolves have predominantly held this title, but tigers or other dangerous beasts have taken on the role in their absence. The earliest known reports of werewolves were recorded by the Greek historian Herodotus in the 5th century BC, but one can assume the phenomena existed long before. A wealth of werewolf tales has been preserved from the days of ancient Rome, though the height of the phenomena came only in the 15th century when Holy Roman Emperor Sigismund convened the Council of Constance and declared that werewolves truly exist, and not only in tales told on dark evenings. More than two centuries of werewolf trials commenced. The result was the execution of presumed serial killers, but mainly also innocent persons who were, for some reason or another, found to be werewolves. Both aristocrats and peasants, rich and poor, and men and women could be werewolves, but one small, strange distinction did appear: werewolves in Scandinavia were generally men, but predominantly women in Sicily, for example. Distinctions were also made between the ways one became a werewolf. Sometimes, the fate befell an innocent soul through another person's evildoing; other times, it was a result of one's own cruel fate at birth. However, it could happen by free will on occasion. The latter breed of werewolves were particularly evil beings who could only be killed by a silver bullet.

Here in the northern reaches of Europe, we have long since banished our werewolves to the pages of books. In southern lands, however, they sometimes live actual existences to this day. Rural folk in Sicily and elsewhere throughout the mountain villages of Southern Italy still believe witches and werewolves are living and thriving beings. And just late last century, families in Northern Argentina held the conviction that a seventh son would be born a werewolf, resulting in parents abandoning or even killing such children to "guard them from an evil fate". Things got so bad that in 1920, the Argentinian president Hipólito Yrigoyen declared himself the godfather of all seventh sons in order to protect the children. It is a tradition that still continues in Argentina.

2018 was declared the European Year of Cultural Heritage. The werewolf is a topic that can be found all throughout the European continent, standing as a sign of our common past. Werewolves have run through the ancient Livonian forests, stalked the dense thickets of Russia, and crept along the mountain paths of Sicily and Apulia. In some plain way, they occupied a place in our minds, and

from there padded into our creative work, thus also embarking on a long journey from Estonia. Their paths cross the mists of Albion, the primeval forests of Lechia, the steppes of Hungary, and will lead to the acrid-smelling scrub of Southern Europe, only to then traverse the lowlands of Lithuania and return once again to the ancient forests of Latvia and Estonia.

Viive Noor, exhibition curator

Translated by Adam Cullen



Woman + Wolf = Werewolf?

An intelligent and clever beast of prey, the wolf has become a symbol of independence and courage in the (female) world. Clarissa Pinkola Estés, author of the popular book *Women Who Run With the Wolves: Myths and Stories of the Wild Woman Archetype* says that wolves and women share many characteristics: keen sensing, playful spirit, and a heightened capacity for devotion; they are patient, curious, fiercely stalwart and very brave, deeply intuitive and caring. Strong personalities, women with character who nevertheless have retained their fragile, delicate femininity, represent the powerful Wild Woman archetype, the type of woman who, while successfully operating in the everyday world, also understands the secret language and walks the secret paths that only she knows.

The wolf is a pack animal, yet for humans it has for generations been a symbol of seclusion and solitude. A person who did not fit the mould, who lived alone, away from the community, often drew a comparison: lives like a wolf in the woods, no child, no pet or livestock to look after. Nobody knew for sure what they did, where they walked, with whom they communicated, or what their thoughts were. All this was bound to breed suspicion and fear – surely they haven't turned into a werewolf, have they? The idea of a person who has turned, or has been turned, either temporarily or permanently, into a wolf or some other animal, is very popular in the mythologies of many nations, including the Baltic peoples. Sometimes the werewolf of lore is an odd small-sized wolf (seventh, ninth, or twelfth cub of a "real" wolf litter), a predator who eats itself into an animal from behind, and whose prototype in nature is probably the wolverine (*Gulo gulo*).

The perception of a human shapeshifting into a dangerous predator (wolf, lion, tiger, leopard, etc.) proliferated during the witch trials in medieval Europe. The earliest werewolf lore which saw a witch

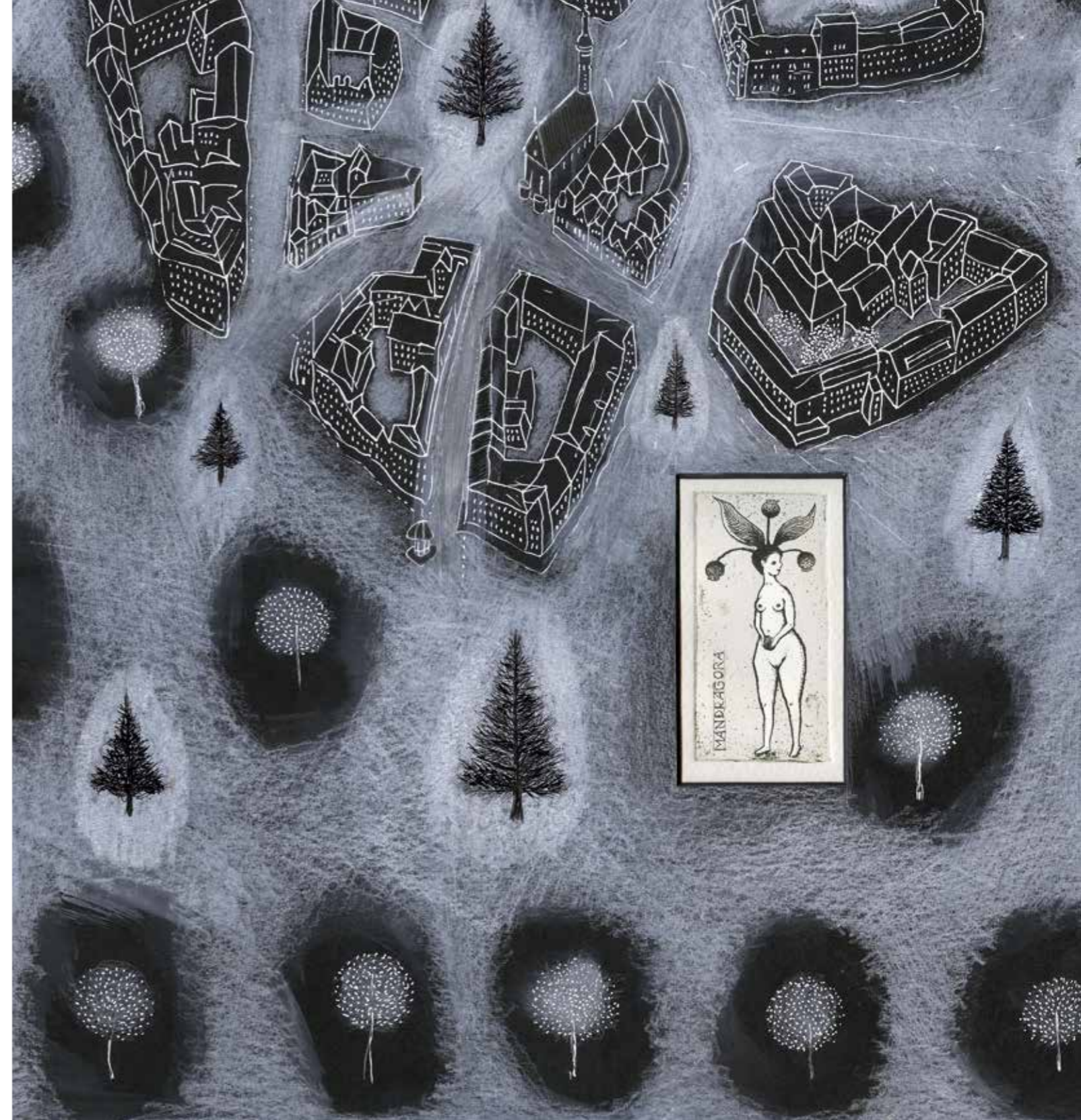
transform people – wedding guests, for example – into werewolves, spread, probably through Slavic culture, primarily in Southern Estonia and Northern Latvia, i. e. the territory of Old Livonia. In Northern Estonia, on the other hand, the leading motif of the werewolf tales (presumably of Germanic origin) is the voluntary transformation of a human being (usually a female) into a werewolf using various magic rituals and formulae (wearing a wolf skin, walking three circles around a bewitched stone, rubbing one's body with magic ointment, casting a spell, etc.). Werewolves could be distinguished from regular wolves by their distinct fur, its lighter patches symbolising the various details of female attire (brooch, beaded necklace, hanging pocket). A bewitched werewolf could be reverted to human by feeding it bread from the tip of a knife. A person turned into a werewolf against their will did not acquire the wolf smell, did not kill other animals or develop bloodthirst, and their reflection on spring water was that of a human being, not a wolf. However, those who purposely transformed themselves began to behave and, indeed, kill like a real wolf. A werewolf could only be killed with a silver bullet. Ghosts and revenants were afraid of the werewolf, as it could overpower them.

The witch trials introduced the notion of the so-called werewolf times – the magical-ritual days around the winter and summer solstices and the spring and autumn equinoxes, midsummer and Christmas. Past centuries have seen all three nations – Estonian, Latvians and Lithuanians alike – branded the werewolf people.

“Woman as Werewolf” is a type of wonder tale widespread in Eastern Europe, and is probably of Baltic-Finnic origin. The werewolf phenomenon also fits in the context of the history of medicine as a possible manifestation of a mental disorder called lycanthropy, in which case a person believes he or she is a werewolf, and acts accordingly. A Greek myth tells of Lycaon the ruler of Arcadia who infuriated the chief god Zeus by serving him human meat, whereupon the enraged Zeus torched the king's house and transformed Lycaon into a wolf destined to live among the wild beasts, forever scared of people.

In Estonian folklore, seeing a wolf was a good omen. “Have a happy journey, and may you encounter a wolf!” was therefore a frequently heard send-off blessing.

Marju Kõivupuu, folklorist
Translated by Piret Ruustal





On the Werewolf, Not to Mention the Unicorn

I'm glad that the international exhibition "Running with Wolves", which was curated by the Estonian children's illustrator Viive Noor, has sprouted from the historical Estonian cultural space and memory bank, because I do not know any other nation whose fundamental literary texts includes the werewolf. This work is none other than the Estonian literary classic August Kitzberg's 1911 tragedy of same name – *The Werewolf* – which was an immediate bestseller. Its popularity has not declined over time. Tiina, the fetching and sensual protagonist, symbolizes modern social-philosophical rhetoric by way of contrast: a rebellious and unprejudiced individual in a traditional patriarchal society. Naturally, she is destined to die at the hands of her beloved. In 1968, Leida Laius, one of Estonia's most celebrated directors at the time, adapted *The Werewolf* into a fantastic modernist film. The work's significance as a preserver and conveyer of national cultural identity continued even in exile: in 1976, it was adapted for the screen in the US by Estonians who had fled Soviet occupation during World War II (the film was titled *Tiina* and is certainly of amateur quality, but the fact itself is telling). In 1990, a monument was even erected in Estonia to a woman accused in the 17th century of witchcraft and being a werewolf, 350 years after she was found guilty and burned alive. *The Werewolf* has also served as the basis for a ballet and a rock musical. Thus, the werewolf itself, a mythological being who in Estonian culture primarily takes the form of a woman in league with the Devil (though Estonian legends and court documents also mention male werewolves), is logically a part of Estonian heritage, though the phenomenon is broader. The female werewolf is a type of Eastern European nursing-themed fairy tale that is likely of Baltic-Finnic origin. It can be encountered in Central and Western Europe as well, though readers may even come across the demonological worldview, along with its romanization and poeticization, on other continents beyond Europe.

I would draw one comparison characterizing the Estonian psyche. The subject of this exhibition is part of a thematically long tradition that stretches back into the Middle Ages. During that period, all kinds of fantastical monsters (à la Bosch) transfixed many an artist without the phenomena being tied to a specific folklore, such as the unicorn. Whereas the mythological unicorn, which was even common in heraldry, is a symbol of purity and innocence, the werewolf and its bloody fangs is positioned at the opposite end of the spectrum. Both creatures were successfully tamed in 20th and 21st-century pop culture, but the unicorn has no place in Estonians' intimate local mythology. To the peasant-minded Estonian, the unicorn is too abstract and aristocratic a being. Alternatively, the wolf can be spotted in a wintery backyard, sometimes in the literal sense. To artists, the werewolf archetype is, on the one hand, an engine that launches limitless fantasy, but on the other stands as a temptation of falling into hackneyed motifs. Figures like a wolf, a woman, a dusky forest, moonlight, and a village form a universal set of symbols: ones that relies on the artist's fantasy, inspiration, and foremost their talent to create a unique motif with ubiquitous devices. To begin with, the ensemble in this exhibition will fascinate viewers with its variety of motifs, technical virtuosity, extraordinary graphic art, and aesthetic quality. Not one of the artists' works is identical to another. Their common traits include a primarily metaphoric, associative fairy-tale quality and the creation of a visual allegorical environment. It could be no other way, because the werewolf is, in fact, an allegorical figure. As for the various forms in which werewolves manifest in the context of this exhibition, I would specifically point attention to the works of Anita Paegle and Gunārs Krollis (Latvia), Lina Dūdaitė and Lina Žutautė (Lithuania), and Viive Noor and Priit Rea (Estonia). Paegle's werewolf is a wild thing with the snout of a wolf and the face of a man, whose supernaturalism is emphasized by a white moon glowing blue in a black sky and framed by cautionary thorny roses. Dūdaitė positions within her composition, which resembles a spiraling system of movement, a woman frozen in a dream-like state (werewolves traditionally went on the prowl while others slept), her hands covered by wolf-face and wolf-skin gloves. Noor's werewolf is a woman who has already undergone the transformation: a creature with the upper body of a wolf, wearing a dress, positioned against a foreboding forest that symbolizes romantic horror, wolves' silhouettes cast over the ground like shadows of evil spirits. Žutautė's art is a stylistically impressive example of classical fairy-tale illustration. Krollis depicts a peasant and a wolf running together, while Rea's werewolf haunts behind our back like a subconscious fear. Still, all of the

works can be grouped or arranged in a way that creates a panoramic visual story, which conveys all kinds of possible werewolf states: a genuine sequence of metamorphoses.

The werewolf is a zoomorphic figure that possesses both human and animal components. It is worth remembering that man once domesticated the wolf and turned it into the dog. Musing about the dog, however, we should consider an old Estonian folk saying: "Feed a wolf as much as you may, he will still look towards the forest." Instincts remain, although they may be dormant. If the werewolf were to not exist in our imaginations, it would at least need to be conjured for art. But otherwise, I recommend regarding it with common sense.

Harry Liivrand, art historian

Translated by Adam Cullen



RUNNING WITH WOLVES
Artists

Made Balbat

1960

ILLUSTRATION

Werewolf II, 2018
Digital painting

CONTACT

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madebalbat.wix.com/
madepildid
Facebook



MY MOTTO

Illustrating magical fairytales makes me feel like
I'm running with the wolves.

Katrin Ehrlich

1969

ILLUSTRATION

Meeting with a Werewolf, 2018
Graphite, watercolour, acrylic

CONTACT

+372 5620 4546
eh.katrin@gmail.com
katrin-ehrich.wixsite.com/
illustrations
Facebook



MY MOTTO

Dreams and visions that words can barely touch upon give
me the opportunity to expand the text with pictures, to develop
the story further.

Kadri Ilves

1977



ILLUSTRATION

Werewolf, 2018
Oil pastel

CONTACT

+372 5364 1536
ilveskadri77@gmail.com

MY MOTTO

Don't expect anything, appreciate everything.

Kristi Kangilaski

1982



ILLUSTRATION

Come Home! I, 2017
Collage

CONTACT

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Facebook

MY MOTTO

I can't be more grateful that my favourite childhood activity has become my everyday work.

Kadi Kurema

1963

ILLUSTRATION

Nightwolf, 2018

Etching, gouache, Indian ink,
watercolour, coloured pencil

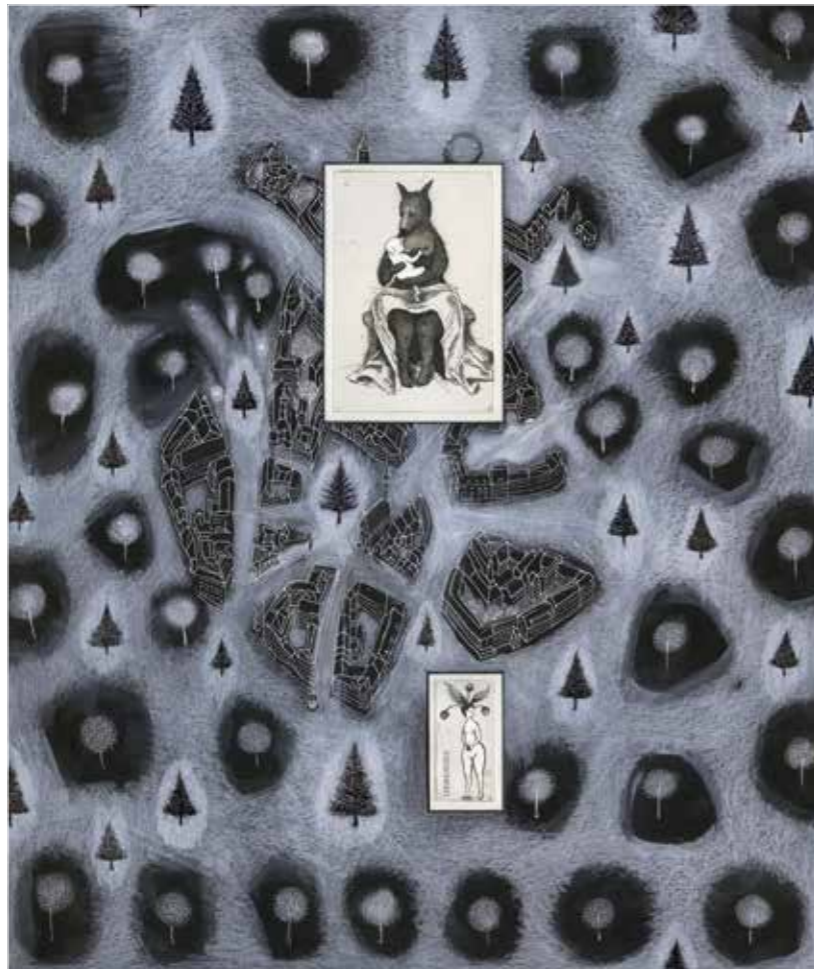
CONTACT

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kadikurema@gmail.com

kurema.eu

Facebook



MY MOTTO

Weeds are flowers, too, once you get to know them.

Giulia Landonio

1986

ILLUSTRATION

She-Wolf. Absence, 2018

Acrylic on cardboard

CONTACT

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landoniog@yahoo.com

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MY MOTTO

Drawing,
dreaming, reading,
thinking;
an illustration,
a memory of
a walk at the pace
of life.

Anne Linnamägi

1966

ILLUSTRATION

Werewolf, 2017

Watercolour, pencil

CONTACT

+372 5567 1841

linnamagia@gmail.com

Facebook



MY MOTTO

There's only one thing certain in life: nothing is certain. And you can't even be completely certain of that...

Regina Lukk-Toompere

1953



ILLUSTRATION

Let Me Be Myself, 2017

Watercolour, pencil

CONTACT

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reginalukk@gmail.com

Facebook

MY MOTTO

I want to be enchanted by the artist's skills, unique and timeless personal style, and I care not of illustrations that follow a fleeting fad.

Eve Mahhov

1967



ILLUSTRATION

Running, 2017
Collage, Indian ink, ink, acrylic

CONTACT

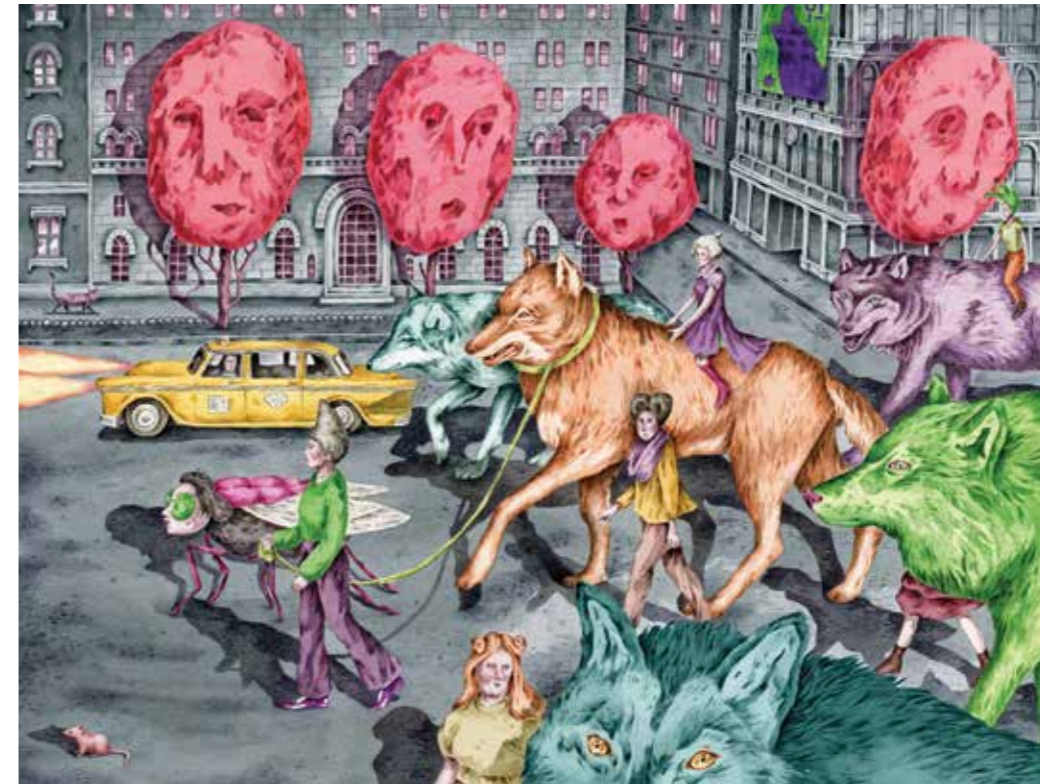
+372 511 4100
eve.mahhov@gmail.com
Facebook

MY MOTTO

Not one day without a line.

Gerda Märtens

1987



ILLUSTRATION

The Awakening of the Spirit
Animals II, 2018
Watercolour

CONTACT

+372 5615 1687
gerda.mrtens@gmail.com
gerdamartens.com
Facebook

MY MOTTO

All life is a dream.
(Pedro Calderón de la Barca)

Ülle Meister

1948

ILLUSTRATION

Dancing with Wolves, 2018
Coloured pencil, gouache

CONTACT

+372 508 3597
yllemeister@gmail.com



MY MOTTO

I strive to maintain inside of myself a sincere, childlike curiosity in the surrounding world.

Jüri Mildeberg

1965

ILLUSTRATION

Untitled, 2017
Mixed media

CONTACT

+372 5343 9527
mildebergius9@gmail.com



MY MOTTO

Felix,
qui potuit rerum
cognoscere causas.
(Virgil)

Lucija Mrzljak

1990



ILLUSTRATION

Running with Wolves, 2018
Graphite pencil, watercolour pencil

CONTACT

+372 5594 3572
luci.sidd@gmail.com
Facebook

MY MOTTO

Patterns of dreams and magic are floating all around;
we have to catch them in our artwork before they
disappear.

Viive Noor

1955



ILLUSTRATION

Running with Wolves. Werewolf II, 2018
Mixed media

CONTACT

+372 5557 9930
viivenoor@gmail.com
Facebook

MY MOTTO

Those who don't believe in magic will
never find it.

Ede Peebo

1934

ILLUSTRATION

Werewolf Stories, 2018
Watercolour, gouache

CONTACT

+372 501 5923

MY MOTTO

Reflective
persistence is
protection against
laziness.



Marja-Liisa Plats

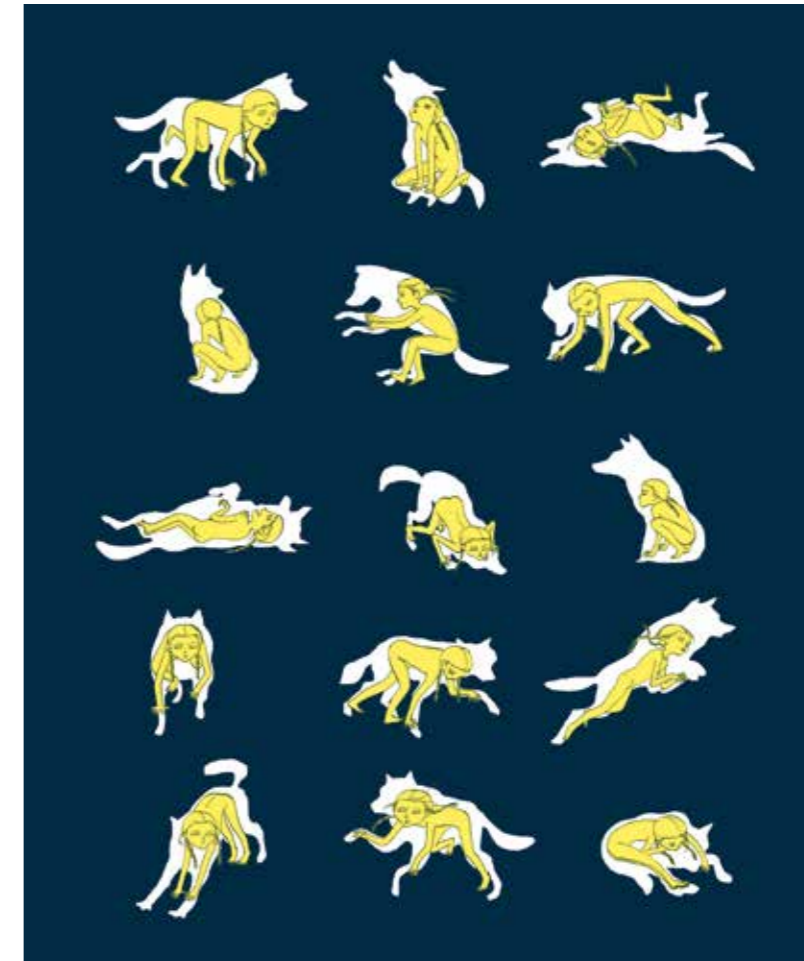
1984

ILLUSTRATION

Fifteen Moments of Spring,
2018
Silk-screen printing

CONTACT

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liiso.planet.ee
Facebook



MY MOTTO

I like that even a small and dull pencil can tell big and sharp stories.

Priit Rea

1956

ILLUSTRATION

Werewolf, 2017

Digital painting

CONTACT

+372 515 1596

priit.rea@gmail.com

Facebook



MY MOTTO

Don't be afraid to make mistakes, for this is the only method of study Nature has given us.

Ulla Saar

1975

ILLUSTRATION

Anger, 2018

Graphite pencil, coloured pencil, paper

CONTACT

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Facebook



MY MOTTO

I follow other people's adventures in lack of my own.

Joonas Sildre

1980



ILLUSTRATION

Werelove, 2018
Digital

CONTACT

+372 5552 5957
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joonassildre.tumblr.com
Facebook

MY MOTTO

I draw in order to make sense of the system that we call life.

Jonas Taul

1986



ILLUSTRATION

Red Moon Rising I, 2018
Technical pens on paper

CONTACT

+372 5375 5683
jonas_taul@hotmail.com
Facebook

MY MOTTO

The wilderness under the cover of night, unknown forms and misguided spaces, one stumbles upon discoveries unforeseen.

Maarja Vannas

1945



ILLUSTRATION

The Wolf's Bride, 2018
Gouache, coloured pencil, collage

CONTACT

+372 5661 2912
maarja.vannas@gmail.com

MY MOTTO

I love my work, and I try to do it as well as I can.

Urmas Viik

1961



ILLUSTRATION

Black Werewolf, 2017
Inkjet print

CONTACT

+372 5656 6761
urmas.viik@artun.ee
Facebook

MY MOTTO

Each book is a new journey.

Elīna Brasliņa

1988

ILLUSTRATION

Out of Sync, 2018

Watercolour, pencil, coloured pencil

CONTACT

+371 2916 9007

elina.braslina@gmail.com

elinabraslina.com



MY MOTTO

I would like to keep doing what I do, because I like it very much.

I hope it brings joy to others as well.

Rūta Briede

1984

ILLUSTRATION

Very Modern Wolves (with Tails)

Chasing Very Modern Tales,

2018

Marker, ink

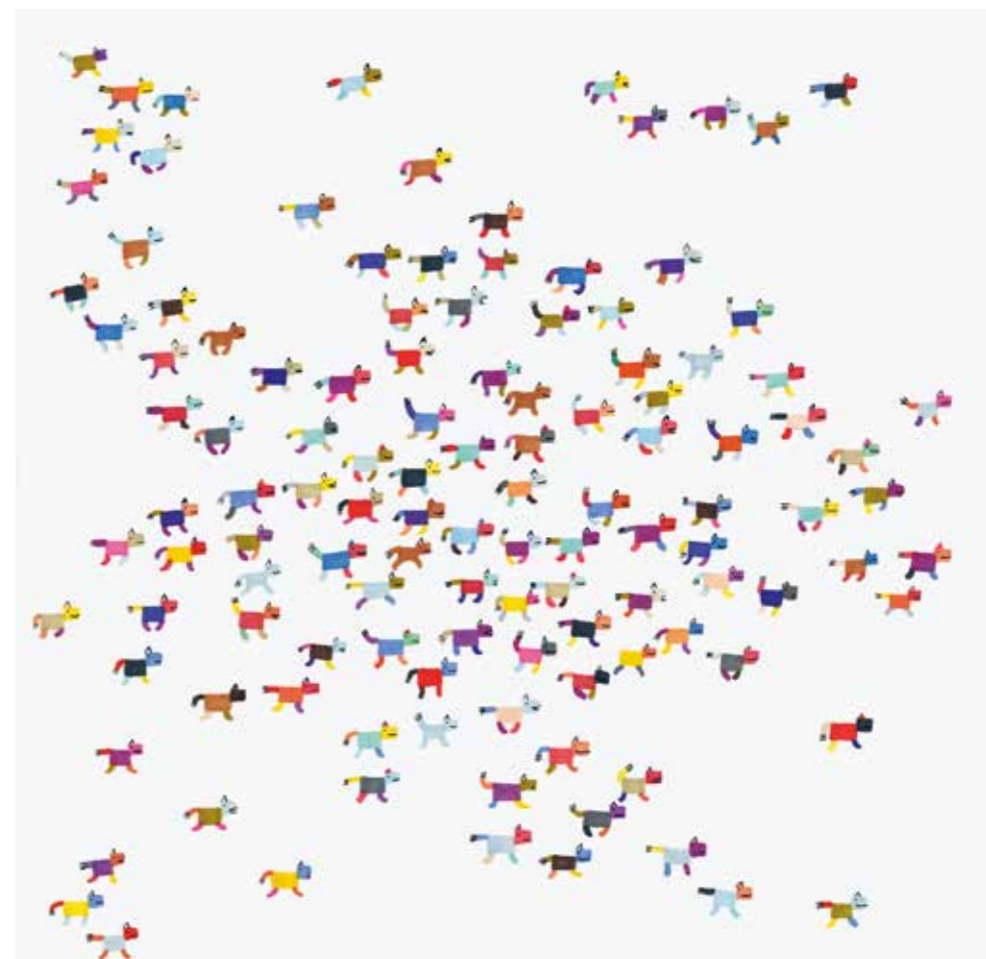
CONTACT

ruta.briede@gmail.com

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MY MOTTO

Keep up
modernism.

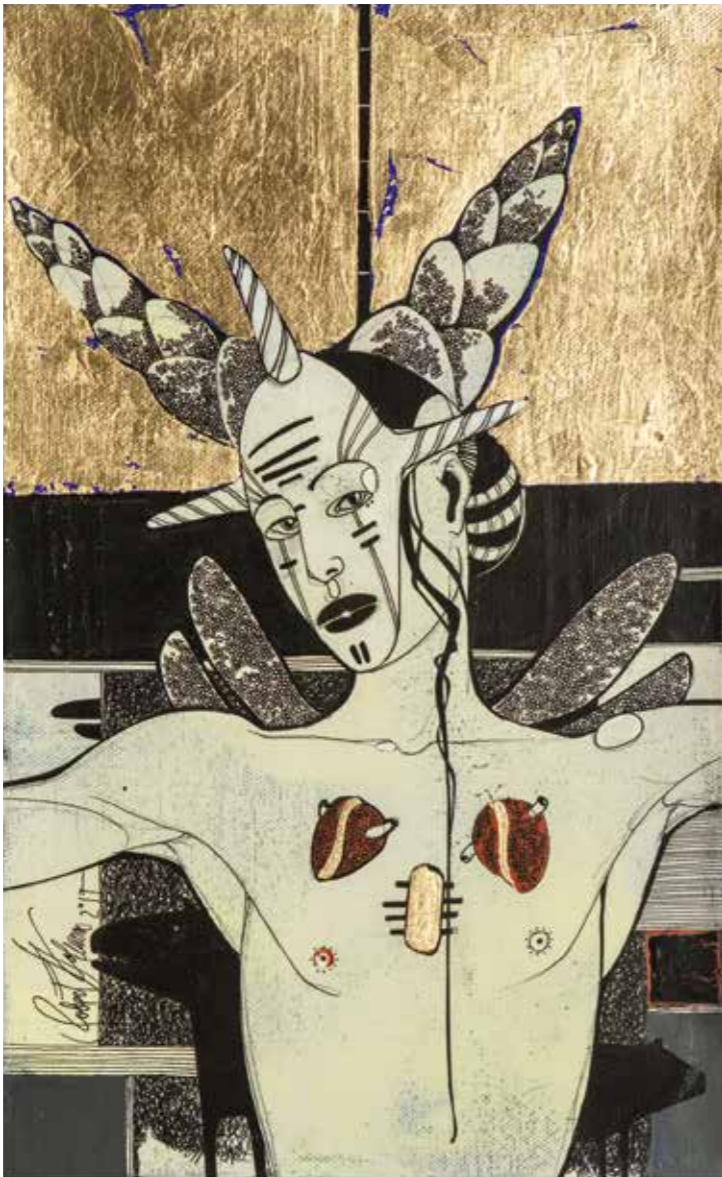


Roberts Kolcova

1966

ILLUSTRATION
Untangled Heart, 2018
Acrylic on canvas, ink, gold

CONTACT
+371 2927 3632
roberts.kolcova@ppd.lv
kolcova.com



MY MOTTO
Nature is the
paragon, and it has
all the answers.

Gunārs Krollis

1932

ILLUSTRATION
Running in the Night, 2018
Acrylic, coloured pencil

CONTACT
+371 2917 9864
gunars.krollis@inbox.lv
Facebook



MY MOTTO
Can you outrun
the mighty beast
in yourself?

Gundega Muzikante

1964



ILLUSTRATION

Born out of the Shadow, 2018
Watercolour

CONTACT

gundega.muzikante@gmail.com
Facebook

MY MOTTO

To me, illustration is the most thrilling way of creating a new reality, putting my imagination and diverse life experience to work.

Aleksejs Naumovs

1955



ILLUSTRATION

Werewolves in the Jardin des Plants, 2018
Acrylic on paper

CONTACT

aleksejs.naumovs@lma.lv
Facebook

MY MOTTO

Fantasy. Color. A secret.

Arta Ozola-Jaunarāja

1963



ILLUSTRATION

Choice, 2018
Watercolour

MY MOTTO

Looking at the world with green eyes.

CONTACT

+371 2954 3449
arta.ozola.jaunaraja@gmail.com
jaunarajs.com/about/en.html
Facebook

Anita Paegle

1956



ILLUSTRATION

The Sweet Smell, 2018
Watercolour, giclée print

CONTACT

anita.paegle@lma.lv
anitapaegle.com

MY MOTTO

Illustration is the story of my life with memories, fears, longing, dreams, and love.

Reinis Pētersons

1981



ILLUSTRATION

Elizabeth and Grace, 2018
Digital graphics

CONTACT

reinis.petersons@gmail.com
reinispetersons.com
Instagram: reinis.petersons

MY MOTTO

I eat deadlines for breakfast!

Juris Petraškevičs

1953



ILLUSTRATION

A Fairy Tale, 2018
Acrylic on paper

CONTACT

jurispetra@gmail.com
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MY MOTTO

Illustrations don't need to be translated. They are a language, the colour of which is to be found in each reader's imagination and experience, giving everyone a chance for their own interpretation of the story.

Anda Strautniece

1973



ILLUSTRATION

Whether or Not, 2018
Acrylic on paper, pencil

CONTACT

+371 2944 1748
andastrautniece@gmail.com

MY MOTTO

Work. Nature. Integrity.

Gita Treice

1969



ILLUSTRATION

The Winner, 2018
Mixed technique

CONTACT

+371 2944 0316
gitao@inbox.lv
gitatreice.lv
Facebook

MY MOTTO

It's important to me that each of the characters I create has that special something that makes you smile.

Anna Vaivare

1987

ILLUSTRATION

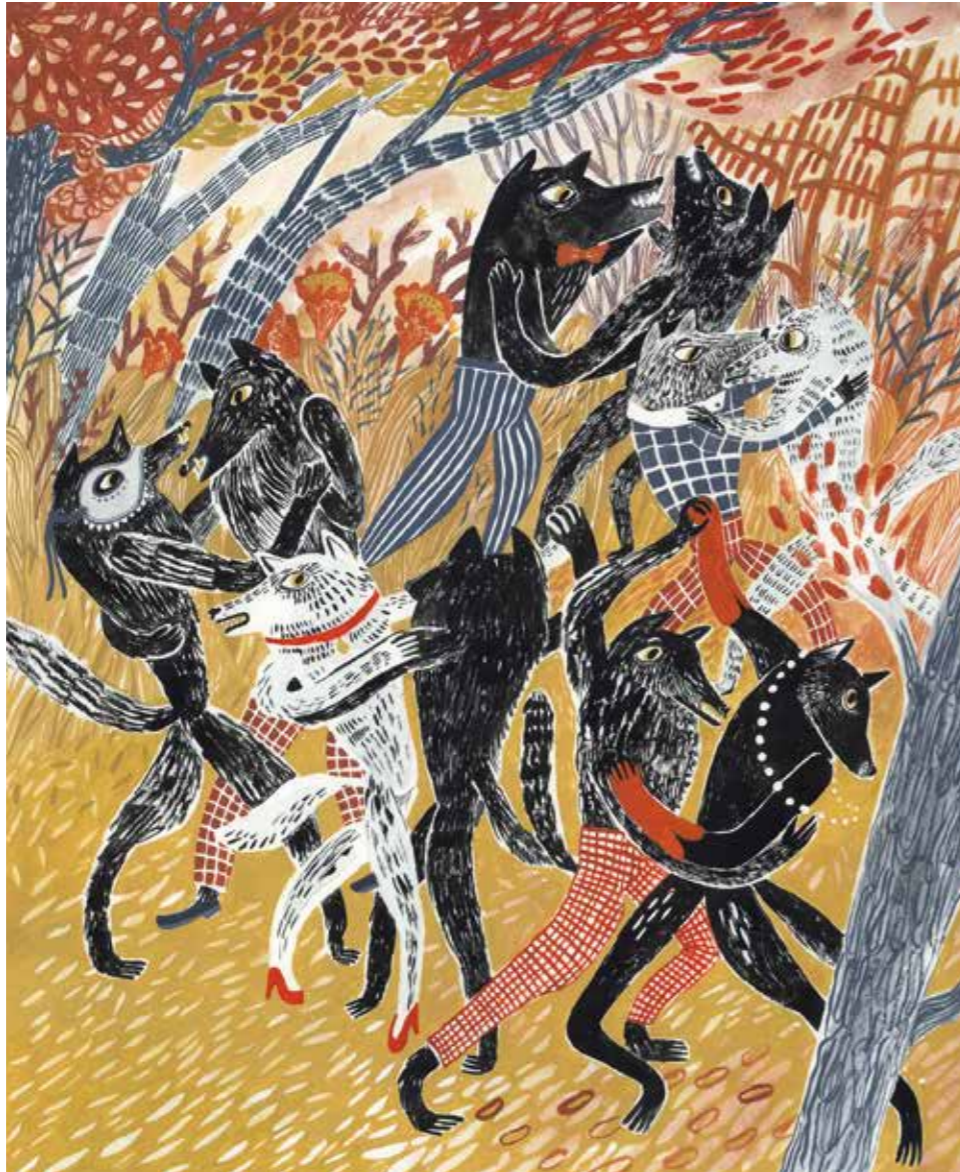
Slow Dancing, 2018
Gouache, watercolour

CONTACT

+371 2639 0790
anna.vaivare@gmail.com
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Instagram: @annavaivare

MY MOTTO

Always be grateful
and don't hesitate
to celebrate.



Lina Dūdaite

1974

ILLUSTRATION

Dancing with Wolves, 2018
Coloured pencil

CONTACT

+370 6162 8433
dudkey@gmail.com
behance.net/dudaite



MY MOTTO

I love what I do because it's a good excuse to never grow up.

Lina Itagaki

1979

ILLUSTRATION

Running with Wolves, 2018

Pencil, pen, promarkers,
photoshop

CONTACT

+370 6992 6167
linaitagaki@gmail.com
linaitagaki.com

MY MOTTO

I wonder:
what will my next
book look like?



Lina Žutautė

1973

ILLUSTRATION

Finding Tales from Childhood,

2018

Digital painting

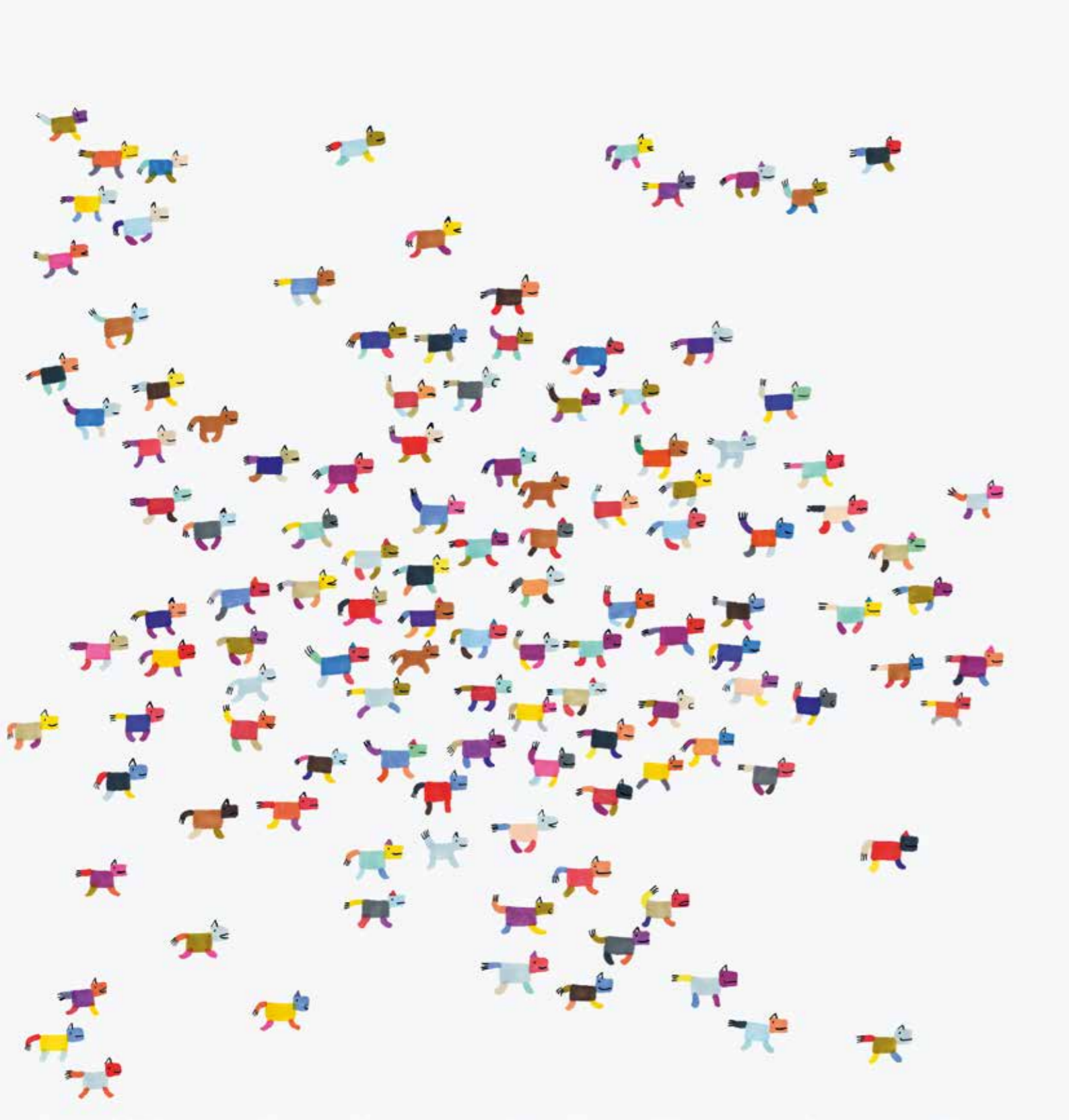
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Facebook



MY MOTTO

Fantasy is the straight bridge which lets our dreams come true.



RUNNING WITH WOLVES

Artists



MADE BALBAT



KATRIN EHRLICH



KADRI ILVES



KRISTI KANGILASKI



KADI KUREMA



MAARJA VANNAS



URMAS VIK



ELĪNA BRASLIŅA



RŪTA BRIEDE



ROBERTS KOĻCOVS



GIULIA LANDONIO



ANNE LINNAMÄGI



REGINA
LUKK-TOOMPERE



EVE MAHHOV



GERDA MÄRTENS



GUNĀRS KROLLIS



GUNDEGA
MUZIKANTE



ALEKSEJS NAUMOVS



ARTA
OZOLA-JAUNARĀJA



ANITA PAEGLE



ÜLLE MEISTER



JÜRI MILDEBERG



LUCIJA MRZLJAK



VIIVE NOOR



EDE PEEBO



REINIS PĒTERSONS



JURIS PETRAŠKEVIČS



ANDA STRAUTNIECE



GITA TREICE



ANNA VAIVARE



MARJA-LIISA PLATS



PRIIT REA



ULLA SAAR



JOONAS SILDRE



JONAS TAUL



LINA DŪDAITĒ



LINA ITAGAKI



LINA ŽUTAUTĒ

OUR DEEPEST GRATITUDE TO



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