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Potty es Potty: Illustrations and textBortnyik and children's books; Conclusion; Acknowledgments; References; Primary sources; Secondary sources; The forgotten history of avant-garde publishing for children in early twentieth-century Britain; Recovering Britain's lost avant-garde legacy; Surrealism and British children's fiction: Jean de Bosschere The City Curious (1920); Childhood recaptured: Child art and children's literature in Britain; The Emigre effect: Adapting European techniques to British tastes; Avant-garde echoes

Experimental landscapes: Avant-garde arts meet the English landscapeAcknowledgement; References; Primary sources; Secondary sources; The square as regal infant; Introduction; Kazimir Malevich and the avant-garde infantile; Shape, Geometry, and the Infantile; El Lissitzky and the avant-garde infantile; Vladimir Lebedev and the avant-garde infantile; Conclusion; References; Primary sources; Secondary sources; The 1929 Amsterdam exhibition of early Soviet children's picturebooks; Historical background; Publishing children's books in the early Soviet Union; Early Soviet children's books Illustrators of Soviet children's booksEarly exhibitions of Soviet children's books; The organization of the 1929 Amsterdam exhibition; The reconstruction of the exhibition; Representativeness; The reception; Conclusions; References; Primary sources; Secondary sources; Appendix; Rupture. ideological, aesthetic, and educational transformations in Danish picturebooks around 1933; A new society, a new child, a new picturebook; The new world presented in Jørgens Hjul; The education of the socialist citizen; Aesthetic appeal in text and image

Toward a pedagogic poetics. Progressive educational ideals in Denmark around 1933

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#### Sommario/riassunto

This chapter addresses what an avant-garde for children might look like, and what it might do. It is called "Surrealism for Children: Paradoxes and Possibilities" because the very notion of an avant-garde for children strikes the author as both paradoxical and not, and as both possible and impossible. In making this claim, the author argues with - and revises - his own analysis in *The Avant-Garde and American Postmodernity: Small Incisive Shocks* (2002), which took for granted that an avant-garde for children was both possible and critically viable. What he once accepted as a certainty, he now

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