

Paloma Valdivia

Chilean Illustrator Candidate
for Hans Christian Andersen Award

2024





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Biographical information



“

Books are magical objects, toys, blankies, safe places. They are also fireworks that illuminate childhood and leave that light engraved forever. I'd like to think that my books can be part of those lights.

”

PALOMA VALDIVIA



Paloma Valdivia was born in 1978, in Santiago de Chile. She studied design at the Pontificia Universidad Católica and completed her postgraduate studies in illustration at the Escuela de Arte y Diseño Eina in Barcelona, Spain, where she ended up living for seven years.

Paloma's true passion lies in writing, creating, and illustrating children's books. Her work as an author has been translated into more than 15 languages and has been awarded important prizes in the industry, both in Chile and abroad. Paloma has contributed greatly to the world of illustration in her home country. In 2000, she, along with a talented group of illustrators, formed the illustration collective "Siete Rayas" (Seven Stripes). They carried out numerous collective exhibitions, fought to set higher paying rates for their work, created spaces to discuss and debate the rights and obligations of the trade, and positioned the subject of illustration in a relevant place in Chilean culture.

In 2005, Paloma moved to Barcelona to continue her studies. She started working as an assistant to the renowned illustrator Miguel Gallardo, the creator of *Makoki* and *María y yo* (*María and I*). Paloma also traveled to fairs and got a well-rounded understanding of the children's literature publishing market while beginning to write and illustrate her first books. During that same time, she also worked with the Catalan library networks, several town halls, and museums in Spain such as the Prado Museum, CosmoCaixa, and CaixaForum, where she illustrated infographics for children.

Paloma returned to Chile in 2011. While continuously working on her own projects, she began to teach and train professional illustrators, sharing all the knowledge she had learned during her career thus far.

Paloma has expanded her portfolio as a children's books illustrator working on her own books as well as collaborating with different authors such as Margarita Del Mazo, Estrella Ortiz, and Beatriz Giménez de Ory. Parallel to her career as an artist, Paloma has also focused on teaching in prestigious institutions in Chile, such as Universidad Mayor, Finis Terrae, Universidad del Desarrollo, and the Pontificia Universidad Católica de Chile. At her alma mater, Paloma founded and ran a post-graduate course: "Ilustración y Narrativa Autobiográfica" (Illustration and Autobiographical Narrative), where she brought together different disciplines and taught students through a multimodal method that mixed areas such as psychology, writing, music, and documentary with illustration.

In 2016, Paloma and editor Mónica Bombal founded Ediciones Liebre, a publishing house that focuses on early childhood books. The publications of this fairly young Chilean publishing house innovate in formats using games, poetry, and humor. Ediciones Liebre books have been awarded *The White Ravens Award* (Germany), the *Medalla Colibrí* (Chile), the *Banco del Libro award* (Venezuela), the *New York Big Book Award* (USA) and the *Brain Child Award* (USA), and was also long listed for the *Cicla Prize* (China).

Paloma Valdivia's passion for children's literature has taken many forms over the years. She has explored different paths through it, as an illustrator, a writer, a teacher, an editor, and an overall artist. She now spends her time working on her personal projects both as an author and as a publisher. ●

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Paloma's Contribution
to Literature for
Young People





*2024 Hans Christian Andersen Award Jury,
The International Board on Books for Young People
(IBBY)*

Paloma Valdivia is one of the greatest illustrators of our time. She began her career illustrating in Amanuta with her book *Kiwala conoce el mar*, but when I met Paloma, 20 years ago, she was still a university student. Her illustrations immediately caught my attention, full of strength and character, clear lines, simple and organic shapes, clean and expressive images, with exotic and colorful strokes.

She stood out among her peers. Paloma's illustrations had a very particular style, with character loved by both children and adults, her art style perfectly combined the feeling of childlike innocence and adult maturity. Her enthusiasm and talent led us to collaborate with her on the *Kiwala* collection.

I have been able to share these 20 years of career with Paloma, who has published more than ten titles with Amanuta. I have been able to see how Paloma has built her own style, with her own world, fantasies, characters, and personal convictions. Her work has kept a strong sense of identity throughout the years while, at the same time, evolving and maturing alongside her. Paloma always surprises with something new while maintaining her essence. Through her drawings, she manages to tell stories from a perspective accessible and relatable to children, which has led her to be recognized worldwide and to stand out in the field of children's illustration. Her books have been translated into many languages and she is admired all over the world.

Paloma displays all her talent in her most personal books. In them, she tells stories that are part of her life, and narrates, through her illustrations and short paragraphs, emotional and touching situations. Paloma is able to narrate and structure complex themes in an extremely simple and poetic way. *Los de arriba y los de abajo* (*Up Above and Down Below*), which talks about migration; *Es así* (*And So It Goes*), a book about the cycle of life; and *Nosotros* (*Nosotros Means Us*), about the indestructible bond between mothers and children. Paloma's books are timeless, they touch us, move us, and make us reflect. Her work opens doors for us to have philosophical conversations about life with our children.

ANA MARÍA PAVEZ
Publisher, Editorial Amanuta
(<https://www.amanuta.cl>)

It is with great pride that IBBY Chile presents the nomination of Chilean illustrator Paloma Valdivia for the Hans Christian Andersen Award 2024. After almost 60 years of work, our organization nominates, for the first time, one of our country's most outstanding illustrators. Paloma Valdivia has contributed significantly to the enrichment of children's literature in Chile, her work, recognized nationally and internationally, accounts for her unique talent and creativity.

From the beginning of her career, the aesthetic and narrative quality of her illustrations stood out. Today Paloma Valdivia is considered a referent in the production of children's works, due to her ability to broaden the curiosity and aesthetic perspective of those who enjoy her illustrations.

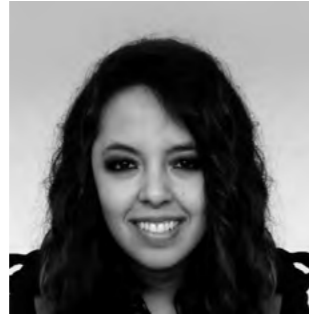
Throughout her fruitful career, Paloma has directed her artistic voice to children from early childhood to young readers and adults, becoming an integral artist who deserves all the recognition and visibility of her work.

Paloma Valdivia is proof of a unique talent and palpable sensitivity to listen and capture the voice of children in her stories, showing her ability to portray the history, culture, and identity of her country while turning it into an equally universal voice.

We, therefore, present you this nomination so that you can see reflected in the illustrator's work all the values described and all those that you may appreciate in your readings.

Sincerely,
LUZ YENNIFER REYES QUINTERO
President, IBBY Chile





*2024 Hans Christian Andersen Award Jury,
The International Board on Books for Young People
(IBBY)*

With great pleasure, Fondo de Cultura Económica expresses its appreciation for Paloma Valdivia. She is an author and illustrator who has published several books with this institution and other prestigious publishing houses abroad. Her outstanding work has nurtured and contributed to youth and children's literature over the years.

Paloma Valdivia's voice, expressed through her aesthetic and powerful illustrations, sensitively and deeply approaches the reader to important themes that are universal. She naturally evokes a child's point of view in her picture books: children can easily identify with her stories and characters, for they sometimes help them understand complicated life situations thanks to the treatment given by the illustrator. Besides this, her illustrations manage to harmonize and dialogue with the text, creating worlds full of perspectives and colors that help the reader discover new meanings in a playful and tender way. For this reason, she is also always interested in exploring, through her art, the connection between reality and fiction in order to reinterpret signifiers and stories.

For her prestigious career and contribution to children's and youth literature, Fondo de Cultura Económica is delighted to support the nomination of Paloma Valdivia for the Hans Christian Andersen Award 2024, with the purpose of honoring and recognizing her work.

SUSANA FIGUEROA LEÓN
Editor of Works for Children and Young People
FCE Mexico
(<https://www.fondodeculturaeconomica.com>)



*2024 Hans Christian Andersen Award Jury,
The International Board on Books for Young People
(IBBY)*

Paloma Valdivia is a childhood artist. Her books show us how to look at the world with a depth and poetic simplicity that moves us. They take us to an imaginary territory —one of games, of art, of dreams— where we can all find ourselves, regardless of age. Just as those who are arriving and those who are leaving, or those who live above and those who live below the world cross paths in the pages of her books, Paloma's stories create spaces for reading together with children and deciphering the secret lives that connect us.

Her outstanding work as a creator has been combined with a constant interest in enriching the field of children's literature in Latin America through paradigm-breaking book proposals that focus on the recognition of children's sensitivity and intelligence. Like her readers, Paloma Valdivia is never still: she is always exploring and investigating, in a never-ending search for paths, genres, and projects to make children fall in love with books from the very beginning of their lives.

YOLANDA REYES
Colombian writer specializing in children's and youth literature
Winner of the XVI Ibero-American SM Award for Children's and Youth Literature



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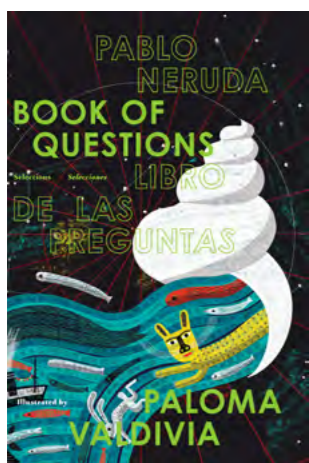
Appreciative essays
or interviews



Book of Questions: Pablo Neruda's Poetic Reckonings with the Magic and Mystery of Life, Illustrated

→ by **MARIA POPOVA**

(The complete article can be found at <https://www.themarginalian.org/2022/08/26/book-of-questions-pablo-neruda-paloma-valdivia/>)



“TO LOSE THE appetite for meaning we call thinking and cease to ask unanswerable questions,” Hannah Arendt wrote in her superb meditation on the life of the mind, would mean to “lose not only the ability to produce those thought-things that we call works of art but also the capacity to ask all the answerable questions upon which every civilization is founded.”

But our questions, besides having the power to civilize us, also have the power — perhaps even more needed today — to rewild us.

Often, our deepest questions are our simplest ones, and our wildest questions — the most maddeningly unanswerable ones — are our most resoning, most redolent with meaning. This is why children’s questions are so often portals to the profoundest answers.

Pablo Neruda (July 12, 1904–September 23, 1973) channeled 320 such questions — questions earthly and cosmic about art and life, dreams and death, nature and human nature; magical-realist questions that could have been asked by a child or a sage— into his final work of poetry, originally published months before his sudden death.

His *Book of Questions* (public library) now comes alive in a stunning bilingual picture-book, illustrated by Chilean artist Paloma Valdivia, whose father grew up in the same coastal region that shaped Neruda’s boyhood and whose grandmother was friends with Neruda’s sister.

Of Neruda’s original questions —each of them unanswerable, all of them worth asking, crackling with some vital spark of playfulness or poignancy— seventy come ablaze amid the vibrant illustrations and fold-out delights, radiant with the colors and textures of Latin American tapestry.

Out of the totality arises a larger sense of reckoning — a person of uncommon soulfulness and sensitivity to the subterranean strata of life, approaching the end of his days with a cascade of curiosity, singing the ultimate question: What is all this?

What emerges is the abstract, lyrical counterpart to the questions of meaning Tolstoy faced at the end of his own days.

Why do trees hide the splendor of their roots?

Given Valdivia’s roots and her personal resonance with Neruda, many of the illustrated questions are chosen for and filtered through the lens of landscape and its ecosystems.

Some are laced with the abstract wonderment of astronomy.

Many are aimed at bodies of water, evocative of poet, painter, and philosopher Etel Adnan’s sublime meditation on the sea and the soul.

*Why do the waves ask me the same questions I ask them?
Some both sting and salve with their almost unbearable soulfulness:
Do unshed tears wait in little lakes?
Some break us free from the solitary confinement of our own consciousness:
Is 4, 4 for everyone?
Are all sevens the same?*



Three and a half centuries after Kepler composed his *Harmony of the World*, envisioning the Earth as an ensouled body that breathes and sounds —a vision that landed his mother in a witchcraft trial— and a century after Ernst Haeckel birthed the notion of ecology, Neruda asks:

Does the earth chirp like a cricket in the symphony of the skies?

Valdivia reflects in her artist’s afterword: “Illustrating these poems was like deciphering a

map of the poet, exploring the territories of his words, looking for meanings in his houses and among his collections, tracing symbolic pathways — only to arrive at understanding, after five years of creative labor, that there are no answers, only more questions arising from Neruda’s questions.”

Complement the paper-cast enchantment that is this *Book of Questions* with Neruda’s love letter to the forest, his ode to silence, his stirring Nobel Prize acceptance speech, and a lovely picture-book about his life, then revisit artist Margaret C. Cook’s stunning century-old illustrations for Walt Whitman’s *Leaves of Grass*. ●



→ by **MEL SCHUIT**

(The complete article can be found at <http://www.letstalkpicturebooks.com/2021/05/paloma-valdivia.html>)



AFTER MANY, many years of admiring Paloma Valdivia's work (check out this post from 2017, but know that my admiration began many years prior!), I finally had a chance to catch Paloma and

ask her about her work. Her newest book *Nosotros Means Us: Un Cuento Bilingüe* is special for many reasons (the illustrations, the story, the message...I could go on), and the fact that it's bilingual makes it all the sweeter. Let's dive in and take a closer look!

About the book:

*If I were a sheep, you would be a lamb.
If I were a bear, you would be a cub.*

As a mother holds her toddler, they muse over the way their love would translate if they were different animals. But no matter how they change, they will always be "us." This bilingual story is a timeless ode to the unshakable bond between parent and child.

*Si yo fuera una oveja, tú serías un cordero.
Si yo fuera una osa, tú serías un osenzo.*

Con su niño en brazos, una madre contempla cómo sería el amor entre ellos si fueran diferentes animales. Pero por mucho que cambien, no importa. Siempre serán "nosotros". Este cuento bilingüe es una oda eterna al lazo irrompible entre madre e hijo.

Let's talk Paloma Valdivia!

LTPB: Where did the idea for *Nosotros Means Us: Un Cuento Bilingüe* come from? Did you always envision it as a bilingual book?

PV: The idea came from the number of years I spent making my son sleep. I read him many books, I told him a thousand stories, I sang him all the songs I knew, but what worked best for me to relax him was this game of pretending to be someone else. I would say, "If I were a bear," and he would complete by saying, "I would be a little bear," and so the game used to last for a long time in which he began to fall asleep hugging me. Then I had to make time, because if I moved very abruptly or stopped quickly to leave, it meant waking him up and all over again. So I would stay there for a while and think that one day he would grow up and leave the house. And then I started my own game where I thought that one day we would be different. He would grow up, he would become whatever he wanted to be, and for my part I would begin to grow old.

There is pain at the departure, but then there are understood, because the puppy has found its way, it is the cycle of life, of nature and when they meet again, when they return home, although they are no longer the same physically, the affection and that forged bond is intact. I think that in some way with my books I always answer something that I do not know, but that I intuit, I give myself a loving explanation to an inexorable fact. It is a story created just before sleeping, there is lucid thinking and something of dreams.

At the beginning I did not imagine the book in bilingual edition, but I love the idea, it is such a universal topic that it seems to me that it can be read in many voices. It is the voice of mothers, regardless of language. This book has been translated into many languages, including French, Italian, Turkish, Hindi, Japanese, English and Spanish.

In general, mothers buy it to read with their children, but it has happened to me a lot that grown-up daughters and sons buy it to give their mothers. That moves me, because it is a cycle, it works in several generations.

It also happened to me that in Argentina they told me that they use it in a Foundation to support parents of transgender children. They told me that it was very useful to talk about that despite the change we are still the same, loving each other the same.

LTPB: Can you talk a little bit about the visual evolution of the characters? As you got to know them, how did your illustrations evolve? How did you decide what animals they would ultimately become?

PV: It was very entertaining to choose the characters, I read a lot about the names of the babies. In the game with my son we only said the diminutive of the big animal, like little bear, little horse, little rabbit. However, when writing the book, I looked for the true names of each animal's offspring. Some were beautiful, others sounded very bad, for example the son of the rabbit says "gaza-po" is an unkind word for a little rabbit, so in that case I kept the diminutive. I looked for aquatic animals, underground, that run and jump. In general, I thought of mammals due to the fact that they were breastfed and raised by their mother and I also wanted them to connect with each other through some detail in the illustration. The bears look at a hole in the ground, then the moles come, the mole has a little bunny in his bed, then the rabbits come. When choosing the different characters, when they separated and changed, I thought of a couple of animals that somehow connect in a symbiotic relationship of mutualism, but those animals were very large or feared, like the hippopotamus and the birds, Needing each other, the bird eats the parasites of the hippopotamus body, he in turn protects it and frees itself



from diseases. Or like frogs and tarantulas. So I decided to create a fictional relationship between a deer and a bird. The antlers are like the branches of a tree on which that now little bird can perch. I think that the mother is always present, she is like a small voice that lives forever in our conscience, like a little bird in the branches of a tree.

LTPB: What did you use to create the illustrations in this book? How has your illustration technique changed over the course of your career so far?

PV: This book was illustrated with watercolor, pencil and ink. I illustrate everything by hand many times and then I mount in Photoshop. I come from graphic design, so that's why I put together the illustrations more like posters than paintings. I like to move objects, make them bigger, smaller, change color. I always do many versions of my authored books in general, so it can take me years to make one. I wanted this book to be very clean, with an emphasis on the characters. They go from the mother's chair to the horse meadow or the fish ocean, but one must imagine that because there is no landscape. This is how the game was, imagining a succession of characters that radically change their environment. But that did not matter for the story because everything was also united by the rear of characters that continue one after another as in a post.

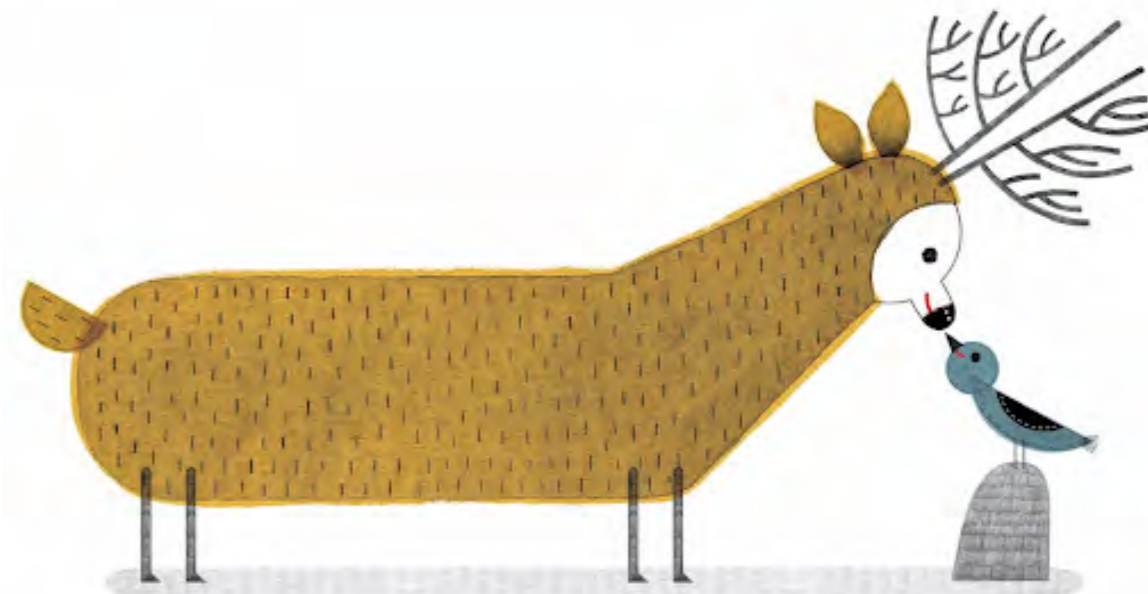


Over the years my work has changed a lot. I am not a good natural illustrator, I think what I like the most is telling stories and conceptualizing them. I like to represent abstract concepts in a very simple way, that's my game. My first drawings are rougher and harder, now I see them more delicate and simpler, cleaner. I don't want to show too much, I want to get straight to the point. How to manage to represent a palace in a play with only two chairs on the stage, that is my quest.

On the other hand, I love the work of Art Brut, people who have not studied art but whose desire to paint or draw leads them to use any medium or technique. I find it fascinating what results from this work, like rock art, naïve paintings, or children's drawings. I always want my work to have something of that, but it is very difficult to reach that vision after having studied and seen so many things. Do you know the work of Bill Traylor, Adolf Wölfli, Maude Lewis? There are so many artists with such pure, personal and beautiful visions that there is constant inspiration in them.

LTPB: What are you working on now? Anything you can show us?

PV: I worked a lot in this pandemic time. I am glad that people do not stop reading. Books and art in general have been a refuge, a way to survive the confinement and tedium of the equal days. Right now I am working on a book of po-



etry by Gabriela Mistral based on lullabies from Latin America for a Brazilian Publishing House in my first solo exhibition at the Museo Palacio La Moneda in Santiago de Chile. Also, together with my partner, we are working on a new collection for my publishing house (www.edicionesliebre.cl), and on my next authored book that is taking shape in my head and in my notebooks. This August though, I illustrated for Enchanted Lion Books, Pablo Neruda's *Book of Questions*. You can see the artwork below. I worked on it for four years, it took me a lot to conceptualize the poetry without answering the questions. It was a challenge, Claudia Zoe Bedrick is a great editor, and I think she brought out the best in me. I learned and studied a lot, it was like doing a postgraduate degree!

LTPB: If you got the chance to write your own picture book autobiography, who (dead or alive!) would you want to illustrate it, and why?

PV: This is the most entertaining question I've ever had to answer, I've been thinking about it for a week. I narrowed it down to Roald Dahl and Quino, the Argentinian illustrator. And Quino is the chosen one. I imagine my autobiography more in vignettes than in illustrations and without a doubt it is full of moments of black humor and jokes. Quino would illustrate my family very well. I saw their faces when I imagined it. He is able to see the beauty and tragedy of life and represent it with delicate beauty and intel-

ligent humor. Thanks to his books I learned to read and I understood a lot about life. Quino is a school for me, it is part of my childhood. Quino draws the expressions in a superior way. At the end, life is about enjoying it and seeing it with humor because everything passes, this moment will also pass.

A million thanks to Paloma for talking to me about her work! *Nosotros Means Us: Un Cuento Bilingüe* published last week from Alfred A. Knopf Books for Young Readers! ●

* Special thanks to Paloma and Knopf for use of these images!



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Awards





— 2001 —

- *BIP PLAQUE*, Biennial of Illustrations Bratislava, Slovakia.

— 2001 · 2003 —

- *Altazor Award of the National Arts*, two nominations, Chile.
- *Junceda Award*, two nominations, Spain.

— 2011 —

- *Santiago Municipal Literature Award*, Children's and Young Adult Narrative, Chile.

— 2013 —

- *Little Bird Award*, Best Fiction Book, USA.
- *Providencia Municipal Award*, Chile
- *The White Ravens*, Internationale Jugendbibliothek, Germany.

— 2014 —

- *Banco del Libro Venezuela*, honorable mention "Library Essentials", Venezuela.
- *Banco del Libro Venezuela*, honorable mention "Editorial Success, Children's Literature Category," Venezuela.
- *Most Beautiful Book Award*, Germany. UNESCO Commission and German Foundation for Graphic Arts.
- *New Horizons*, honorable mention, Bologna Children's Book Fair, Italy.

— 2015 —

- *Cuatro Gatos Foundation Award*, USA.

— 2018 —

- *Cuatrogatos Foundation Award*, USA.
- *Colibrí Medal*, Best Fiction Book, IBBY, Chile.
- *The White Ravens*, Internationale Jugendbibliothek, Germany.
- *Cuatrogatos Foundation Award*, USA.

— 2022 —

- NYT Best Seller 2022



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Bibliography of
published books

Bibliography of Children's books published in Spanish

As an author and illustrator

Los de arriba y los de abajo (*Down Below and Up Above*), España, Kalandraka, 2008.

Es así (*And So It Goes*), México, Fondo de Cultura Económica, 2010.

Duerme negrito (*Sleep, little black one*), México, Fondo de Cultura Económica, 2012.

Sin Palabras (*Speechless*), Chile, Hueders, 2014.

Nosotros (*Us*), Chile, Amanuta, 2017.

As an illustrator

Kiwala conoce el mar (*Kiwala goes to the Sea*), text by Ana María Pavez and Constanza Recart, Chile, Editorial Amanuta, 2001.

Kiwala y la luna (*Kiwala and The Moon*), text by Ana María Pavez and Constanza Recart, Chile, Editorial Amanuta, 2002.

Artemio y Caleuche (*Artemio and Caleuche*), text by Ana María Pavez, Chile, Editorial Amanuta, 2003.

Kiwala va a la selva (*Kiwala Goes to The Jungle*) text by Ana María Pavez and Constanza Recart, Chile, Editorial Amanuta, 2003.

Kiwala llama de cobre (*Kiwala Copper Llama*) text by Ana María Pavez and Constanza Recart, Chile, Editorial Amanuta, 2003.

El cóndor y la pastora (*The Condor and The Shepherdess*), text by Marcela Recabarren, Chile, Editorial Amanuta, 2004.

El calafate (*The Calafate*), text by Ana María Pavez and Constanza Recart, Chile, Editorial Amanuta, 2005.

Popol Vuh, text by Ana María Pavez, Chile, Editorial Amanuta, 2007.

La niña Violeta (*The girl Violeta*), text by Francisco Jiménez, Chile, Editorial Amanuta, 2007.

Capítulo treinta y tres (*Chapter Thirty-Three*), in collaboration with Francisco Javier Olea, Chile, Ediciones B, 2008.

Gabriela Mistral. Selección Poética (*Gabriela Mistral. Poetic Anthology*), text by Gabriela Mistral, España, Kalandraka, 2009.

La máscara del león (*The Lion's Mask*), text by Margarita del Mazo, España, OQO Editora, 2009.

El mago de los fogones (*The Wizard of Hearths*), text by Joan de Déu Prats, España, Edicions Hipòtesi, 2011.

Los versos del libro tonto (*The Verses of the Foolish Book*), text by Beatriz Giménez de Ory, España, Kalandraka, 2011.

Juegos tradicionales (*Traditional Games*), text by María Angélica Ovalle, Chile, Editorial Amanuta, 2011.

Caperucita Roja (*Little Red Riding Hood*), text by Gabriela Mistral, Chile, Editorial Amanuta, 2012.

De paseo (*Out and About*), text by Estrella Ortiz, Chile, Editorial Amanuta, 2014.

Cada oveja con su pareja (*Birds of a Feather Flock Together*), text by Estrella Ortiz, Chile, Editorial Amanuta, 2014.

Todo en su lugar (*Everything in its place*), text by Estrella Ortiz, Chile, Editorial Amanuta, 2015.

Colores (*Colors*), text by Estrella Ortiz, Chile, Editorial Amanuta, 2015.

¿En qué trabajan? (*What do they work on?*), text by Ana María Sánchez, Mexico, Fondo de Cultura Económica, 2015.

Un ángel todavía (*An Angel Still*), text by Jorge Luján, Argentina, Loqueleo, 2018.

La Jardinera (*The gardener*), text by Violeta Parra, México, Fondo de Cultura Económica, 2018.

¡Crack! (*Crack!*), text by Beatriz Giménez de Ory, Chile, Ediciones Liebre, 2018.

En Alta Mar text by Manuel Peña Muñoz, Chile, Ediciones Liebre 2021

Tú y yo (*You and I*), text by Carmen Olivari, Chile, Editorial Amanuta, 2022.

Book of Questions, text by Pablo Neruda, USA, Enchanted Lion, 2022.

Una Cuncuna Amarilla (*The Yellow Caterpillar*), text by Lulú Corcuera, Chile, Amanuta 2023



노벨상 수상 작가 미스트랄의

빨간 모자

가브리엘라 미스트랄 글
팔로마 발디비아 그림 김정하 옮김



Bibliography of books translated from Spanish into other languages

Translations of *Los de arriba y los de abajo* (*Up Above and Down Below*):

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- Basque, Txalaparta, 2017.

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- English, Groundwood, 2012.
- Portuguese, SM Educação, 2012.
- French, La Joie de Lire, 2016.
- Chinese, 2021.

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- Portuguese, Edições Jogo de Amarelinha 2013.
- English, Amanuta USA 2012.
- Korean, Pulbit Publishing C.O, 2014.
- Polish, Nasza Księgarnia, 2017.

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- Korean, Greenbook, 2016

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- English, Scholastic, 2015.

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- English, Scholastic, 2015.

Translations of *Nosotros* (*Us*):

- French, La Joie de Lire, 2018.
- Turkish, Nota Bene, 2018.
- Italian, Fatatrac, 2019.
- Hindi, A&A Book Trust, 2019.
- Japanese, Iwasaki, 2021.
- English/Spanish (bilingual edition), Knopf for Young Readers, 2021.
- Portuguese, Criaeria Livros, To be published.

Translations of *¡Crack! (Crack!)*:

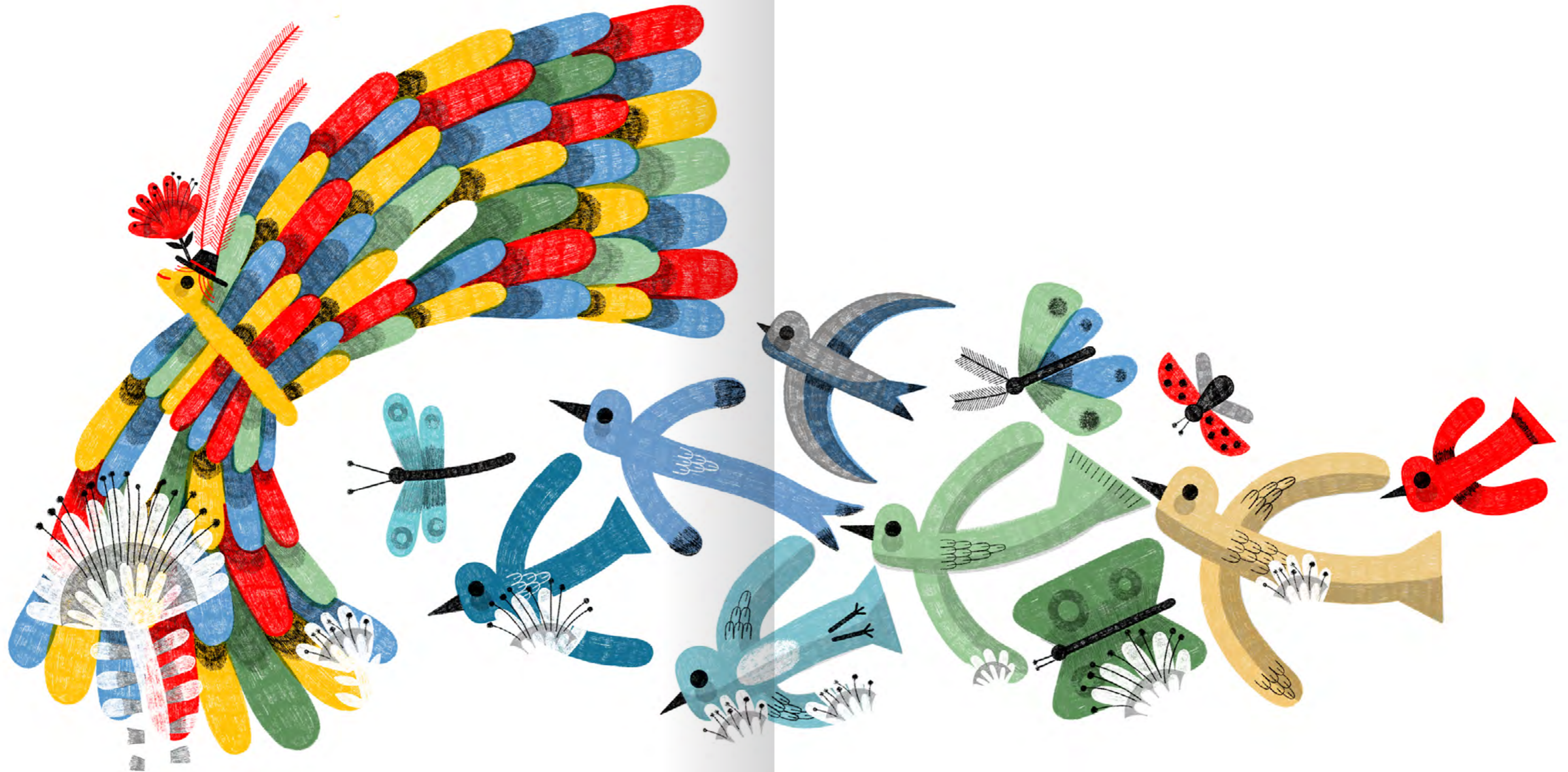
- English, Barefoot, 2020.

Translations of *Book of Questions*

- English, Enchanted Lion, 2022.

— 6 —

Paloma's ten most important titles





1

Los de arriba y los de abajo
(Down Below and Up Above),

→España, Kalandraka, 2008.



2

La Máscara del León

→España, OQO Editora, 2009.



3

Gabriela Mistral. Selección poética

→Text by Gabriela Mistral.
España, Kalandraka, 2009.



4

Es así (And So It Goes)

→México, Fondo de Cultura Económica, 2010.



5

Duerme negrito
(Sleep, little black one)

→Mexico, Fondo de Cultura Económica, 2012.



6

Caperucita Roja
(Little Red Riding Hood)

→text by Gabriela Mistral, Chile,
Editorial Amanuta, 2012.



8

Nosotros (Us)

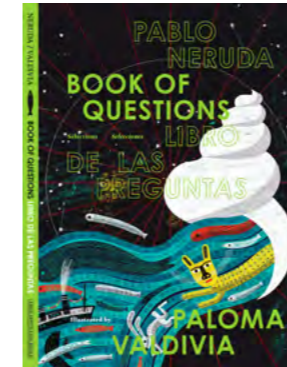
→USA, Scholastic, 2015



10

Book of Questions

→text by Pablo Neruda, USA, Enchanted Lion, 2022.



7

Sin Palabras (Speechless)

→Chile, Hueders, 2014.



9

La Jardinera (The Gardener)

→text by Violeta Parra,
Mexico, Fondo de Cultura Económica, 2018.





Presentation of Paloma's five books sent to the jurors





Los de arriba y los de abajo

(*Up Above and Down Below*)

→ by **PALOMA VALDIVIA** (text and illustrations)

ESPAÑA, KALANDRAKA, 2008.

—DESCRIPTION—

“In the world, there are different kinds of people,” opens *Up Above and Down Below*. On the top, they think the ones on the bottom are different. Down below they think the ones up above are different. But what if they turned themselves upside down? Would they find that they’re all the same, except in a few small ways?

Paloma Valdivia explores this complex philosophical question and encourages young readers to appreciate the differences among people as well as their similarities.

— KIRKUS REVIEWS / STARRED REVIEW —

“A visually stunning, gently restrained picture book that should be high up on readers’ lists”.

— THE NEW YORK TIMES —

“Broader lessons are left to be intuited, something to ponder over juice box and Goldfish. Valdivia’s deceptively simple illustrations also merit further exploration.”

— TRANSLATIONS —

- **Catalan**, Kalandraka, 2008.
- **Basque**, Kalandraka, 2008.
- **Galician**, Kalandraka 2008.
- **Portuguese**, Kalandraka, 2008.
- **Italian**, Kalandraka, 2008.
- **English**, Kalandraka 2008.
- **English**, Owlkids, 2010.
- **French**, La Joie de Lire, 2013.
- **Korean**, Dignsom, 2016.
- **Chinese**, Buma Media/ Hope Publishing, 2018.
- **Hindi**, A&A Book Trust, 2019.
- **Turkish**, Nota Bene, 2021.





Es Así

(*And So It Goes*)

→ by **PALOMA VALDIVIA** (text and illustrations)

MEXICO, FONDO DE CULTURA ECONÓMICA, 2010.

— DESCRIPTION —

In this gentle meditation on the cycle of life, Paloma Valdivia gives us an opportunity to reflect on those who have gone, those who will come, and those of us who are here in this world - for the time being.

The neighbor's cat, a favorite aunt, or the fish in yesterday's soup have gone - and we may well miss them. At the same time, we celebrate the arrival of a new baby or a litter of playful kittens. It's a mystery where we come from and where we are going, so why not enjoy ourselves while we can?

Paloma Valdivia's charming illustrations bring a light touch to this candid contemplation of life and death.

— KIRKUS REVIEWS / JUNE 15, 2017 —

A tribute to those who pass, a celebration of time here, and a multilayered rumination on the cycle of life.

As loved ones leave this world, others arrive in this existential meditation on the cycle of life, an import from Mexico.

On the title page, a girl sits in an older woman's lap, and together they read this very book: *And So It Goes*. Primitive representations of winged people and pets float across a blue background as the text matter-of-factly states "Some have already left"—this includes the neighbor's cat, a beloved aunt, and the fish from a prior day's meal.

Yet even with these losses, there is cause for celebration as others are born and welcomed. Beautifully depicted tears and memories heal, and Valdivia offers the transcendent thought that those leaving and arriving "wish each other happiness" when their paths meet across the sky. Few words populate each page, yet the text

is dense with meaning and the artwork rich with joy. Life and death are a mystery, and so readers are reminded to treasure their time here. Sophisticated concepts are visually explained while still leaving room for interpretation; repeat visits bring added depth and dimension. On the closing page, the girl, slightly older, returns to her chair and the book, with her loved one still close and dear.

— THE MARGINALIAN / MARIA POPOVA —

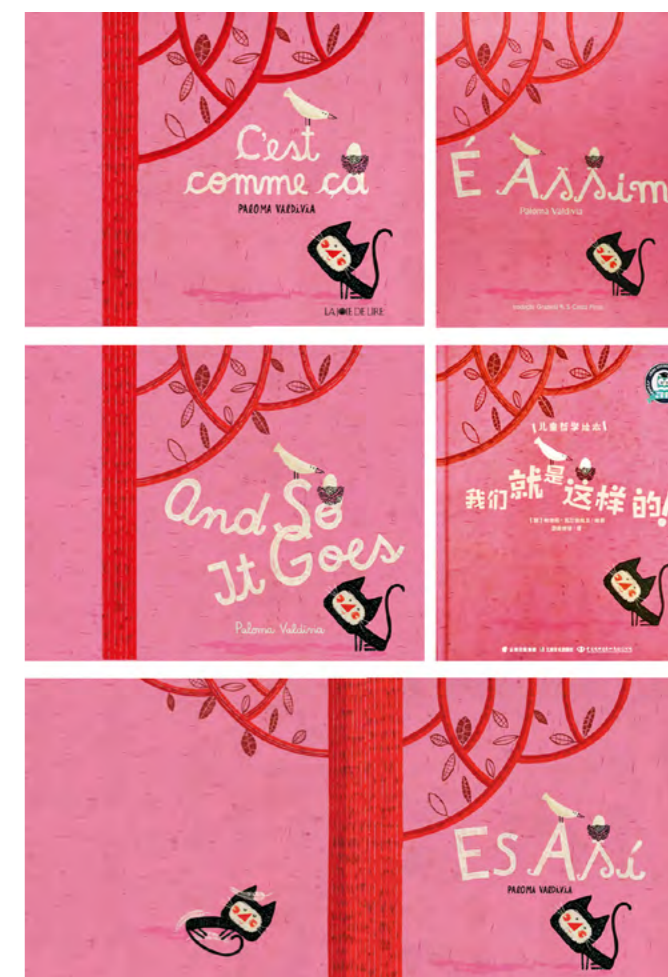
And So It Goes: A Lyrical Illustrated Meditation on the Cycle of Life

"We don't know when, but those who arrive will leave one day as well."

Reading more like a poem than a story, and feeling very much like one, this lyrical meditation paints life as a wonderland of possibility, to be visited and relished, all the more intensely for the knowledge that we are only temporary visitors.

— TRANSLATIONS —

- **English**, Groundwood, 2012.
- **Portuguese**, SM Educação, 2012.
- **French**, La Joie de Lire, 2016.
- **Chinese**, 2021.





Caperucita Roja

(Little Red Riding Hood)

→ by **GABRIELA MISTRAL** (texts) & **PALOMA VALDIVIA** (illustrations)

CHILE, EDITORIAL AMANUTA, 2012.

— DESCRIPTION —

Gabriela Mistral adapted, in 1924, *Little Red Hood*, inspired by Charles Perrault's tale. The story is written in verse and respects the original version. This new edition, illustrated by Paloma Valdivia, brings the story closer to a contemporary aesthetic.

— WALTER HIRCHE —

PRESIDENTE DE LA COMISIÓN ALEMANA DE LA UNESCO Y LA FUNDACIÓN DE ARTES GRÁFICAS, MARZO DE 2014

Los cuentos de la colección 'Poesía Ilustrada' impresionan especialmente por el detalle de sus ilustraciones y la lírica de sus textos", y dan cuenta de la "atractiva unidad" que conforman los poemas con las ilustraciones.

— TRANSLATIONS —

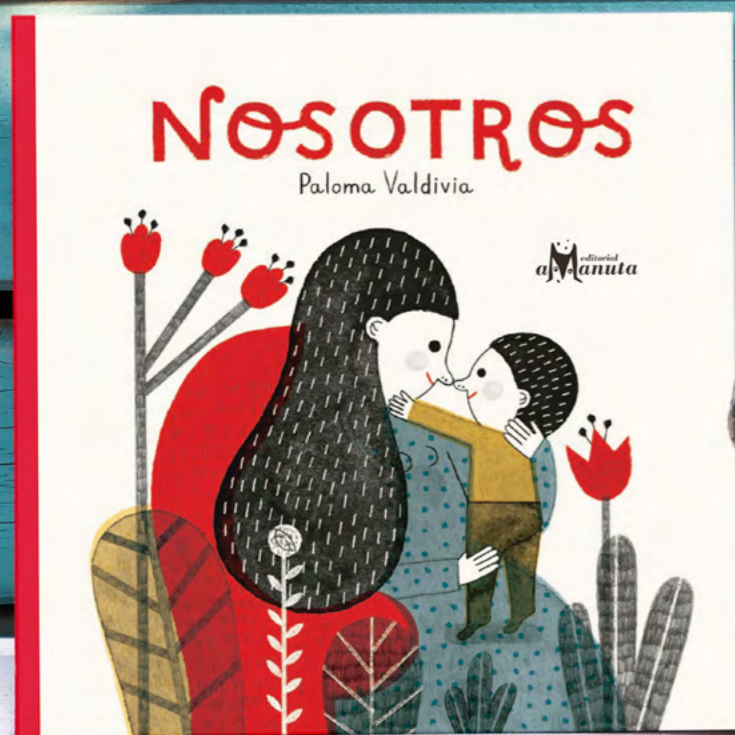
- **Portuguese**, Edições Jogo de Amarelinha 2013.
- **English**, Amanuta USA 2012.
- **Korean**, Pulbit Publishing C.O, 2014.
- **Polish**, Nasza Księgarnia, 2017.

— CANAL LECTOR —

WWW.CANALLECTOR.COM

Una versión del cuento original de *Caperucita Roja* de Perrault realizado por Gabriela Mistral en el siglo pasado. La originalidad de la autora está en su escritura en donde utiliza el verso alejandrino para dotar de ritmo poético al relato. La trama está basada en la versión trágica del francés y no por la de los hermanos Grimm, más dulce. Paloma Valdivia crea unas imágenes geométricas llenas de múltiples detalles. Las escenas principales transcurren en las páginas impares y en las pares, junto al texto, la ilustradora coloca a diferentes animales que observan todo lo que va sucediendo. Una propuesta imprescindible.





Nosotros

(Nosotros Means Us)

→ by **PALOMA VALDIVIA** (text and illustrations)

SCHOLASTIC 2015, EEUU

— DESCRIPTION —

If I were a sheep, you would be a lamb.

If I were a bear, you would be a cub.

As a mother holds her toddler, they muse over the way their love would translate if they were different animals. But no matter how they change, they will always be together, a unit, they will always be “us.” This story is a timeless ode to the unshakable bond between parent and child.

— THE WHITE RAVENS — INTERNATIONALE JUGENDBIBLIOTHEK

This picture book by renowned Chilean illustrator Paloma Valdivia is about the close mother-child relation. At the same time, it describes the process of breaking away to develop one’s individual personality and to find one’s path. The “we” of the title are a sheep and a lamb, a mare and a foal, a big and a little rabbit, connected closely to one another. But at some point the child will “hop away”. Both will continue to grow, perhaps in very different ways and directions. Still, when they will see each other again – in this case, as a deer and a bird –, their bond will remain unmistakable. They are, and will always remain, “we”. Paloma Valdivia’s charm-

ing illustrations are reminiscent of ink stamps and are characterized by clear lines and simple, organic shapes. The little, square book’s design is also marvellous: its thick book covers, slender, red spine, matte, textured paper and high-quality print make “Nosotros” a pleasurable aesthetic experience.

— THE NEW YORK TIMES —

A moving bilingual ode to the unshakeable bond between a parent and child in the tradition of Runaway Bunny and The Wonderful Things You Will Be, from a New York Times bestselling creator.

— TRANSLATIONS —

- **French**, La Joie de Lire, 2018.
- **Turkish**, Nota Bene, 2018.
- **Italian**, Fatatrac, 2019.
- **Hindi**, A&A Book Trust, 2019.
- **Japanese**, Iwasaki, 2021.
- **English/Spanish** (bilingual edition), Knopf for Young Readers, 2021.
- **Portuguese**, Criaeria Livros, To be published.





Pablo Neruda / Book Of Questions

(Bilingual Edition)

→ by **PABLO NERUDA** (texts), **PALOMA VALDIVIA** (illustrations)
& **SARA PAULSON** (translation)

USA, ENCHANTED LION BOOKS, 2022

— DESCRIPTION —

Where is the center of the sea? Why do the waves never break there?

A book containing unanswerable, fantastical questions, inviting us to be curious, while simultaneously embracing what we cannot know. Holding both the wonder and mystery of childhood and the experience and knowledge that come with growing up, these questions are by turns lyrical, strange, surreal, spiritual, historical and political. They foreground the natural world, and their curiosity transcends all logic; and because they are paradoxes and riddles that

embrace the limits of our ability to know, they engage with human freedom in the deepest way. Gorgeously, cosmically illustrated by Paloma Valdivia, here Neruda's questions, already visual in themselves, gain a double visuality that makes them even more palpable and resonant. So clearly rooted in Chilean landscapes as they are, the questions are revealed as a communion with nature and its mysteries.

— THE NEW YORK TIMES —

BY JOYCE MAYNARD / APRIL 15, 2022

Now comes a picture book devoted entirely to questions. Better yet, the text was written by one of the great poets of the 20th century.

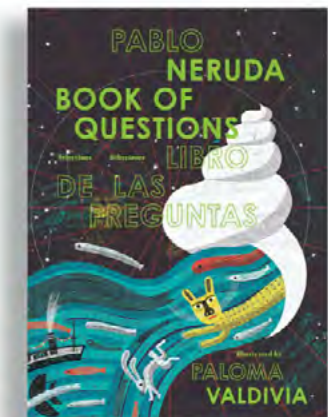
Among the vast body of poems the Nobel Prize winner left the world is a book called “Libro de las Preguntas” (“Book of Questions”). This work — published just months before his death (arguably murder by political enemies) in 1973 — brings together 74 poems shaped around mysterious, playful, frequently metaphysical questions about nature, constellations, memory, numbers, oceans, the interior life of the mind. Not one of the questions contained in this book resolves an issue of fact. These questions raise other questions. They suggest ideas.

It's good news that Neruda's question poems (39 of the original 74) have been freshly translated into English by Sara Lissa Paulson and presented for the first time in picture book form, with stylized, dreamlike illustrations by the Chilean artist Paloma Valdivia — English on one side of the page, Spanish on the other. Some of the illustrations fold out to display a vast world of animals, plant life, stars, patterns.

The New York Times

The Best Children's Books of 2022

Here are the most notable picture and middle grade books, selected by The Times's children's books editor.

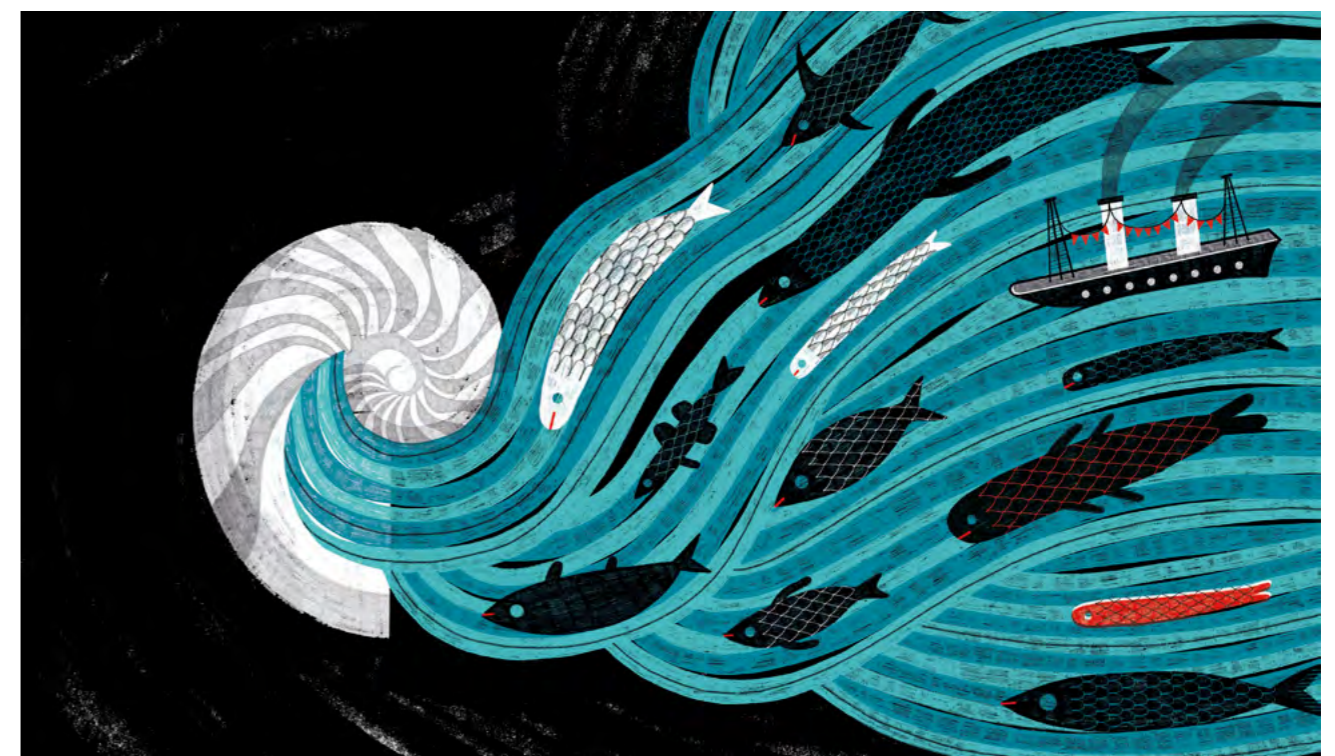


— **A MARGINALIAN (FKA BRAIN PICKINGS) FAVORITE BOOK OF 2022**

— **A NEW YORK TIMES BESTSELLER!**

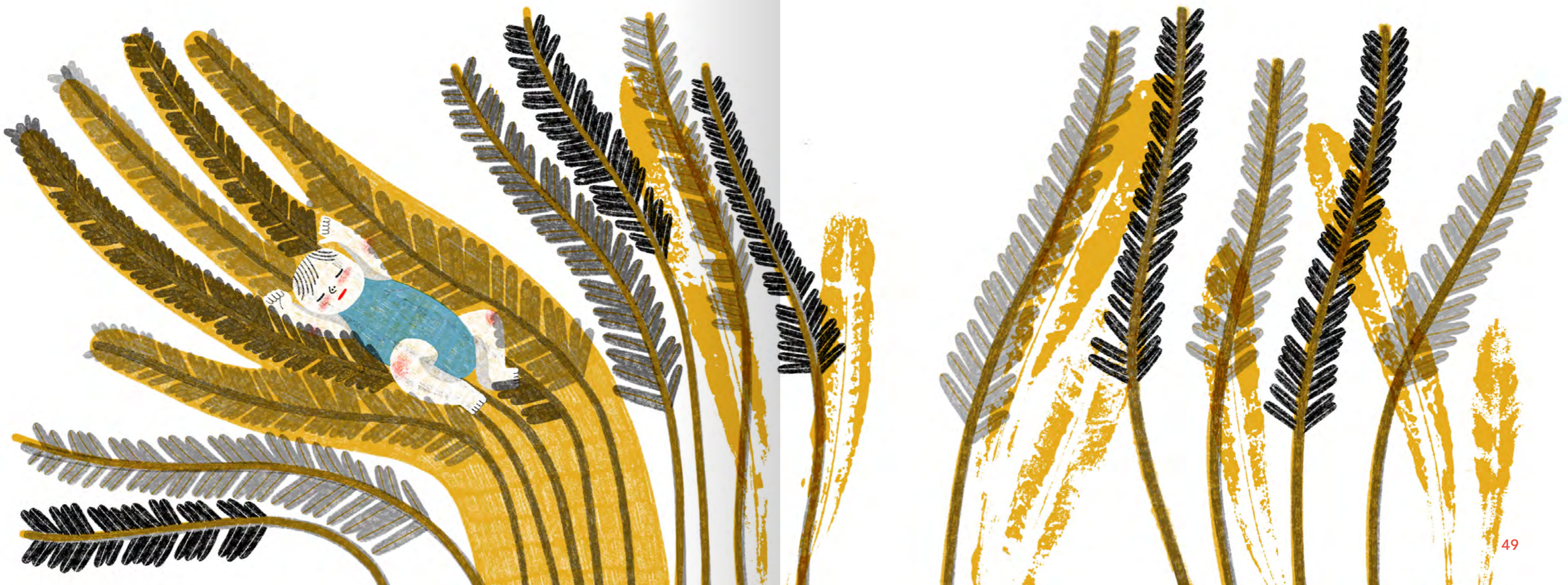
— **SELECTED FOR THE ACADEMY OF AMERICAN POETS 2022 FEATURED FALL BOOKS LIST FOR YOUNG READERS**

— **STARRED REVIEWS IN THE HORN BOOK, KIRKUS, SLJ, AND PW!**



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Reviews of Paloma's
books submitted
to the jury





★ Up Above and Down Below

Review of *Up Above and Down Below* on Publishers Weekly

(<https://www.publishersweekly.com/9781926973395>)

CHILEAN author/illustrator Valdivia’s charming, low-key explanation of life in different hemispheres draws attention to the simple fact that many people live below the equator. “The ones up above live just like the ones down below,” Valdivia writes. On the sand-colored page, divided by a red equatorial line (a design element that runs through the entire book), a group of ragdoll-like people with plaid shirts, rosy cheeks, and vintage swimwear stands waiting patiently. Turn the page and the same group appears upside-down below the line, like a mirror reflection. “When spring makes its entrance in one place,” the author later writes, “fall pushes its way into the other.” Up above, a woman pushes a baby in a pram toward a tree in full leaf; down below, the tree’s leaves have fallen. More differences and similarities are catalogued,

after which Valdivia concludes, “They can all look at the world the other way around.” It’s a gentle and well-designed introduction to recognizing different points of view—and a reminder that people are the same wherever they live. ●



The New York Times

CHILDREN'S BOOKS

Identity Crises

“Identity Crisis”

→by **Bruce Handy**, on *The New York Times* [Extract].

(The complete article can be found at <https://www.nytimes.com/2012/08/26/books/review/olivia-and-the-fairy-princesses-and-more.html>)



Up *Above and Down Below* doesn’t deal with individualism per se. Rather, it’s a story about point of view, and about how we all have one [...]. Paloma Valdivia, a Chilean author and illustrator, reduces the Earth to a single line, with right-side-up people living above it, and upside-down people below — the Northern and Southern Hemispheres as re-drawn by Harold’s purple crayon. But what’s up for some is down for others and vice versa. “On the top, they think the ones on the bottom are

different,” Valdivia notes, and, once again, vice versa. Broader lessons are left to be intuited, something to ponder over juice box and Goldfish. Valdivia’s deceptively simple illustrations also merit further exploration. ●

Review of *Es así*

(*And So It Goes*)

→by **Ana Cruz on Revista Babar**

(the original article in Spanish can be found at <http://revistababar.com/wp/es-asi-2/>)

*When the flesh dies
the soul finds its place
inside a poppy
Or inside a little bird.*

VIOLETA PARRA

FROM TIME TO TIME, I find myself, in a repetitive and somewhat unconscious motion, flipping through the pages of *And So It Goes*. I say flipping through, and not reading, because that is precisely what I do, turning and turning the pages, looking at them and touching them, sometimes in order and sometimes not, sometimes reading fragments and sometimes not, but always with the contemplative gesture of one who waits for something to reveal itself. Because for me this book is an enigma. It is about life and death, about cycles and nature, but it is much more than that, it is not about what it narrates, nor about what it illustrates, its meaning lies in that but it goes much further. How can I explain the feeling of infinity that this book gives me? It reminds me of those lines they used to make us draw in geometry —“imperfect straight lines” I used to call them—to explain that not all the lines that do not meet are parallel, because, even if we do not see them touching, they could do so in a moment if we projected them towards a mysterious point located outside the notebook. But what am I doing talking about geometry? I can already see myself with a pencil suspended in the air and my gaze fixed on the ceiling, imagining the lit-

tle piece of the universe where the mysterious point is, where those imperfect straight lines acquire the magical capacity to meet. Anyway, let’s go back to what summons us: the strange nature of this book called *And So It Goes*.

But what’s is so strange about it? Why talk about its strange nature? Because it makes us simultaneously fall in love with it while it disconcerts us. We fall in love because it is a beautiful book, but also because we have the feeling of recognizing it or knowing it forever. We look at it with our brows furrowed, turning back the pages to start again, because although we recognize it, it puzzles us, we do not know how to “use” it, we cannot classify it or place it into a genre, an era, a current. Its strange nature makes us fall in love with it as children and bewilders us as adults.

José Rosero, in “Las cinco relaciones dialógicas entre el texto y la imagen dentro del álbum ilustrado” (“The Five Dialogic Relationships Between Text and Image in Picture Books”), proposes five dialogic relationships that can exist between text and image in a book (vasalage, clarification, symbiosis, fiction, and taxonomy), from which he proposes a sort of methodology for recognizing an album. If we apply these relationships we will quickly notice

that they seem to work perfectly for most of the albums and illustrated books we know, but that when we try to apply them to *And So It Goes*, they seem rigid and forced. What I will propose here is that, if it does not fully coincide with any of them —despite the apparent closeness to clarification—, it is because they are criteria of analysis specially designed for narrative and *And So It Goes* —I believe— is a poetic album.

I have no doubt that a symbiotic relationship is established here, but the dialogic relationship of meaning that word and image work together in symbiosis, as presented by Rosero, seems to be a relationship that is completed on an intratextual plane. They are inseparable registers, because they provide different levels of information, because they contradict each other to form an irony, because they function as different types of narrators in the same work, etc. In short, because separating them makes the work fall apart, but could it be that they complement —rather than complete— each other, like the “imperfect straight lines”? That is to say, could we understand that this relationship is also fully present in cases where both registers have an autonomous internal coherence and are sustained separately, but need each other, on an extratextual level, to configure the final meaning of the work?

I believe that in *And So It Goes*, the word and the image complement each other out of themselves, they do not need each other because they

are incomplete, but they dialogue in a way similar to that in which lyrics and music do in traditional or folk songs, or in a way similar to that in which verses and image do in the *lira popular*. The image here does not complete the meaning of the words, but places them in a certain tradition, gives them the tonality, the texture, the atmosphere.

Just as in traditional songs, a good part of the information is in the music, in the instruments with which they are played, in the intonation, in the dramatism or joy with which they are sung, in how much certain phrases are stretched or shortened, in the references with which they allude or “flirt” with some musical traditions and not others, etc., here the color, the shapes, the composition of each double page, the technique of each illustration, the very fluctuation of the technique, etc., are the elements that determine the final meaning of *And So It Goes*, its melancholic tone, for example —which is not so obvious if we try to read only the verses— or its rhythm, which emulates the sound of a flowing river.

In this way, with what seems to be a montage or an overlapping of planes between canvas, burlap, paper, pencil and oil, Paloma Valdivia illustrates these verses, but also weaves together evocative elements and references that create a rhythm and an unmistakable atmosphere. Today her technique seems canonical to us, and does not makes us feel any distancing, since



she has firmly established herself as one of the referents for national illustration, but if we go back a few years in the panorama, we will see that her decision to illustrate children's books with images of poorly defined contours, incomplete strokes, textures rather than flat colors, worn surfaces, etc., was extremely innovative, images that are difficult to read and more evocative than referential, images that inscribe the work in a folkloric register of popular Latin American tradition, while at the same time constructing an expressive flow that throughout the book allows the reader to let themselves be kindly carried away by a sort of background music or to complete the meaning of the text with the images, with what is said between the lines and what is not said, rather than with what is expressed therein.

Finally, one thing that I find interesting is that Paloma Valdivia says that the idea for this book came three years before it was published, that is, in 2007, the same year that *La niña Violeta* was published. Is it a coincidence then that Paloma, who listened to Violeta Parra's songs in her childhood and especially enjoyed "Rin del angelito", after finishing this book, undertakes a project that has so much in common with the expressive resources that characterize Violeta Parra's work?

And So It Goes, on a thematic and linguistic level, deals with life and death in natural terms, uses short verses and metrical games and, in general, has a form of expression very close to peasant folk songs; while on a visual level, it uses a mixture of techniques, which both in its materiality and in its visual references evokes a traditional graphic universe that Violeta Parra herself put into circulation in a hitherto more classical cultural sphere. ●



And So It Goes: A Lyrical Illustrated
Meditation on the Cycle of Life

Review of *Es así*

(*And So It Goes*)

→ by **María Popova on The Marginalian**

(<https://www.themarginalian.org/2020/05/03/and-so-it-goes-paloma-valdivia/>)

*“We don’t know when,
but those who arrive
will leave one day
as well.”*

“WHAT IS IT THEN BETWEEN US?, What is the count of the scores or hundreds of years between us?” asked Walt Whitman in his iconic ode to the unstoppable succession of being as he contemplated the generations who, long after he has returned his borrowed atoms to the universe, would walk the same streets and traverse the same waters and burn with the same human passions. Half a century down this generational river, Rilke insisted that “death is our friend precisely because it brings us into absolute and passionate presence with all that is here, that is natural, that is love.”

But even if, long after Whitman and Rilke have gone, the physicists have come to agree with the poets that our mortality is the well-spring of our existential vitality, it remains — and perhaps it shall always remain — a towering triumph for the human animal to view its own existence from this placid cosmic vantage point. To grow up is to learn to manufacture “antidotes to fear of death” — in marriages and mortgages, in products and possessions, in the various illusions of stability and permanence that allow us to go on averting our gaze from our finitude,

from the fact that we too will one day be washed into the impartial waters of time.

This, perhaps, is why the not-yet-grown are the rare few in possession of an imagination spacious and porous enough to see the cycle of existence and non-existence as the basic mechanism of life, to see its beauty as that Rilkean portal to presence and love.

That is what Chilean illustrator Paloma Valdivia celebrates with great soulfulness and sensitivity in *And So It Goes* (public library), translated into English by Susan Ouriou — a lovely addition to these uncommonly wonderful children’s books about making sense of death.

Reading more like a poem than a story, and feeling very much like one, this lyrical meditation paints life as a wonderland of possibility, to be visited and relished, all the more intensely for the knowledge that we are only temporary visitors.

Reminiscent of Jane Hirshfield’s spare and sublime poem “Jasmine,” the opening line is a subtle, tender reminder that we are but links in the chain of being, preceded by other links and, by inference, to be succeeded by others still: “Some have already left,” Valdivia writes, gently listing “the neighbor’s cat, Aunt Margarita,” and

“the fish in yesterday’s soup” among the departed. “Others will arrive,” she adds. “Some were longed for, others come out of the blue.”

As vignettes of loss and life unfold across the pages, grief and delight take turns — a see-saw, a syncopation — and from that clam rhythm emerges the naturalness, even the loveliness of the cycle.

We are reminded, too, of how little we know, and how even littler we control — but even the passengers on Valdivia’s existential boat of uncertainty have curious, contented smiles as they bob on the ocean of life.

*“Those who leave don’t know where they’re going.
Their destination doesn’t depend on the wind or how old they are”.*

*“Those who arrive don’t know either.
Life’s just like that, it seems — up to chance”.*
“We don’t know when, but those who arrive will leave one day as well”.

What arises from these illustrated verses, more than the sense that we are born of a mystery and die into a mystery, is the wondrous awareness that we live a mystery — that the true wonder is the interlude between the two, the visitation, the mirthful miraculousness of existing at all.

Complement *And So It Goes* with Carson Ellis’s lyrical illustrated meditation on the eternal equilibrium of growth and decay and a subtle Japanese pop-up masterpiece about the cycle of life, then pair it with a grownup counterpart in Carl Sagan’s wisdom on how to live with mystery. ●





Professional Moron

Daily Doses of Satirical Humour & Culture

Caperucita by Paloma Valdivia

→ on Professional Moron [Extracts].

(The complete article can be found at <https://professionalmoron.com/2020/08/01/little-red-riding-hood-by-paloma-valdivia/ding-hood-by-paloma-valdivia/>)

CHILEAN AUTHOR and illustrator Paloma Valdivia may not be known far and wide, but she has an impressive body of work. Including illustrating Chilean poet Gabriela Mistral's (1889-1957) version of *Little Red Riding Hood*. It's a visual treat.

Modernising Little Red Riding Hood

Okay, so some of our book reviews recently stray into unusual territory—away from the traditional paper book form.

That includes comic books such as *Calvin and Hobbes*. Plus, interactive works such as *Choose Your Own Adventure Books* and text adventures.

Interactive fiction, then, for the latter two. Which is where *Caperucita Roja* fits in. It's a book, work of art, and an app.

The artistic style reminds us of the fantastic indie game *Gris* with its sense of rather joyous melancholia; startling, but captivating. Non?

French author Charles Perrault (1628-1703) was one of the contributors to the fairy tale genre. And this work from Valdivia is the logical adaptation of it all.

As with other books of this sort (such as *Bear and Wolf*), in many respects the visuals come before the narrative.

Not necessarily a bad thing, but this is the type of work you stare at. Rather than read. Which is why it's ideal for kids.

They get the pretty artwork, whilst reading



through one of the most famous fairy tales of all time. Happy memory forming possibilities.

[...]

As an art book for kids, we think it looks positively delightful. ●

elmostrador

Editorial Amanuta obtains the prize “The Most Beautiful Book” awarded by UNESCO

→ by Patricio Gonzáles & Tatiana Oliveros [Extracts].

(The complete article in Spanish can be found at <https://www.elmostrador.cl/cultura/2014/03/13/editorial-amanuta-obtiene-el-premio-el-libro-mas-bello-otorgado-por-la-unesco/>)

THE AWARD went to four illustrated books with texts by Gabriela Mistral that recreate classic tales and that this Chilean publishing house published with beautiful illustrations in carefully edited editions. This prize is awarded by the German Commission for UNESCO in cooperation with the German Book Art Foundation.

There are four award-winning books, all belonging to the “Illustrated Poetry” collection. They are illustrated texts with poems by Gabriela Mistral that narrate in verse the stories “Cinderella”, “Sleeping Beauty”, “Snow White” and “Little Red Riding Hood”.

The jury's decision highlighted that “the stories in the ‘Illustrated Poetry’ collection are particularly impressive for the detail of their illustrations and the lyrical nature of their texts”, and they also account for the “attractive unity” that the poems make up with the illustrations of outstanding [Chilean] national artists.

The distinction of “The Most Beautiful Book” dates back to 1973, is awarded every two years and was originally given by the German Democratic Republic. In 1991, after the reunification of Germany, it was transferred to the German UNESCO commission and the Foundation for Graphic Arts. Since that date, the award has been given to publications from countries that present difficulties in their local publishing in-

dustries, based on criteria such as design, graphics and editing.

Gabriela Mistral wrote “Little Red Riding Hood” inspired by the famous Charles Perrault's yesteryear tales, written in the 17th century. The poet is faithful to the original version and does not sweeten or alter the ending. The poem “Little Red Riding Hood” first appeared in her book *Ternura* (Tenderness), published in 1924. The illustrations for Amanuta were made by Paloma Valdivia. ●

这时，小红帽开心地走在林里，
采几颗草莓果，折几束小野花，
几只七彩蝴蝶使她流连不已，
那坏蛋的去向她竟浑然忘记……



KIRKUS REVIEWS

A universal message sweetly and reassuringly expressed.

Nosotros means Us A Bilingual story / Un cuento bilingüe

→ on KIRKUS REVIEWS

(<https://www.kirkusreviews.com/book-reviews/paloma-valdivia/nosotros-means-us/>)

A S A MOTHER holds a child on her lap, she talks about the ways their bond will always be there.

In simple, reassuring sentences the mother tells her child how even if their nature were to change, they would still be mother and child: “If I were a sheep, you would be a lamb,” or, “If I were a rabbit, you would be a bunny.” And even when the inevitable occurs and “one day you...hop away,” no matter how both mother and child change, they “would always be mother and child” whenever they’re reunited. A wordless sequence sets up the pair’s imagined reunion as bird and deer. Clean-lined, stylized artwork with a limited palette set against a white background keeps the

mother and child as the central focus. Small, unobtrusive details keep the visual narrative flowing; for example, as the parent and child go from human to sheep, the hair texture is repeated, and a small toy horse appears, foreshadowing the next analogy: “Si yo fuera una yegua, tú serías un potrillo / If I were a horse, you would be a foal.” The book was first published in Spanish as *Nosotros* (2017) in Valdivia’s native Chile, and the English translation of this bilingual edition keeps the same simplicity and directness of the original. It is a simple yet thoughtful presentation of the unquestioning acceptance and loving bond attributed to the parent-child relationship. A universal message sweetly and reassuringly expressed. (Picture book. 3-5) ●

Si yo fuera una oveja, tú serías un cordero...
If I were a sheep, you would be a lamb...



Si yo fuera una oveja,
tú serías un cordero.
If I were a sheep,
you would be a lamb.
Si yo fuera una osa,
tú serías un oseznito.
If I were a bear,
you would be a cub.

AS A MOTHER HOLDS HER TODDLER,
they muse over the way their love would
translate if they were different animals.
But no matter how they change, they
will always be “us.”
This bilingual story is a timeless ode
to the unshakable bond between parent
and child.

CON SU LINDO ENRABAZO, una madre
contempla cómo sería el amor entre ellos
si fueran diferentes animales. Pero por
mucho que cambien, no importa. Siempre
serán “nosotros.”
Este cuento bilingüe es una oda eterna
al lazo irrompible entre madre e hijo.

Nosotros means Us Un cuento bilingüe

→ by Dorinda Brown on School Library Journal

(<https://www.slj.com/review/nosotros-means-us-un-cuento-bilingue>)

T HIS BILINGUAL picture book opens with a mother sitting in a chair with her child. She tells her child the different words for their relationship if they were transformed into animals, e.g., horse and foal, fish and fry. Text such as “If I were a sheep, you would be a lamb” appears in both English and Spanish. She also explains that one day the child will go away, and return as whatever that child wishes, but there will “al-

ways be us.” The simple concept is very loving and encompassing; the pictures are plain but beautiful, with colorful folkloric graphics representing the different animals the mother talks about. Valdivia brilliantly uses shades of red, blue, brown, and black to help tell the story of this mother and child’s bond.

VERDICT A bilingual Runaway Bunny, this cements family bonds in gentle language and specific, poetic art. ●



Si yo fuera una osa,
If I were a bear,

tú serías un oseznito.
you would be a cub.

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BOOKS

Pablo Neruda's question poems, now translated and illustrated for children

“Pablo Neruda’s question poems, now translated and illustrated for children”

→by **Miranda Mazariegos** on NPR

(<https://www.npr.org/2022/05/01/1094616486/pablo-neruda-question-poems-translated-illustrated-children>)

WHO SHOUTED for joy at the birth of the color blue? When I look once more at the sea, does the sea see me or not see me? Why do the waves ask me the same questions I ask them?

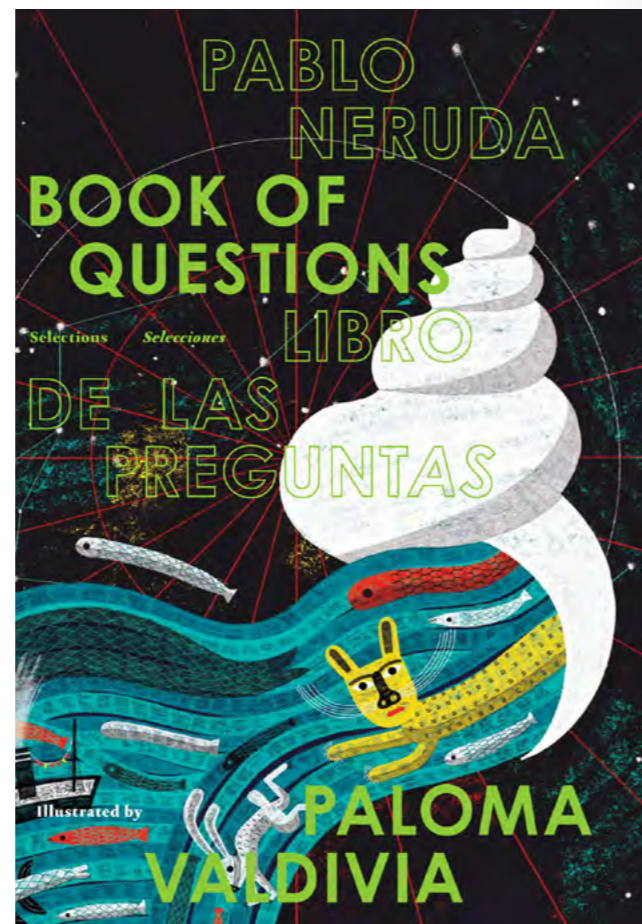
These, and hundreds more, are questions posed by Nobel Prize winner Pablo Neruda in his *Libro de las Preguntas* (*Book of Questions*). Compiled throughout his life and published a year after his death in 1973, Neruda’s thoughtful and playful questions are well known in Latin American Literature. Now, a bilingual selection of Neruda’s questions has been published by Enchanted Lion Books, giving anglophone readers — and especially children — an opportunity to interrogate the world along with the Chilean poet.

“Children are constantly asking things because in their eyes, everything is new. So they ask questions to structure the world they’re coming into,” said Paloma Valdivia, the book’s illustrator.

In Latin America — especially in Chile — many kids grow up well acquainted with these question poems. In fact, Valdivia herself learned to read through the poetry of Gabriela Mistral and Pablo Neruda, and she was made to memorize some of these questions, with melodies added to help. Valdivia said this new bilingual version, which took almost five years to

make, can bring a new generation of children closer to poetry.

The new edition is meant for everyone in the family. The book is large and contains playful fold-out pages and whimsical illustrations that



help bring readers into the imaginative world of the questions.

The original book has more than 300 questions that span a wide range of topics: from death and dreams to politics, literature, seasons and time. But in curating the selection, translator Sara Lissa Paulson and editor Claudia Bedrick wanted to highlight those that would be in the realm of experiences that young children are excited to discover. They chose 70 questions mostly related to the relationship between humans and the natural world.

“I fell in love with the way that Latin America just has a different kind of perspective about the natural world, and I really think that our country here can learn from these books,” said Paulson, “The questions that we’ve selected are about rain, about clouds, about trees, about animals. What we envisioned is that they would spark even more questions focused on humans and our world.”

Instead of presenting Neruda’s full poems, the new edition weaves the selected questions into a visual world.

These illustrations were some of the hardest

she’s ever done, said Valdivia, who has been working as a book illustrator for 20 years. For this edition, Valdivia pulled from her own childhood in Chile and her knowledge of Neruda’s poetry to illustrate the geography of his poems, but she also visited the poet’s three homes in Chile for inspiration. There, she found hints of what the poet was thinking of when he wrote these questions or ideas of ways to conceptualize them for younger audiences, to introduce them to both Neruda and South America.

In illustrating these questions, Valdivia didn’t want to hint at any answers. In fact, part of the magic of Neruda’s questions is not that the reader finds an answer but rather finds even more questions.

This meditative approach to poetry is what makes the book’s publication fitting at this time, said Valdivia.

“At a time when we’re bombarded with noise, screens, violence and ultimately craziness in a world that is so damaged right now, having those moments of introspection, contemplation, and thinking of nature can help us cultivate questions and cultivate our own inner worlds,” she said. ●



The New York Times

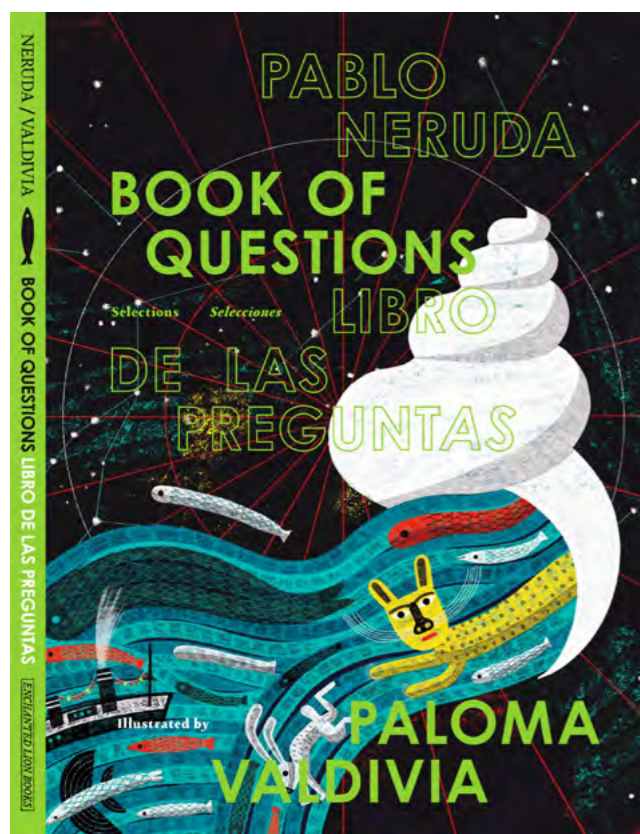
PICTURE BOOKS

The First Fully Illustrated Selection of Pablo Neruda's Question Poems

“The First Fully Illustrated Selection of Pablo Neruda’s Question Poems”

→ by **Joyce Maynard** *The New York Times* | April 15, 2022

(<https://www.nytimes.com/2022/04/15/books/review/pablo-neruda-paloma-valdivia-book-of-questions.html>)



BOOK OF QUESTIONS

BY PABLO NERUDA

ILLUSTRATED BY Paloma Valdivia

TRANSLATED BY Sara Lissa Paulson

THERE'S A REASON children ask more questions than the rest of us: They haven't been around that long. Almost everything they see is new. Asking questions is how they make sense of life on earth.

As a person who has spent a considerable amount of time in the company of young children — particularly while raising my own — I have sometimes felt exhausted by the relentlessness of the question-asking. (The classic, delivered from the back seat of a moving vehicle: “Are we there yet?”) In my better moments, I loved my children's questions for their innocence and for the way they made tired stuff new again. To a 2-year-old, nothing — not snow or waves, not the taste of a lemon, the hoot of an owl or the transformation of a hard kernel of popping corn into something that puffs up and gets slathered in butter and eaten — is same old, same old. Children need to figure out every single thing. God help the child who feels she cannot ask.

Now comes a picture book devoted entirely to questions. Better yet, the text was written by one of the great poets of the 20th century. I've long studied Pablo Neruda's words in English and in Spanish, sometimes reading them out loud in the original Spanish (even when the meanings of some

words escaped me) for the sheer beauty of the sound of the language, and for Neruda's unique quality of capturing both love and despair, all in the same few lines.

Among the vast body of poems the Nobel Prize winner left the world is a book called “Libro de las Preguntas” (“Book of Questions”). This work — published just months before his death (arguably murder by political enemies) in 1973 — brings together 74 poems shaped around mysterious, playful, frequently metaphysical questions about nature, constellations, memory, numbers, oceans, the interior life of the mind. Not one of the questions contained in this book resolves an issue of fact. These questions raise other questions. They suggest ideas.

My Dominican daughter-in-law tells me that where she grew up, children were well acquainted with Neruda's questions; she read them in school. Other Latin American friends express a similar familiarity with “Libro de las Preguntas.” North Americans? Not so much.

It's good news that Neruda's question poems (39 of the original 74) have been freshly translated into English by Sara Lissa Paulson and presented for the first time in picture book form,

with stylized, dreamlike illustrations by the Chilean artist Paloma Valdivia — English on one side of the page, Spanish on the other. Some of the illustrations fold out to display a vast world of animals, plant life, stars, patterns. For a reader who takes her time, there are discoveries on every page — fossils hidden in the rocks, fish underwater, roots underground, milkweed blowing across the sky, a young man sporting a cap with a red pompom reflected in the water below his rowboat.

This is a physically beautiful book. Neruda likely would have approved of the way Valdivia has made his dream world real.

(He was a man so in love with textures, colors, quirky objects and ironic juxtapositions of treasures with trash that one home was not enough for him; he created three in his native Chile and filled them to bursting with his possessions. Once I'd visited his house in Santiago a few years back, I felt compelled to make a pilgrimage to the other two.)





What do you call a flower that flits from bird to bird?

¿Cómo se llama una flor que vuela de pájaro en pájaro?

Which birds dictate the order of the flock while it flies?

¿Qué pájaros dictan el orden de la bandada cuando vuela?



Where can you find a bell that rings inside your dreams?

¿Dónde encontrar una campana que suene adentro de tus sueños?

Where does the stuff of dreams go? Does it pass into the dreams of others?

¿Dónde van las cosas del sueño? Se van al sueño de los otros?

For me, the issue with this new edition of “Book of Questions” lies not with the gorgeous illustrations, or the text, but with a question Neruda himself didn’t ask: For whom is this book intended?

This is tricky. The illustrations and the scale (generously oversize) suggest it might be intended for a lap-sitter. The text — lyrical, meditative, philosophical — tells me otherwise.

“With which stars do they keep talking, the rivers that have no mouth?”

“Where does the rainbow end, in your soul or on the horizon?”

“If we use up all the yellow, with what will we make bread?”

These are questions that require, of the reader or listener, the capacity to conjure abstract concepts. Few very young children possess that skill. (They might be highly skilled at coming up with nonsense, of course. But I’m not sure that’s what Neruda was after.)

I am thinking of my older granddaughter, a kindergartner who loves little more than good conversation. But as lively and curious as she is, if I asked her (as Neruda asks here), “Is there anything in the world sadder than a motionless train in the rain?” she’d be lost. I, meanwhile, might sit meditating on that one. When I read to my granddaughter, we are unlikely to discuss the possible scarcity of “yellow” or consider our souls. If I asked her, “When a prisoner recalls the light, is it the same light that illuminates you?” she’d ask for a cookie.

In my experience, young children like answers to the questions they ask. And they’re apt to favor what they can see, touch, smell and hear over abstractions and ideas. (Part of the beauty of Margaret Wise Brown’s classic “Goodnight Moon,” celebrating its 75th anniversary this year, is that the concept of reaching the end of the day and transitioning from awake to asleep is made understandable through saying good night to a series of physical objects: room, moon, comb, brush, bowl full of mush.)

“Book of Questions” is a wonderful picture book for a child who may no longer view herself as a reader of picture books. And for her parents and grandparents.

There are books an older child might pore over on her own and ones that lend themselves best to conversation. “Book of Questions” — utterly different but not dissimilar in this way to Chris Van Allsburg’s brilliant picture book “The Mysteries of Harris Burdick” — is one of those. If you’re sharing “Harris Burdick” with a child, you talk about what’s going on, make up a story, dive deep. With the Neruda book, a child of the right age (older than 8, I’d say, and more likely 10) might find richness and joy in doing the same.

Here’s what I could do if my granddaughter asked me to read this book with her. Curled up on the couch together with “Book of Questions,” I could ask Celeste to find the four-leaf clover, or the tiny image of a bird tucked in a turtle’s shell. I could read one of the questions to her in Spanish to let the words wash over us both and listen to the sounds they make, whether we understand their meaning or not.

“Por qué viven tan harapientos todos los gusanos de seda?” “Why do silkworms spend their lives dressed in such rags?” The English translation might be barely more comprehensible to her than the Spanish, but never mind. We’d be listening to the music of language. And maybe somewhere along the line Celeste might learn the Spanish word for silkworm, though first I’d need to tell her what a silkworm is.

We’d study the pictures some more. Then we’d draw a few of our own or go outside to look for worms. The questions are only the beginning of the experience. It’s where they take you that matters. ●

Joyce Maynard has run the Lake Atitlán memoir workshop (Write by the Lake) in Guatemala for more than 20 years. Her latest novel is “Count the Ways.”

BOOK OF QUESTIONS

BY PABLO NERUDA

ILLUSTRATED BY Paloma Valdivia

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Paloma's work
as an editor:
Ediciones Liebre





Paloma's work as an editor, Ediciones Liebre

(<https://www.edicionesliebre.cl>)



“We want to innovate in early childhood book formats.”

EDICIONES LIEBRE is a Chilean publishing house dedicated exclusively to publications for children from 0 to 6 years old. Founded in 2016, their collections are characterized by their resistance and innovative formats. “We care about books being objects that you want to treasure.”

Paloma Valdivia and Mónica Bombal's main motivation for founding Ediciones Liebre was to experiment with the possibilities of books for early childhood. “We were seeing with admiration how good publishing projects for children's books were emerging or consolidating in Chile, but almost always in traditional formats, except for the kamishibai, which used to stand out. That was what motivated us to innovate,” they said to La Fuente. Both of them had experience in the world of books. Valdivia as an author and illustrator, and Bombal as a historian and former coordinator of the National Reading Plan. Bombal and Valdivia recognize a growing attention to early childhood publications. “We went from the question of why to read to infants to how to do it”, they say. “Perhaps because there is more scientific dissemination on the importance of language and sensory development in the early

years. It is no longer assumed that reading is only decoding and that this is taught in school during the first years of elementary education, but even curricular bases define reading as a process in which a reader constructs meaning from a text, and this begins to occur from the first contact with the mother tongue.”

“Our desire is to make universal books. Children are children anywhere in the world and we want to reach them globally. The phrase “we are all migrants” is the one that will probably define this century. We both have children with foreign parents, so we want to make them feel that they are not from here or there, but that the whole world is their home.”

—
*Translated extract from an interview with
 Fundación La Fuente
 By Pablo Espinosa
 June 2nd, 2022*

—
(The complete interview in Spanish can be found at <https://www.fundacionlafuente.cl/entrevistas/ediciones-liebre-queremos-innovar-en-los-formatos-de-libros-para-la-primera-infancia/>)

“Reviews on Ediciones Liebre”

— THE MOUNTAIN BY ANDREA ANTINORI. THE WHITE RAVENS ISSUE, 2022 —

This large-size wimmel-boardbook in leporello format can be opened to a length of nearly three-and-a-half metres. And one really ought to do so! Stand it upright on the floor, lay down in front of it, and take delight (preferably with others) in exploring it. On the one side you will find a panorama of mountain ranges that extend across borders and continents. Craggy mountains, snow-covered volcanoes, rivers, lakes, meadows, and terraced fields, inhabited by llamas, bears, penguins and marmots, by mountain climbers, shepherds, hermits, and alpine

horn players. The reverse side holds amazing views of the insides of these mountains. Caves and grottos, underground lakes, magma chambers, volcanic pipes, mines and cave paintings, mushrooms, bats, and all sorts of fantastic creatures. In brilliant colours, Andrea Antinori has painted a cornucopia of exuberant imagery, full of imagination and wit. The joy of detail and storytelling is in evidence everywhere. An immense source of pleasure and a feast for the eyes!

JW



A 6

CULTURA

EL MERCURIO
LUNES 11 DE ABRIL DE 2022

Libros para la primera infancia: una tendencia que crece

¿Regalarle un libro a un niño de dos años que no sabe leer? Sí, dicen todos los especialistas. En su premiada editorial Liebre, Paloma Valdivia y Mónica Bombal se focalizan en singulares publicaciones para los más pequeños, que resisten mordidas y golpes.

ELENA IRARRAZABAL S.

“Ella viene del mundo de las letras y yo de las imágenes, así que nos complementamos”, comenta la reconocida ilustradora Paloma Valdivia sobre su sociedad con la historiadora Mónica Bombal en la editorial que bautizaron como “Liebre”. “El nombre es la mezcla de libro y libre, además es un animal que los niños aman”, agrega, divertida.

Se trata de una editorial independiente y chilena, enfocada en la primera infancia (0 a 7 años, aproximadamente), cuyo catálogo cuenta con 14 libros y tres apps. No es la única en el país con este tipo de libros, pero destaca por su especialización en el nicho y sus constantes novedades. Ahora lanzan la colección “Acordeón”, cuyos libros se pueden extender por metros y luego se pliegan.

“La lectura y el diálogo son claves en la primera infancia, pues ofrecen a los niños la bienvenida a su lengua materna. Ese primer diálogo genera las bases estructurales del pensamiento y desde la neurociencia hoy sabemos que esas primeras palabras, poesías o canciones son tan potentes, que también son lo último que se olvida en la vejez”, comenta Mónica Bombal. “Por otro lado, desde lo afectivo, esa lectura genera lo que se ha llamado ‘un triángulo amoroso’—un adulto, un libro,



Paloma Valdivia y Mónica Bombal, fundadoras de Editorial Liebre, muestran el libro- acordeón “La montaña”, que extendido mide más de tres metros. Sus ilustraciones son de Andrea Antinori.

un niño— que potencia un espacio afectivo de lectura, que también desarrolla otras áreas emocionales”, acota Valdivia. Por cierto, este tipo de libros deben ser resistentes a mordidas, golpes y comida derramada. Por eso están confeccionados con cartones especiales, tintas no tóxicas y bordes suaves. “Son un objeto de exploración y juego, los niños los prueban con todos sus sentidos y deben resistir esos embates”, dice Bombal.

La colección “Acordeón” nació como una respuesta al confinamiento. “Vetamos a niños encerrados, buscándolos en casas ocupadas por adultos o hermanos

conectados a Zoom. ¿Dónde quedaban los más pequeños? Así surgió la idea de hacerles libros de gran formato, flexibles y que los envolvieran, rodeándolos de imágenes de la naturaleza como el bosque, el mar y la montaña”. Con este singular formato, los niños pueden mirar, jugar y recorrer los paisajes que se extienden en torno a ellos.

¡CRACK!: ROMPER HUEVOS
Otra colección reciente es “Mi memoria” (premio Colibrí 2021), disponible en todos los jardines infantiles Integra a través de Chile. “Querían libros de distintas temáticas y les propusimos que fueran canciones, ver-

so y rimas que formaran parte del repertorio popular de padres, abuelos y hermanos”. Las líneas de “La vaca lechera”, “Aserrín, Aserrán”, “Juanito el Bandolero”, “El sapito GloGlo” y otros textos se plasmaron en diez libros a cargo de talentosos ilustradores chilenos. La buena noticia es que sus versiones digitales están disponibles gratis en la web de Liebre. Y si hay que hablar de las obras más premiadas de la editorial, estas son “¡Puf!”, “¡Piu!” y “¡Crack!”, de la colección Pikabú, cuyos libros tienen ventanillas fáciles de manipular por manos pequeñas. Incluyen acertijos con pistas sobre animales, que aparecen al desplegarse las pe-

queñas persianas. “Por ejemplo, que los lectores sientan que ‘rompen’ un huevo haciendo nacer un animal. La idea es generar objetos juguetones que sorprendan”, explica Bombal, quien agrega que hay apps bilingües de estos títulos, disponibles en Google Play y Apple Store.

“La colección Pikabú ha ido cruzando fronteras. Vendimos los derechos al inglés y fueron publicados por la admirada editorial Barefoot y al japonés por World Library”. “¡Puf!” recibió el prestigioso premio alemán White Ravens 2019 y “¡Crack!” el New York Big Books Award for Children’s Educational (2021). En Chile las publicaciones de Liebre están en librerías como Lolita, Alapa y Contrapunto, además del sitio online de la editorial.

“Pensamos los proyectos desde cero”, explican Paloma Valdivia y Mónica Bombal sobre su rol de editoras. “Eso marca nuestra línea editorial: no gusta generar las ideas iniciales, darles vuelta a los formatos y materialidades y tratar de estreñar colecciones que no repitan fórmulas ya probadas. Buscamos a los autores que pueden darles vida a esos proyectos y los invitamos”. Entre los convocados figuran María José Ferrada y la poeta española Beatriz Giménez de Ory, el artista bolofés Andrea Antinori y Sebastián Illabaca, además de destacados autores e ilustradores chilenos, que colaboran con esta editorial que hoy sorprende a niños y padres en Chile y otros confines del planeta.

— AWARDS & ACCOLADES —

- **WHITE RAVENS**, Germany, 2019, for *¡Puf! (Poop!)*
- **COLIBRÍ MEDAL**, IBBY Chile, 2019, for the *Pikabú Collection*
- **COLIBRÍ MEDAL**, IBBY Chile, 2021, for *Mi Memoria (My Memory)*
- Banco del Libro de Venezuela, 2022, **POETRY MEDAL** for the *Pikabú C*
- **WHITE RAVENS**, Germany, 2022, for *La Montaña (The Mountain)*
- **BEST APP FOR CHILDREN AWARD** for *¡CRACK!* Ministry of Cultures, Chile 2021

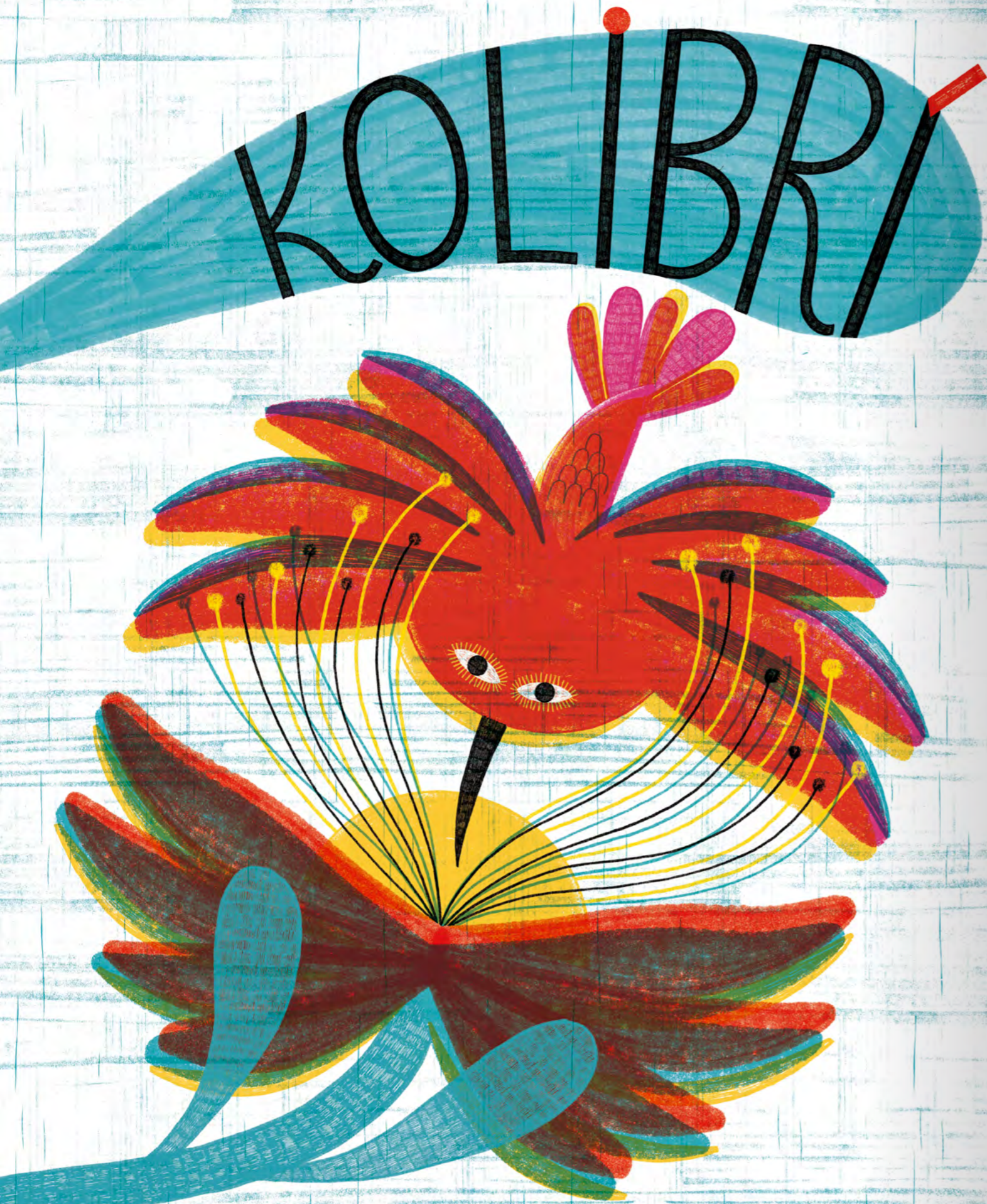


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Paloma's Exhibitions





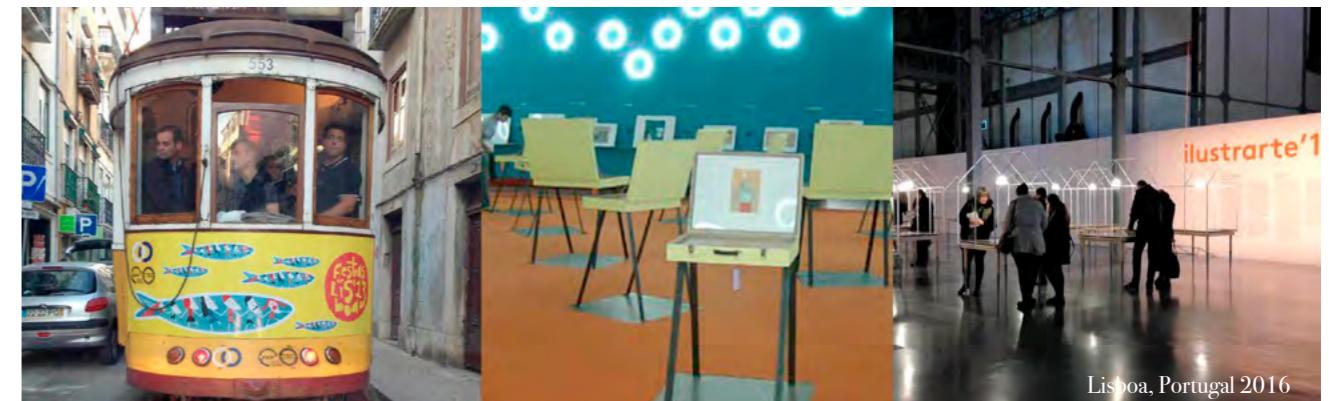
**KULTTUURISEN MONINAISUUDEN
FESTIVAALI PERHEILLE HELSINKI
ESPOO+VANTA 22.-26.9.2021**



Helsinki, Dinamarca 2021



Sármede Italia 2020



Lisboa, Portugal 2016

— EXHIBITIONS —

- Collective exhibition “**EL BESO**” (“**THE KISS**”), Siete Rayas, UC Extension Center, Chile, 2005
- Collective exhibition “**POR VIAJE VENDO**” (“**FOR TRAVEL, I SELL**”), Siete Rayas, UC Extension Center, Chile, 2007
- Solo exhibition for the festival “**SOUS LA PLAGE**” (“**ON THE BEACH**”), Paris, France, 2007
- Collective exhibition “**JAZZ**,” Esther Montoriol Gallery, Barcelona, Spain 2010
- Collective exhibition Biennial of illustration “**ILUSTRARTE**,” Lisbon, Portugal 2010
- Collective exhibition Post – “**ARTS D’AMOR**” (“**ARTS OF LOVE**”), Badabum, Casas Gallery, Barcelona, Spain 2011
- Collective exhibition “**CON TODO RESPETO**” (“**WITH ALL DUE RESPECT**”), Plop! Gallery, Chile, November 2011
- Collective exhibition “**DICCIONARIO PARA ARMAR**” (“**DICTIONARY TO ASSEMBLE**”), Conaculta, Mexico City, 2011
- Collective exhibition “**LE IMMAGINI DELLA FANTASIA**” (“**THE IMAGES OF FANTASY**”), Sarmede, Italy, 2014
- Collective exhibition “**EL BESO**” (“**THE KISS**”), Istanbul, Turkey, 2015
- Collective exhibition “**LATINOAMERICA**” (“**LATIN AMERICA**”), Postdam, Germany, February 2016
- Solo exhibition “**HÉROES PERSONALES**” (“**Personal Heroes**”), Plop! Gallery, Chile, from December 2015 to March 2016
- Collective exhibition Biennial of illustration “**ILUSTRARTE**,” Lisbon, Portugal 2016
- Collective exhibition “**RAISONS D’ETRE HEREUX**” (Reasons to Be Happy), Genève, Switzerland, 2018
- Solo exhibition “**NOSOTROS**” (“**US**”), Kolibri Festival, Helsinki, Finland 2021
- Collective exhibition “**LE IMMAGINI DELLA FANTASIA**,” (“**THE IMAGES OF FANTASY**”) Sarmede, Italy, 2014
- Collective exhibition “**TOC, MI CORAZÓN**” (“**TOK, MY HEART**”), Conaculta, Vasconcelos Library, Mexico City 2022
- Solo exhibition “**CANCIÓN DE CUNA**” (“**LULLABY**”), Centro Cultural Palacio La Moneda, Santiago, Chile, 2022

Si el agua fuera tinta
y el cielo fuera papel.
Le escribiría una carta
a mi querido Manuel.

la lancha no viera.
Y yo me quedo cantando así:
se va, se va mi amor.

La la la la lala
La la la la lalala

Y yo me quedo cantando así:
se va, se va mi amor.



Canción de cuna (Lullaby) / Exhibition

Centro Cultural Palacio La Moneda, Santiago de Chile, 2022

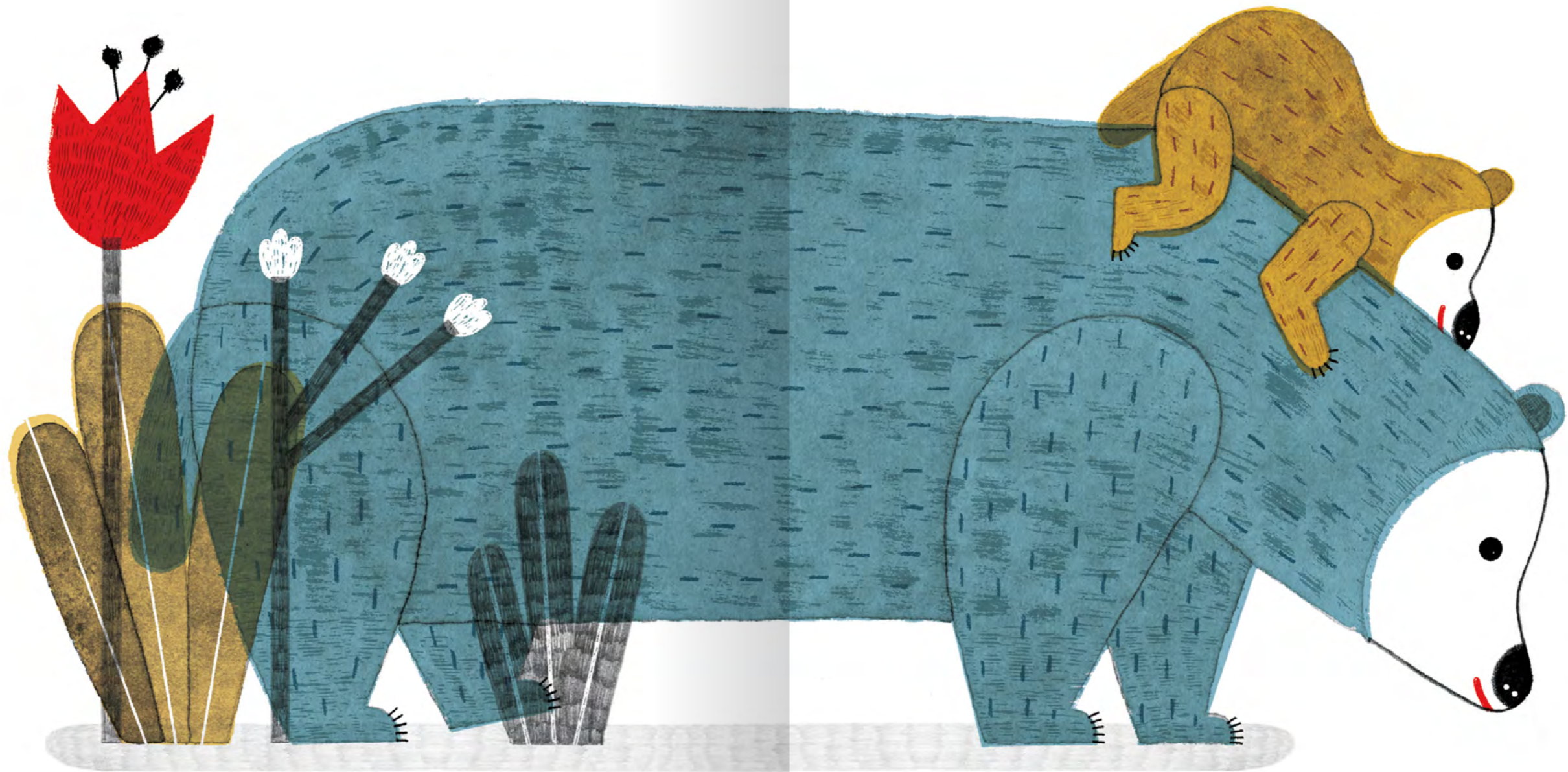
CANCIÓN DE CUNA (LULLABY) is an exhibition by Paloma Valdivia that presents works inspired by Latin American lullabies and nursery rhymes. The exhibition is aimed at children from 0 to 8 years of age and seeks to generate experiences that allow building bonds with art and culture from early childhood. The works are presented in the format of diorama boxes, that is, small theaters that show an illustrated scene. The dioramas include an audio system where Chilean and foreign artists such as Los Jaivas, Charo Cofré, Atahualpa Yupanqui, interpret the songs and poems selected by the artist while movement mechanisms make of each box a sensory experience.

Lullabies are of great value to the author. These first melodies that are sung in lullabies, are the introduction to culture, identity, words and music. These first notes and words illuminate our brain, they will be the memories of our first days and the last thing we will forget in our final days. The lullabies presented in this exhibition are a sample of interculturality since they come from the popular folklore of Latin America. They are sung by fathers and mothers to their babies as well as by grandfathers and grandmothers. It is important to recognize that lullabies are an intergenerational event. Therefore, this exhibition is simultaneously a tribute to the territory and to time, where young children are the protagonists. ●



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Paloma's work
in academia



DIPLOMADO
**ILUSTRACIÓN
NARRATIVA
AUTOBIOGRÁFICA**



**ILUSTRACIÓN
y Narrativa
AUTOBIOGRÁFICA**

Academia

PALOMA HAS DEDICATED a large part of her career to teaching. She has taught illustration for graphic design students at two Chilean universities: Universidad Mayor and Pontificia Universidad Católica de Chile.

In the latter, she also created and directed a post-graduate course focused on professionals who wanted to explore their personal life story through illustration. The course consisted in recreating personal history using different tools from diverse disciplines such as psychology, literature, documentary film and music.

Paloma believes that in order to be a good illustrator it is necessary to explore one's inner world so as to have a personal voice and to be able to know oneself. At the same time, diversifying the areas of learning provided the students with multimodal knowledge which gave them more tools to express themselves both plastically and in any area of artistic development. This course was successfully developed for three consecutive years. Students discovered ways to tell stories through literature, music, and short documentaries, all fully illustrated with unique and personal voices. ●





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