

VOCES & TINTAS

MAGAZINE OF THE LATIN-AMERICAN AND THE CARIBBEAN DIVISION
OF THE INTERNATIONAL BOARD ON BOOKS FOR YOUNG PEOPLE

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**The
Accompanying
Reading**



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iBbY
LATINOAMERICA
Y EL CARIBE



VOCES & TINTAS

The magazine **Voces & Tintas** is an initiative of the sixteen countries that make up IBBY Latin-America and the Caribbean.

Voces & Tintas seeks to be a dissemination channel from and for the region, based on our mission to promote the international understanding of children's and youth's literature.

The content development is guided by four key ideas and goals: the construction and representation of childhood, adolescence and youth; the exercise of mediation practices; the transformation and projections of the book ecosystem and the cultural industry; and the visibilisation of the organizations that support and promote literature for children in the region. We believe that spaces for interaction are enriched with the voices of all our region's countries and by the oral, artistic, graphic, audiovisual, academic and literary expressions that come from them.

Due to the possibility of articulating all these expressions in a bilingual publication, we hope to reach different countries, contexts and views for a better understanding of our cultural ecosystem.



CREDITS

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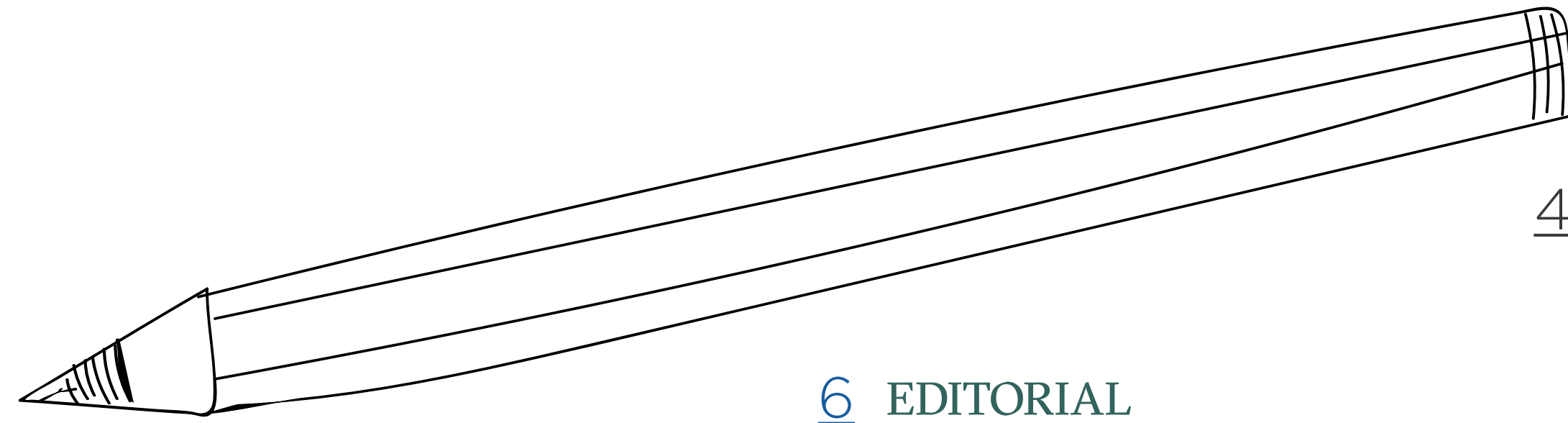
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EDITORIAL

By Constanza Mekis

Coordinator of IBBY Latin-America and the Caribbean



It is my pleasure to present this publication, hoping to represent the spirit of Latin-America and the Caribbean in the literature for children and youth. Multiple tours through our territories to be investigated; the diverse, migrant, urban, rural identity; for what is traditional, contemporary, futurist, precarious; miscegenation; the validity of indigenous languages; the coming and going, the chaotic order; what is colourful; the majestic nature; what is uncertain, extreme; orality; the valuation of intuition and emotion, sometimes grey or highly illuminated, of our riding imagination.

Latin-American and Caribbean belonging signify several elements, many Voices and Inks, as the title of this magazine suggests. It is born from the ink of authors and illustrators, as well as from the voices of children, young adults, experts, thinkers, librarians, teachers, artists, grandmothers, parents and other agents from the world of culture.

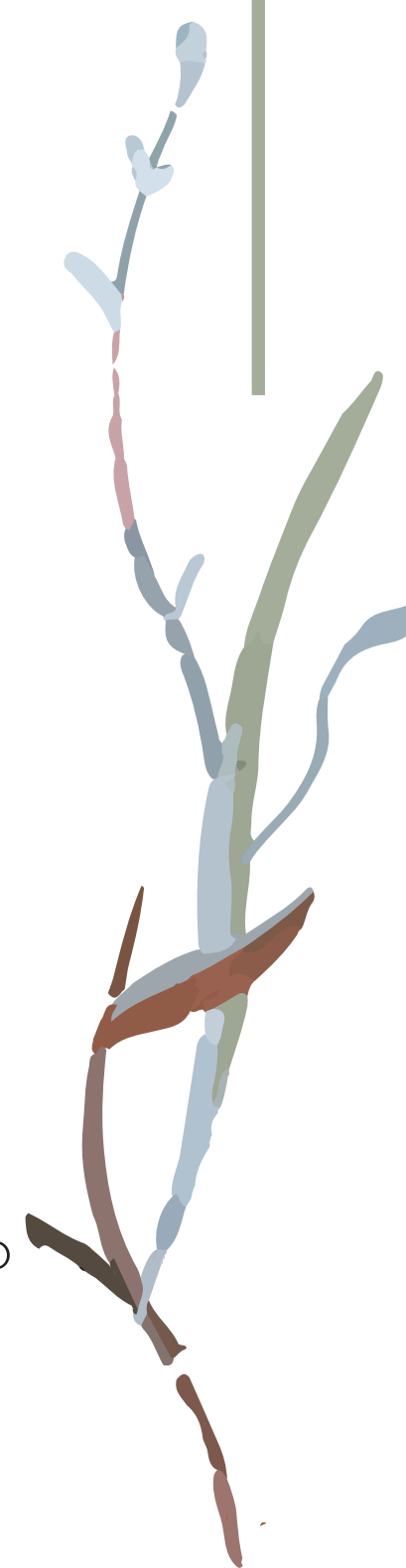
It is born from the same land where other sister seeds germinated, such as Imaginaria, Catalejos, Aquelarre, Huellas de Tinta (Argentina,) Había una Vez, Troquel (Chile,) Emilia (Brazil,) Leer, LIJ Ibero, Escribir y Descubrir (Mexico,) Espantapájaros, Barataria (Colombia,) among other publications that have arisen in the region. Likewise, the diffusion of Newsletter IBBY Latinoamérica y el Caribe [Latin-America and the Caribbean IBBY Newsletter] issues are much appreciated, as well as the birth of the Leer, imaginar, actuar [Reading, imaging, acting] catalogue -the publication of books related to sustainable development, edited in alliance with CERLALC (2020.) Having as a model the Bookbird magazine, by IBBY International -and edited since 1963,- is much appreciated as well.

In this continent, so many magazines, blogs and other social media germinate. There also arise initiatives here which we hope that reflect and inspire others, such as the Biblioteca de los Sueños [Library of Dreams] in El Salvador, the Biblioteca Interactiva Latinoamericana Infantil y Juvenil, BILIJ [Latin-American Interactive Library for Children and Youth] in Chile, and other projects that we hope that provide their own voices and inks for each publication.

I would like to thank every person who has been involved in the beginning of this publication, especially the editorial team lead by Luz Yennifer Reyes, and to all those who lead the IBBY sections and their teams in Uruguay, Dominican Republic, Costa Rica, Argentina, Ecuador, Venezuela, Cuba, Peru, Mexico, Guatemala, Bolivia, Brazil, Colombia, Haiti, El Salvador, Chile; and especially, every collaborator in this first issue.

As a determined cultural and geographical area, we believe that the sense of belonging takes us to recognise our own features and to accept them little by little, so that we can face challenges with those unexplored aspects that we have, that we are. Our Latin-American culture on books for children and youth is on a continuous process of discovering our own reading identities. We may think about its development as the trunk of a great tree belonging to the Latin-American and Caribbean culture. Its roots are what can nourish the trunk and its multiple branchings. Let us go to meet them!

We hope this magazine has a long life, in order to provide voices, approaches and reflections to our Latin-American and Caribbean identity in books for children and youth.



GUEST ARTIST

Luisa Rivera

Luisa Rivera is a Chilean illustrator based in London. During 2012 she obtained the Fulbright scholarship to study a Master's degree in Illustration at the Minneapolis College of Art and Design (MCAD) in the United States. She is particularly interested in the narrative image and in working with water-based paints, such as watercolor or gouache. She has published several illustrated books, including *One Hundred Years of Solitude* and *Love in the Time of Cholera*, both by the writer Gabriel García Márquez; and the editions of the following works: *Tales of Love, Madness and Death* by Horacio Quiroga; Rubén Darío's *Azul [Blue]*; and *Trenzas [Braids]* by María Luisa Bombal. She is also the author of the book *In that Lighthouse*. Her work has been selected by Latin American Illustration, Creative Quarterly, Dictionary of Ibero-American Illustrators, and 3x3 The Magazine of Contemporary Illustration.



Literature: Fantasy and Imagination Spaces

By Mariana Morales Guerra



Mariana Morales Guerra is an independent teaching consultant. She was trained in pedagogy by the Escuela Normal Superior de México [Mexico's Education of Norms Higher Education School,] and she is a cultural promoter graduated from the Diploma on the Promotion of Reading by IBBY Mexico in coordination with the Universidad Autónoma Metropolitana [Metropolitan Autonomous University.] She has been involved in the development and coordination of national programmes for the promotion of reading and writing. Also, she has participated in several processes to select libraries, as well as among the judges of different contests, which has allowed her to get to know the cultural projects' landscape in Mexico.

She currently is responsible for the content design in the broadcasting activities for researchers, mediators and teachers of the José Emilio Pachecho lectureship at the Universidad Nacional Autónoma de México [Mexican Autonomous National University.] She is a member of the formation team in IBBY Mexico.

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Reading is a mantle of imagination that covers us when afraid, cold or lonely, as well as when overflowing with happiness or pursuing dreams. Its driving force is curiosity, and it works as that which is in the horizon and helps us to walk, as mentioned in the utopia described by Eduardo Galeano.

While reading, loneliness is diluted, real time stops and the clock of the imaginary is turned on. In his book *La experiencia literaria y otros ensayos* [The Literary Experience and Other Essays,] Alfonso Reyes describes this concept as “what I feel and what happens to me when not quite everything goes through my head” (2010).

The place that combines the “inside” and the “outside,” an autonomous area built by each reader which depends on the pact that they make with the reading, was described by Donald Winnicott as the *third zone*, a territory where transitional phenomena occur (1971).. It is there that games and creativity are promoted; it is there where reading fits as a sensorial event that includes the pleasure of one's own body, which transforms babies -even before birth- in subjects with the right to be read to, and to be read with care and words. In the beginning, this occurs through the mother's voice by her sharing songs and loose words. Whether consciously or unconsciously, little by little she introduces the poetics of life and gifts her son with language, so that it always accompanies him, so that he is never alone.







In Graciela Montes's book *La frontera indómita: En torno a la construcción y defensa del espacio poético* [*The Wild Boundary: Around the Construction and Defense of Poetic Space*] the author writes about the natural space that occupies the world of imagination and childhood as reconstructed through reading and writing. In this text, Montes defends infancy as a “cultural category, and culture as a mediator between the real world -which belongs to adulthood- and the world of fiction -not necessarily children’s,- problems that the writer, the editor and the reader themselves must confront when they decide to make literature a part of their vital existence; for writing and reading go beyond the boundaries that culture can set” (1999). Gaining access to what Montes calls a poetic space, which is unique and unrepeatable for each reader, builds us up as individuals and prepares us for collectivism, for the solidary word that creates community and teaches the rules of the game that we are destined to play, depending on our space and time.

Games take us to fulfilment; they are the foundation of culture, art and literature. They are, as stated by Beatriz Helena Robledo, the possibility we have to recover the symbolic space, starting from it and coming back after having set forth on our own monomyth or hero's journey. This is worth writing about in order to illustrate the transformation that has been suffered, and without which it would be impossible to grow. As a matter of fact, our own library is constructed as our entire life goes by; and it is made up of stories we have liste-



ned to, family memories, secret loves, guilty pleasures, books written by authors we will never remember, and essential rereadings. However, it is the experiences that turn around reading, e.g. the dialogues we have around books with other people, that make our “Library of Babel” something unique and unrepeatable.

In his book *Como una novela* [*As a Novel,*] Daniel Penac tells the experience he had with a literature teacher. He narrates that this teacher would offer readings to his students “in generous overflowing glasses” (1992). If art, beauty and reading dignify and have a meaning, it is imperative to search for the paths, so that we can always have options that allow us to generously offer stories, songs, cordel literature, tongue twisters, poems, legends and all those words that are part of our past, which define our present and take chances on building a better future.

As a first answer to the changes in cultural practices by families reacting to the worldwide sanitary emergency, IBBY Mexico -a civil Mexican association devoted to the promotion of reading- developed #IBBYencasa [#IBBYathome] #Farmacialiteraria [#Literarypharmacy.] The objective of this programme was to fight loneliness away through dialogue and narrated, read and shared good stories, so as to strengthen reading communities that have been made up around the association for more than forty years. The bet was placed on moving the activities to the digital environment, thus managing to avoid the passive role that proposals involving

screens would create until not too long ago.

Thus, one of the first experiences consisted of a virtual literary picnic: an authentic day in the countryside in which books, baskets and checkered tablecloths invaded our dining rooms or any other area in our houses. Then, families played with literature and they opened up a space to share happiness; they were able to peek into a window of hope within this isolation we have had to live through. Areas of coexistence such as this, created by libraries, culture centres and associations all over the world, define a contemporary cultural offer. From the foundation of this offer, families are invited to participate not only in Mexico, but around the entire world, where they have the need to feel accompanied and covered by the mantle of imagination in order to play with other realities.

In times of crisis and uncertainty, this type of proposals generate actions that promote a humanist vision; they favour bibliodiversity, embrace us with language, accompany us with good stories and lull us to sleep with sound, together with reminding us that we are not alone. These experiences strengthen the ability to dream of a world where dialogue and understanding matter.

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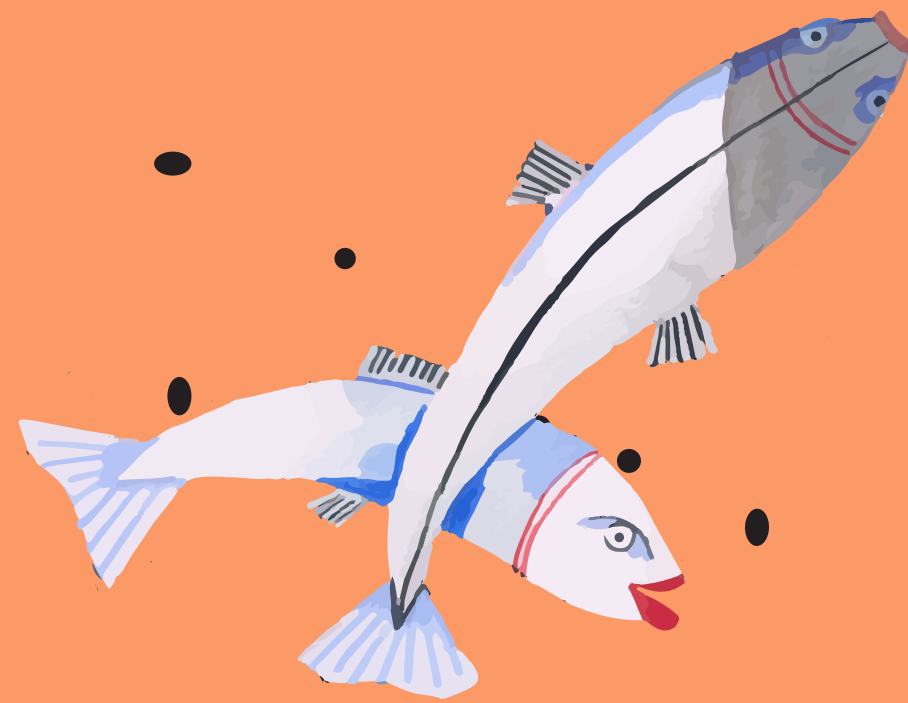
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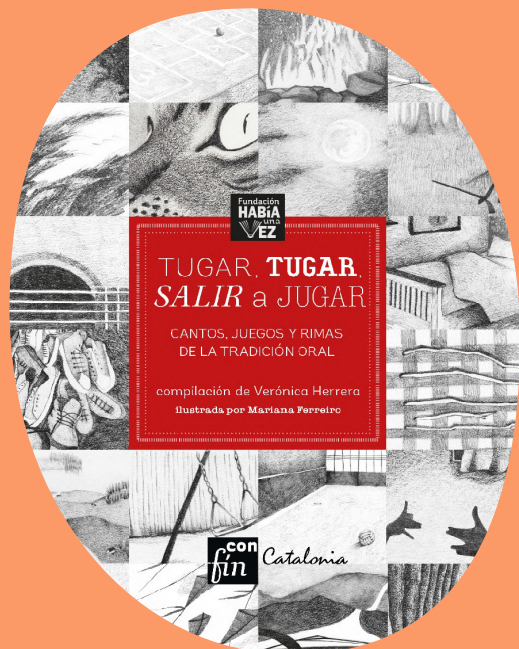


DE VOZ EN VOZ

Books, web, blogs and other lectures recommendations from IBBY LAC Divisions



CHILE



TUGAR, TUGAR, SALIR A JUGAR. CANTOS, JUEGOS Y RIMAS DE LA TRADICIÓN ORAL. [TUGAR, TUGAR, GOING OUT TO PLAY. SONGS, GAMES AND RHYMES FROM THE ORAL TRADITION.]

Compiler Verónica Herrera
Illustrator Mariana Ferreiro
Confín - Catalonia
2020

This work gathers an important selection of the most highlighted Chilean poetic folklore, compiled by the well-known educator Verónica Herrera. Her career started more than thirty years ago. We recommend this book because it promotes a first affective and playful approach to the world of words through rhymes, puzzles and other expressions which also have some value of heritage.

ARGENTINA



VENTANAS, EL BOLETÍN QUE ABRE LOS MUNDOS DE LA LIJ [WINDOWS], A NEWSLETTER THAT OPENS THE WORLDS OF CHILDREN'S LITERATURE

Ventanas was created during 2020's lockdown by ALIJA IBBY, as a way to continue sharing good literature and opening a window to the world of children's literature, communicating readings and voices, reflecting on what we live, bringing news here and there, leaning on the frame of those windows and dreaming. The newsletter has four sections: awards, unpublished works, reflections on children's literature and book recommendations.

A total of six newsletters were created in 2020. The following thematic strands were developed in the second issue: inevitable classics; humor in its variants; the presence of soccer in children's literature; sex and sexuality; and cinema and children's literature. New surprises are about to come, as in this year's first issue of Ventanas, whose theme is "the school".

http://www.alija.org.ar/?page_id=4879

CUBA



DON AGAPITO, EL APENADO [DON AGAPITO, THE SORROWFUL]

Joel Franz Rosell
Illustrator Federico Fernández Alonso
Kalandraka
2008

The endearing pensioned man in this story goes from caring for birds to caring for sorrows, as his circumstances become increasingly crazier and fun. With a subtle fantastic and metaphorical sense of humor -well reflected in the illustrations- the story talks about the ease with which one tends to delegate personal problems as soon as we found someone receptive. Listening to other's problems and being compassionate and supportive is good, without forgetting that each one must face what corresponds him or her.

BRASIL



REVISTA EMÍLIA [EMILIA MAGAZINE]

Emilia is a Brazilian digital publication with ten years of experience in research and dissemination of children's and youth's literature and with Latin American and global reach. Its contents are committed to the democratisation of books and reading, through the promotion of quality literature for girls, boys and adults. A key mission since the creation of this important periodical has been the promotion and exchange of networks, along with varied and relevant contents. Its founders are Dolores Prades, Aluizio Leite, Mayumi Okuyama and Rodrigo Villela. We invite you to check their website <https://revistaemilia.com.br/> and social media accounts.

BOLIVIA



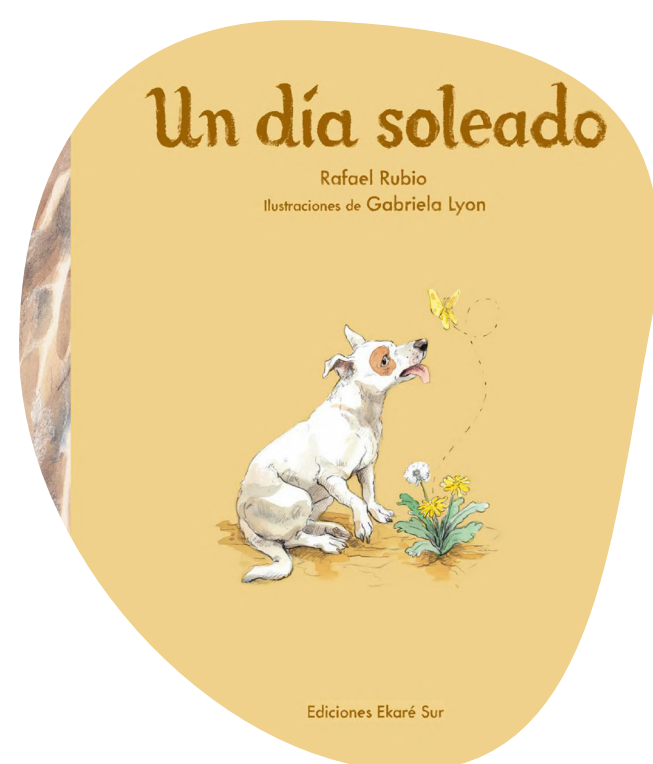
CHIQUITA, LA VIDA NO ES FÁCIL [LITTLE GIRL, LIFE IS NOT EASY]

Gaby Vallejo
Kipus
2016

Gaby Vallejo's adolescent novel *Chiquita, la vida no es fácil* is an invitation to get to know the resilience and depth of the protagonist, a 10 year-old girl who is terrified of the unknown and of shame. "Chiquita, life is not easy. We have to hold on to the good things, we have to overcome those that harm us, those that diminish us"(p. 49) is the message that this novel leaves us, where life and its ups and downs are exposed.

In complex moments, such as the health crisis we are facing, Gaby Vallejos reminds us that we must find our internal forces to recover (p.66).

IBBY LAC



UN DÍA SOLEADO [A SUNNY DAY]

Rafael Rubio
Illustrator Gabriela Lyon
Ekaré Sur
2019

This story is written in verse -folk songs and cuecas¹,- and it talks about a funny tale of friendship and dogs in urban heritage sites in the city of Santiago, Chile. Its narrative and aesthetic value are remarkable. It also revives a playful aspect, the tone and the tradition of the Chilean popular songs. Some full enjoyment for the children!

¹ Cueca is a Chilean and Andean folkloric style of music which follows a specific set of rules.



VENEZUELA



LA NOSTALGIA DEL VACÍO. LA LECTURA COMO ESPACIO DE PERTENENCIA EN LOS ADOLESCENTES [THE NOSTALGIA OF EMPTINESS. READING AS A SPACE OF BELONGING FOR TEENAGERS]

Freddy Gonçalves Da Silva
Pantalia Publicaciones
2018

In these current times, we have most likely confronted emptiness without any other option than looking at it in the face and then moving on. Likewise, that emptiness, that nothingness is the way in which teenagers face reading and the adult world that permeates it.

In this interesting essay, the Venezuelan specialist Freddy Gonçalves shares his experience in emotional and affective processes with young people and their approach to reading. By means of daily exercises and rites of passage and belonging, readers will be able to explore the role of fictions in the affective and social development of those who are living adolescence through.

GUATEMALA



EL GRANITO DE MAÍZ, COLECCIÓN LOS CUENTOS DE LANGÚ 7 [THE LITTLE GRAIN OF CORN, COLLECTION LANGÚ'S STORIES 7]

Brenda Zacnité Monzón de la Peña
Illustrator Marcela Paiz
GM Ediciones
2015

The stories in the book Los cuentos de Langú [*Langú's Stories*] 7 are based on experiences lived by the author's daughters. Every night, Marcela Paiz would read a story aloud for them, but when they ran out of books -because they had read them all,- Marcela asked them to share any event that had occurred during the day. The author took these stories as a basis for her tales about the flora and fauna of Central America.

This collection of stories invites us to experience oral readings in order to create spaces and time for family life. While the texts are in Spanish, they were translated into ixil -native language from Guatemala- by Matilde Terraza.

URUGUAY



LARA DESCUBRE EL MUNDO [LARA DISCOVERS THE WORLD]

COLLECTION
Magdalena Helguera
Illustrator Daniela Beracochea
Planeta Junior
2020

The Uruguayan writer Magdalena Helguera is the author of 45 books for children and young adults, a research about this topic, a novel for adults, three plays and numerous stories, articles and poems that can be found in anthologies, specialised journals and works in co-writing. Her plays have been published in Uruguay, Argentina, Bolivia, Chile, Colombia, Cuba, Ecuador, España, Mexico, Paraguay and Peru. She shares her works in her Facebook profile, including her books for children and young adults -mostly stories and novels,- theory on literature for children and the youth, interviews and news about her extensive literary production.
><https://www.facebook.com/Magdalena.Helguera.Escritora>

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CULTIVAR LA LECTURA EN FAMILIA. CULTURA Y COMUNIDAD [GROWING FAMILY READING, CULTURE AND COMMUNITY]

Constanza Mekis M.
SM Chile
2021

In her new book Constanza Mekis allows us to go through experiences, ideas and testimonies about the relevance and approaches to reading in the family shelter. Beyond providing a unique recipe or model to the always dynamic ecologies such as family and reading, the author shows us a range of rich experiences.

From her own role as daughter, mother, grandmother and mediator, she presents ways of living around reading. She also shows the experiences of others who arrived through different paths to the oral, musical, informative, narrative and poetics of the word.

A captivating and sensitive work, nourished with infinite recommendations that surely families, mediators, teachers, librarians, and indeed all those for whom reading and books have determined their lives, will enjoy from beginning to end.

> <https://www.tiendasm.cl/produccion/web/libro/2573>

HAITI



**BLOG M.J. FIEVRE
BAD ASS BLACK GIRL**

This blog shares an interesting multimedia collection of the various works of the Haitian writer and USA resident M. J. Fièvre. She is the author of several literary works for the youth and adults, including her memoirs *A Sky of the Color of Chaos* -about her childhood in Puerto Principe, Haiti. This prolific author is also an editor, plastic artist, community educator and creole translator. She has been recognised for the way in which she confronts her creative processes.

> <https://mjfièvre.com/>

> <https://www.badassblackgirl.com/>

ECUADOR



NIÑOS DE AGUA [WATER CHILDREN]

Sandra de la Torre
Illustrator
Alejandra Giordano
Libresa
2019

This tale narrates the story of Natalija, who travels from Kosovo to Sweden in search of a place where teddy bears will not get burnt by a bomb. There she meets Pavlusha. Both of them are waiting for a letter: the licence to live in the country of the happy houses.

Moving tale that transforms the “Resignation Syndrome” into a metaphor of the human being in search of refuge.



A DOS PLUMAS

**Conversation with Peruvian
Author **Micaela Chirif****

**“How do you engage a girl
or a boy?”**

**Looking straight ahead,
never from above.”**



Micaela Chirif, author of the books *Más te vale, mastodonte* [*You Better, Mastodon*] (2014), *¿Dónde está Tomás?* [*Where is Tomás?*] (2016), *Animales peruanos* [*Peruvian Animals*] (2020), among many others, spoke with our editorial team and allowed us to delve into her work, inspirations and, above all, her relationship with children's literature and her readers.

Micaela is a philosopher with a master's degree in Children's Books and Literature from the Autonomous University of Barcelona. Her current work oscillates between poetry and picture books, and she has also recently plunged into the informative book.

Her works have been recognized with various awards in Latin America and the United States. *Más te vale, mastodonte* [*You Better, Mastodon*] won the illustrated album contest "A la orilla del viento" organized by the publishing house Fondo de Cultura Económica. Likewise, she received the Cuatrogatos Foundation Award, the UNESCO Rio Chair of Reading Award and the IBBY Chile Colibrí Medal for *¿Dónde está Tomás?* [*Where is Tomás?*], a work that was selected among the 30 best published in Brazil in 2019. Also *Buenas noches, Martina* [*Good night, Martina*], *Desayuno* [*Breakfast*] and *Dentro de una cebra* [*Inside a Zebra*] are part of the prestigious White Ravens catalog. In October 2019, she won the Hispano-American Prize for Children's Poetry for her book *El mar* [*The sea*]. Her books have been translated into Korean, Japanese, English, Portuguese, and French.

How did you start writing and, taking into account your philosophical training, what made you write literature for children and youth? What links do you identify between both disciplines?

I started writing poems in my adolescence, as many other people. I did it more as a restraining exercise than as a way to vent. Searching for a form - literature is above all form - forced me to concentrate and gave me distance and perspective. Perhaps that is why I was so fascinated when, years later, I discovered Japanese poetry and came across this quote by Lafcadio Hearn:

"Are you very angry?—do not say anything unkind, but compose a poem. Is your best-beloved dead?—do not yield to useless grief, but try to calm your mind by making a poem. Are you troubled because you are about to die, leaving so many things unfinished?—be brave, and write a poem on death! Whatever injustice or misfortune disturbs you, put aside your resentment or your sorrow as soon as possible, and write a few lines of sober and elegant verse for a moral exercise."

It may sound disturbing, because the idea of writing as a cathartic process is so widespread among us. However, that restraint, that contention, that search for beauty even in the hardest moments puts the attention on what matters: creating regardless of the circumstances. That is the moral exercise, in my view: not repression but the skill to transform internal and external circumstances into an object with some aesthetic value. At the same time, it is true that such creative dedication calms the spirit because the focus of our attention shifts from our tribulations to the text. It is some kind of productive evasion.

The command of creation also implies enormous respect for the reader, and I like that. The reader does not have to be the repository of the storms that eventually disturb our inner world but rather the recipient

of the best object we can build and, ideally, should ignore the anecdote of its origin. If someone comes to visit us, we do not throw the contents of the refrigerator on the table. We strive to prepare something good to offer. It is exactly the same.

My arrival in children's literature happened by chance when I had already published a couple of poetry books. The poet José Watanabe, who was my partner from 2000 to 2007, dedicated his last year of life to writing children's books. When he died, an idea that he told me, but did not have time to develop, remained in my head. I thought with sadness that the book would be left without seeing the light, so I decided to write it, as a way to mourn and share one last project together. It was published under both our names. Until that moment I had never thought of writing for girls and boys, but the experience was so rewarding that I decided to continue and here we are.

On philosophy, I came to it attracted by the great celestial questions, as Antonio Cisneros called them, and by the amazement and curiosity that always aroused in me the fact of being here, alive, in a world that might not be but, miraculously, is - I like to say miraculously speaking of philosophy. When I began to write literature for girls and boys, I realized that basic philosophical issues dovetail fairly well with early childhood experiences. The poet William Carlos Williams said that there are no ideas without things. That is precisely the meeting point. I am extremely interested in the process of "clarifying" complex issues so that they are accessible to any reader through domestic, everyday and concrete objects and situations.

"The reader does not have to be the repository of the storms that eventually disturb our inner world but rather the recipient of the best object we can build and, ideally, should ignore the anecdote of its origin."

How is your view of childhood reflected in your work? You can share particular fragments or illustrations of your works as examples, if you will.

Some time ago I came across this quote from Astrid Lindgren's biography: *We had two things that made our childhood what it fortunately was: a sense of security, and freedom. We felt safe with parents who loved each other so much and who always had time for us, when we needed them, but otherwise they let us play and romp freely in the wonderful place that Näs represented for some children.* If I had to define children's literature, I would say that it should offer that very thing: refuge and freedom. And it must do so precisely because not all childhoods are idyllic and literature sometimes offers, at least partially, what parents or caregivers cannot. In that sense, I deeply disbelieve the idea of the inner girl or boy. I am an adult and that makes me responsible for girls and boys. I write from that feeling. From the conviction that literature constitutes a responsibility towards childhood.

I try to make books safe places, especially those intended for the little ones, like a puzzle in which all the pieces fit together. At the same time, I try to ensure that these pieces, when assembled, do not close in on themselves in a flat and boring reading, but are open to play and interpretation. At the time of writing, I do my best to ensure that the structure of the book is as solid as possible and that the consistency of the text serves as a firm but discreet ground that leads the reader without their noticing. I want the book to transmit security, not by closing the space but by turning it into a space that can be inhabited with trust.

It is possible that *¿Dónde está Tomás? [Where is Tomás?]* is the book in which that search can be seen most clearly. The editor, the illustrator and I (the picture book is a collective work) tried to build a picture book that had all the complexity that this format requires, being, at the same time, a welcoming space. How do you engage a girl or a boy? Looking at them straight ahead, never from above. Building objects for

EL MAR [THE SEA]

La ballena [The Whale] (poem)

Micaela Chirif

Illustrators Armando Fonseca,

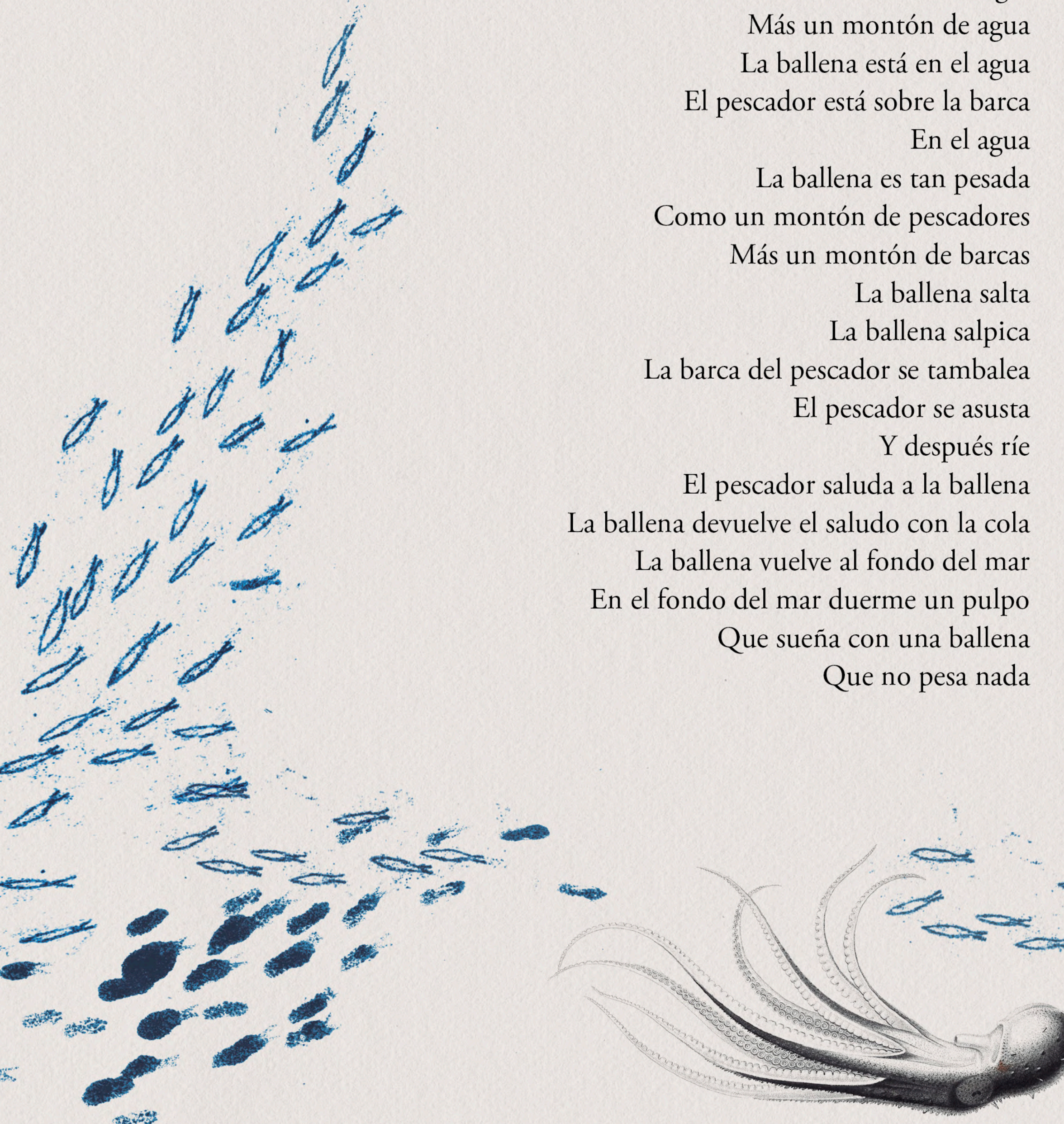
Amanda Mijangos y Juan Palomino

FCE

2020

La ballena

La ballena es tan pesada
Como un montón de peces
Más un montón de pulpos
Más un montón de sirenas
Más un montón de algas
Más un montón de agua
La ballena está en el agua
El pescador está sobre la barca
En el agua
La ballena es tan pesada
Como un montón de pescadores
Más un montón de barcas
La ballena salta
La ballena salpica
La barca del pescador se tambalea
El pescador se asusta
Y después ríe
El pescador saluda a la ballena
La ballena devuelve el saludo con la cola
La ballena vuelve al fondo del mar
En el fondo del mar duerme un pulpo
Que sueña con una ballena
Que no pesa nada



EN FORMA DE PALABRAS [IN THE FORM OF WORDS]

Micaela Chirif

Illustrator Gabriel Alayza

Polifonía

2017



them that have the scale of childhood, something like the bed of the little bear in which *Goldilocks* settled so comfortably that she fell asleep. I imagine her dreaming wonders.

In addition to security and freedom, my intention is to invite readers to play or, similarly, to participate in a staging. Chikamatsu, a 16th century Japanese playwright, said, referring to theater, that you don't have to say something is sad but make it sad. Keeping the distances and leaving sadness aside, I think that something needs to be in the reading, something needs to happen, for reading to trigger an event. Rather than telling a story - I am not a narrator - I try to make an artifact similar to a music box or a magician's hat. If any girl or boy opens it and hears a melody, or sees a dove fly away, I am satisfied.

The latter is especially true for books intended for early childhood. In the books that have a less defined audience and that are more open to readers of all ages, I try to maintain the same rigor in terms of structure, but the forms become freer. The safe space relaxes. I enjoy both processes.

Finally, and although in appearance it contradicts everything that I have just mentioned, I must say that I do not think about the readers when I write. Not at least in the sense of trying to please them. What matters at all times is the book, the artifact, the object, the thing. It is important to follow it, enter its logic and go where it asks, trying to make it as best as possible. Each project has its own character, its personality, its register and it will find its reader. I think of *Dentro de una cebra* [*Inside a Zebra*], *Las ovejas* [*The Sheep*], *Una canción que no conozco* [*A Song I Don't Know*] or *El mar* [*The Sea*]. All these books are very different from *¿Dónde está Tomás?* [*Where is Tomás?*], but on second thought, in all of them there is a reality/fantasy duality that reflects, I think, the search for the conjunction between security and freedom.

“Rather than telling a story - I am not a narrator - I try to make an artifact similar to a music box or a magician's hat. If any girl or boy opens it and hears a melody, or sees a dove fly away, I am satisfied.”

Tell us about your creative process and when you combine the dialogue between text and image with the illustrator.

My creative process has been changing. Usually, there is a trigger that can be almost anything, an image, a phrase, an idea that seems funny. Something small and generally very concrete in which I sense an interesting expansive possibility. The starting point, in my case, is never an emotion or a need to say something, but rather something that, like Alice's rabbit, runs past and, as it arouses my curiosity, I follow it to see where it takes me.

When I wrote my first books I was very interested in working them as scripts and drafting both the text and the image content as if I were making a short film. This is the case of *Desayuno* [*Breakfast*] and *En forma de palabras* [*In the form of words*]. At that time I had no idea that what I was trying to do was a picture book, and it did not occur to me - how would I know it? - that the process has to involve an editor. By that time, I just called an illustrator friend, Gabriel Alayza, and proposed him to work together. He said yes and we embarked. Then we had to learn along the way.

Lately, I have given up my concern for the image to return to the text. I have rediscovered the pleasure of concentrating only on the words and becoming surprised with the graphic reading that the illustrator proposes afterwards. I have had stimulating experiences while working with great illustrators: with Juan Palomino I made *Una canción que no conozco* [*A Song I Don't Know*]; with Renato Moriconi, *Dentro de una cebra* [*Inside a Zebra*], and with Amanda Mijangos, *Las ovejas* [*The Sheep*]. *El mar* [*The Sea*] will be out soon, a six-hands illustration by Juan, Amanda and Armando Fonseca.



DENTRO DE UNA CEBRA [INSIDE A ZEBRA]

Micaela Chirif
Illustrator Renato Moriconi
Limonero
2018



If I had to summarize my creative process I would say that I debug obsessively. The text always begins as a chaos of words that I write on notebook sheets that I tear off (I need to see several at the same time). Then I return again and again to what was written, as if I was flying over it, pecking here and there for some time. The text is polished with each overfly. I have never sculpted anything, but I think about a stone that is carved until a more or less clean image emerges from it.

Of course, each book has its peculiarities and that makes each process different. I always enjoy exploring new genres. Last year I published my first informative book, *Animales peruanos [Peruvian Animals]*, illustrated by Loreto Salinas. I loved the experience for the book itself and for working with Loreto. I learned a lot.

In general, the only truth is that I like to do what I do, even at times when things get stuck and do not move forward. I enjoy writing, correcting, facing the problems that the text raises. I enjoy working with talented and dedicated illustrators and editors, and I also enjoy “non-professional” writing. I love writing letters, for example, even if they are private and not published.

What is your opinion about the current production of children's and youth's literature in Latin America and the Caribbean? What authors, illustrators and / or publishing houses have been your main references?

Although it has improved, the circulation of books in Latin America and the Caribbean is not optimal, so it is difficult for me to answer that question from a perspective that will undoubtedly be limited. I am interested in the writing of María Baranda, María Teresa Andruetto, Yolanda Reyes, María José Ferrada, Jairo Buitrago, Nicolás Schuff... As illustrators I am interested in the work of Juan Palomino, Amanda Mijangos, Armando Fonseca, Renato Moriconi, Joaquín Camp, Mariana Ruiz Johnson, Diego Bianki, Daniel Blanco, Loreto Salinas, among many others. Outside the region, but within the Hispanic sphere, I am extremely interested in the work of Grassa Toro and Jesús Cisneros. Regarding publishers, many are doing valuable work in the region: Ekaré, Limonero, Cataplúm, Alboroto, Tragaluz, Amanuta, Amanuense, Pequeño editor, Tecolote, Polifonía.

Recently I recalled, in a conversation with Adolfo Córdova, the African proverb that says that it takes a village to raise a child. I believe that, fortunately, there are many of us who are making an effort to sustain that community, that village, that helps to raise the children of our region. This community is not only made up of writers, illustrators and publishers, but also mediators, librarians, teachers, booksellers and much more people who dedicate energy, goodwill, intelligence and work to improve the production, dissemination and access to books.



ANIMALES PERUANOS [PERUVIAN ANIMALS]

Micaela Chirif
Illustrator Loreto Salinas
Editorial Planeta
2020

You have previously mentioned that a theme that crosses your literary production is the solution of conflicts through affection. What role do you consider that affection has in children's and youth's literature, considering the multiple transformations that we have experienced after the sanitary crisis?

It is something I mentioned when I was talking about *¡Más te vale, mastodonte!* [You Better, Mastodon!], if I remember correctly. In that book a boy gives orders to the mastodon who lives with him in his house. The mastodon's response is always the same: 'No!' The boy gets angry and yells, 'You better, mastodon!' Scared, the mastodon begins to obey, but does everything the other way around. Towards the end, the boy, addressing the reader, says that it is extremely difficult to tame a mastodon and, exhausted, he falls asleep. The mastodon takes him with its

trunk, lays him on his back and covers him with a blanket. There is no final agreement and neither of the two prevails over the other. The conflict, clearly insoluble, is livable because there is a relationship of affection. I am entering fish-bony terrain, but I think that goes for everything. Our experience of the world is riddled with contradictions. Logical discourse does not tolerate them, love and literature do. That is why they are untranslatable experiences.

I do not dare to talk about the health crisis. We are too immersed in it and we do not have enough distance. I think that in a few years we will realize the enormous amount of nonsense we said about it. But, in any case, I am convinced that, if affection is crucial in any circumstance, and it is, its role becomes even more important in moments of sadness, anguish and uncertainty. Life is what happens in the margin of error, that is clearer today than ever, and the only way to survive is to love, in the broadest sense of the term. Love and keep a sense of humor.

“Love and do what you want”, as Saint Augustine said. It is not a sweet phrase, much less innocent. There is no greater requirement for a human life because, be careful, first you have to love. Only from love you can do what you want. Difficult, right?



“Our experience of the world is riddled with contradictions. Logical discourse does not tolerate them, love and literature do. That is why they are untranslatable experiences”.

What are you reading at the moment?

Little. Current circumstances make it difficult for me to concentrate, but I always go back to haikus and Japanese poetry. I recently read *The Illiterate*, by Agota Kristof. I thought I would love it, but I did not like it. I reread *Heaven*, by Bart Moeyaert, with illustrations by Wolf Erlbruch. I love that book. I also went back to a scientific dissemination text I read a few years ago: *The Ape and the Sushi Master*. It explores the question of the existence of culture among animals.

What future projects do you have in mind?

I am working on a new informative book - I realized I like that genre - and some other projects too: poems, adaptations. There are books more or less on the way, but I have decided to take it easy. As for all of us, this last year has brought great changes for me and I would like to go through them in an attentive way. No literature is possible if we are not present to life.

CÍRCULO DE VOCES



ROUND TABLE How do you imagine and describe your ideal literary home?

Costa Rica

We do not need to close our eyes to visualize the ideal literary home, it is enough to talk or browse the social networks to enjoy and rejoice in those family spaces where orality and reading are part of everyday life. Each family must strengthen its reading habit, visit public and virtual libraries, social networks, bookstores, among others. And also, sanctify the spaces of encounter where we can share childhood memories and experiences that make up our idiosyncrasy. Today more than ever we must weave relationships that allow us to build spaces of encounter, where the written word plays a key role in the construction of a loving and compassionate home, full of memories that aid us in tracing where we come from, where we are and where we are going.

El Salvador

For us in El Salvador, an ideal literary home could also be a place where the child feels that books are part of the family and that they are available to him, her and any member of the family. A place where the child, with a lot of love, respect and wisdom, can be guided to read by himself, where the child can discover and feel that a book is really not just an object full of words, but actually a wonderful window to discover yourself and discover the world.

Eleanor Grimaldi Silié Dominican Republic

I imagine my ideal literary home as a place of refuge and encounter, where we freely choose what we like in order to enrich our literary heritage, delight ourselves with diverse reading experiences and reflect on our readings.

Elizabeth Balaguer Dominican Republic

The walls of the room covered by a row of bookcases with a minimalist design. The books arranged in thematic order. At one end of the room, two large windows overlook the garden beautifully vegetated. The desk is placed next to them. Warm rays of light penetrate through the windows, enveloping the cold morning breeze and transforming the room into a cozy place. The computer rests on the desk and, next to it, pencils, markers, a notebook, and at the other end, about 10 or 12 books arranged one on top of the other.



IBBY LAC divisions answer...

IBBY LAC divisions answer..

Iris Rivera - Argentina

Easy: it's in my house. The window behind me, to see with the eyes of the inside. In front of me, a screen and a keyboard. Everywhere I look, shelves with books. I arrange them, I mess up my order. The novels, here. The stories, there. Poetry, here. Theoretical books, there. I don't love all of them, but I keep them. The ones I love the most, together, a mixture of authors and genres, by hand because I return to them. The rest, drawers with drafts and cutouts. The desk, a mess of notebooks, folders, papers, stationery and a pen that is never where I look for it.

ECOS DE TERRENO

Reading Promotion

ECHOES OF THE FIELD: READERS' FAVORITES

The Readers' Favorites Award is an intervention program in schools designed by ALIJA (Argentinian Association of Children's and Youth Literature) that values the voice of readers, both in Primary and Secondary. Although it is designed as a contest, it is a program lasting 6 to 7 months that aims to provide free books by Argentine writers to schools located in different regions of the country, so that students can read and express their opinion about what they have read. In addition to giving voice to the final recipients, it revalues the role of the school and its mediators, facilitating at the same time the circulation of books and writers who do not usually reach readers far from the Federal Capital.

The Readers' Favorites (LFdIL) takes into account the voice of children and young readers, while making central the role of the school and its mediators. The creation of the award serves several objectives: to listen to the readers' voices; to involve schools, enhancing the encounter between books and readers in the educational field; to give an opportunity to disseminate books and authors who are closer to the readers and who do not always receive the same attention from critics; and to recognize the circulation of a production that can be found in the school circuit and that for that same reason seems underestimated, along with state public education itself.

For The Readers' Favorites, publishers are allowed to participate with up to four titles per category, which correspond to the level of education: third and sixth grades of primary education and third grade of secondary education. To select the number of state ma-

naged schools (in 2018 there were 26 in 13 different localities; in 2019, 28 in 15¹ different localities), first a mediator at an institution has to make an interested and motivated demand. Secondly, as done in both the awards' editions, preference is given to the most isolated and vulnerable localities, and where greater commitment to reading is present.

During the intervention program, readers are assisted with proposals and a platform for exchanging experiences, where teachers and specialists who have accompanied us in this initiative post their records and ideas. Finally, readers choose how to vote and express their choices. Once the vote has been taken, the books are available to the groups. Each school can choose the destination of these books.

In this award there are several winners: the authors, because they are directly chosen by their readers; publishers, who see their books valued; and especially readers, because they get to express their opinions about their readings. Likewise, the educational community also wins, since its institutional reading project finds a way to circulate and share its process.

ALIJA (Argentinian Association of Children's and Youth Literature)



¹ In 2020 the program was suspended due to Covid-19 pandemic and it is planned to resume it in 2021.

I TAKE CARE OF YOU, I READ TO YOU AND WE ALL TAKE CARE OF OURSELVES

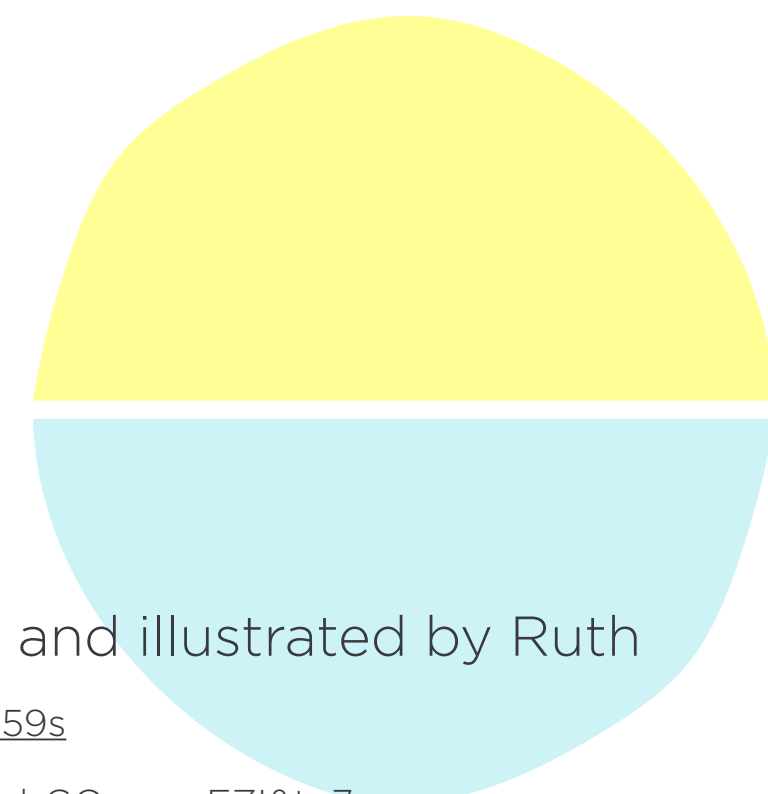
We are language and stories beings, loaded with a comforting reach. During these days of uncertainty, word and orality become weapons to confront this hard sanitary, economic and social situation together as a family and as a community; and we are allowed to increase the hope of moving forward as humanity. This sudden and surprising crisis comes with a sense of loss of everyday nature and forces us to change our daily life dynamics. However, a light of hope is lit in the middle of such uncertainty, for throughout the history of humanity we have managed to overcome setbacks as a community, in caring solidarity. Additionally, creativity, inventiveness arise in a baffling way.

Thus, focusing on the eventualities and guidelines that the government of Costa Rica has directed in order to counteract the propagation of COVID-19, Fundación Leer/IBBY Costa Rica worked during the year 2020 in the “Series de lectura en familia” [Family Reading Series] project, a proposal that aimed at democratising reading in virtual environments in order to be a contribution for strategies against social isolation.

The project joined forces with the publishing industry so as to deal with topics linked to respect, diversity and self-love in a creative way. The series has four audiovisual pieces from children’s books by authors from Costa Rica, as well as a manual to develop creation and artistic expression activities.

The hyperlinks of the four pieces are:

Palabras atoradas [Stuck Words] by Ileana Contreras Castro and illustrated by Vicky Ramos: <https://www.youtube.com/watch?v=UinMUOn18yo&t=8s>
Educational activity: <https://www.youtube.com/watch?v=IxFpKU1OMsM&t=72s>



Canción de vida [Song of Life] by Ani Brenes and illustrated by Ruth Ángulo: <https://www.youtube.com/watch?v=LeBqqSA3MNg&t=59s>
Educational activity: <https://www.youtube.com/watch?v=zbGQwnepEZI&t=7s>

¿Mi gata-perro o perro-gata? [My Dog-Cat or My Cat-Dog?] by Ileana Contreras Castro and illustrated by Vicky Ramos: <https://www.youtube.com/watch?v=GfoEQPtK01o&t=22s>
Educational activity: <https://www.youtube.com/watch?v=WxGSq9Yst3k&t=121s>

Epitafio de una cazadora [Epitaph by a Hunter], adapted and illustrated by Lucy Sánchez: <https://www.youtube.com/watch?v=y21XXaH10t0&t=15s>
Educational activity: <https://www.youtube.com/watch?v=DtxPyYr8n6k&t=63s>

All of the audiovisual materials were shared through the social media of the organisation and its partner institutions. These include: the Ministry of Education, the Ministry of Culture and Youth, and Costa Rica publishing house. More than six thousand people participated in the virtual activities, and approximately one hundred families made each one of the teaching activities suggested, as well as enjoying the family reading kit: audiovisual books and a manual of promotion in family.



The Affective Power of Reading

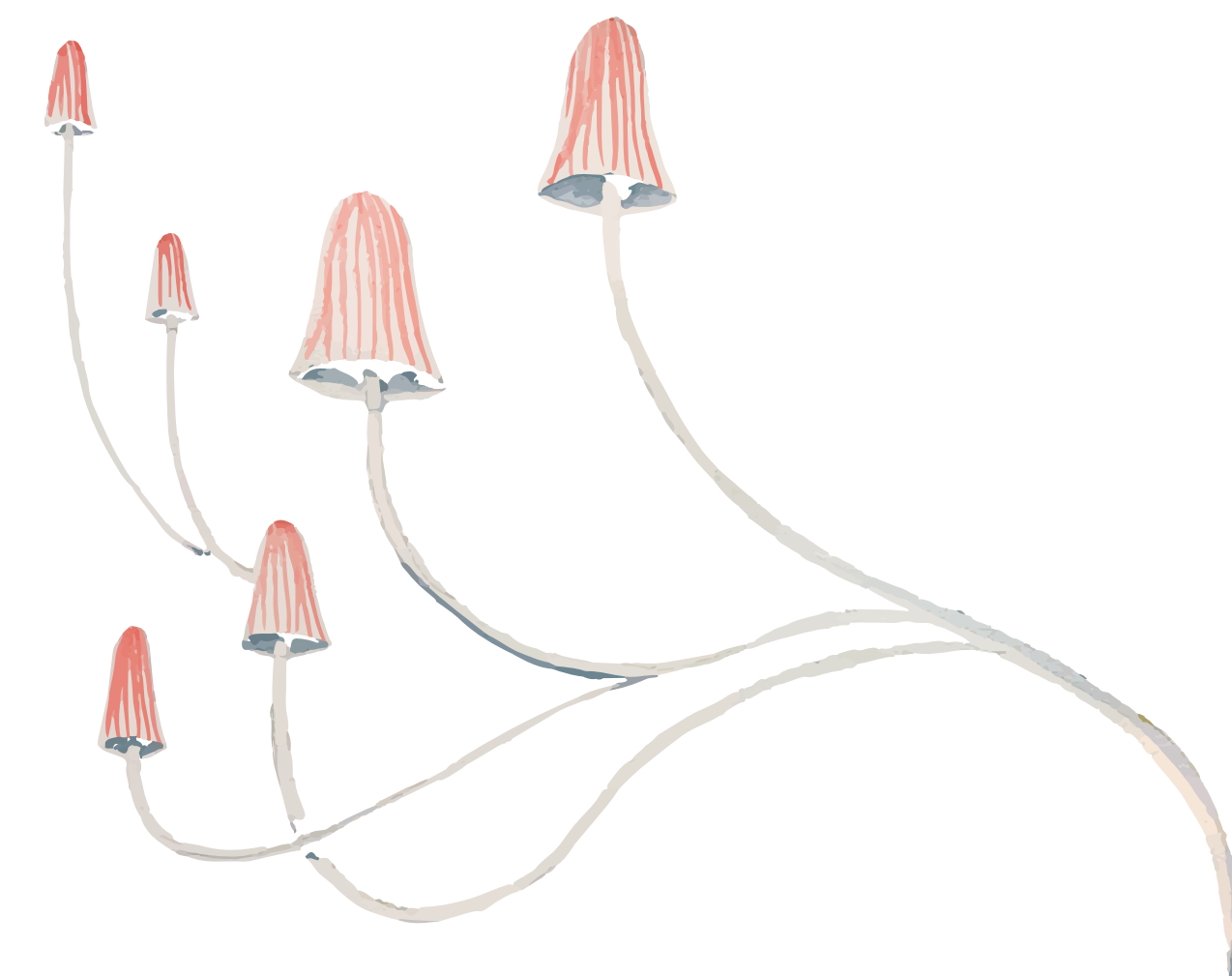
By Elizabeth Balaguer



Elizabeth Balaguer is a writer, graphic designer, illustrator, translator and cultural manager specialized in children’s literature. She studied at the Autonomous University of Santo Domingo, the University of the State of New York FIT, and the City College of New York. She directed the newspaper “Isla Tropical” and the magazine “Cachafú en New York”. She has coordinated the Children’s and Youth Literature Pavilion as part of the International Dominican Book Fair in New York City. Her children’s and youth’s stories have been translated into English and published in several Dominican and international anthologies. She is currently the director of regulatory compliance for the Head Start program targeting early childhood and preschool students in New York.

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The whispers of mothers, grandmothers, fathers, surround the little one in warm breaths of love, through verses, rhymes, lullabies, hand movements. These expressions initiate creativity, emotions and feelings in the child. Talking with the wind, walking with the trees, riding on dinosaurs, and swinging on the trunks of elephants, are samples of children’s stories and scenarios of imaginary situations.



Reading aloud starting from early childhood helps them connect and find their identity, allows them to establish emotional bonds with the people around them. They discover the meaning of objects: the almond tree in the yard, the dog that barks and wags its tail when mom arrives, or that sound of the grandmother’s sewing machine, who sings a song to calm her crying. These elements surrounding the child are important for the development of critical thinking. When the mother comes over and sings a song:

“Arrorró, mi niño,
arrorró, mi sol
arrorró pedazo
de mi corazón ...”

[Arrorró, my child,
arrorró, my sun,
arrorró, piece
of my heart...]

In each “arrorró” she deposits feelings of love, tenderness and security. This act of contact perceived by the child will remain in her subconscious. Reyes describes “[...] we need to integrate the facts, sometimes absurd and sometimes random, and

give them a thread, because, looking at it well, our task from the moment we begin to have words is to construct meanings". Children are like sponges, they absorb everything, they have a wide sense of observation, they are attentive to every detail, they pay attention to every word, they draw conclusions. Children are spontaneous beings, receptive, without limitations, capable of turning reality into fantasy and fantasy into reality.

By reading aloud to the child, we give her wings to fly to distant and unimaginable places, giving life to invisible friends and breaking down barriers of time and space. In the sounds, the child becomes familiar with words, appropriates herself of language, and forges her own stories.

With their creativity children shape and color their surroundings. Illustrations are the visual language that reveals the magic that unfolds before their eyes. Lowenfeld says that aesthetic growth is essential for thinking, feeling and perceiving in balance, as well as for communicating that to others. Illustrations convey content and constitute didactic and visual resources so that reading becomes an enjoyable moment. The visual message is a key element to show playfulness in children's literature that - accompanied by the word - surrounds the little one with bright colors, lines and varied shapes.

Through the text, the cultural tradition is continued, giving a sense of belonging. Mistral writes: "It belongs to the child, and he knows it, everything that is running alive on the spine of the world: light, water and a sung or singable word". Thus, it is essential in the child's development to lull her from birth with the magic of words to shape its unlimited universe of playful and fun experiences.

LUISA RIVERA >



LUISA RIVERA

Children's and Young People's Reading: Lullaby, Embrace and Company

By María Eugenia Lasso Donoso



María Eugenia Lasso Donoso is a PhD in Literature from the Pontifical Catholic University of Ecuador and has a master's degree in Educational Research and Hispano-American Literature. She was the first one to lecture on children's literature at the University of Ecuador. She has authored children's and youth's books, literature and language teaching texts, and academic papers on children's and youth's literature.

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Lullaby

The books' warm arms cradle children from a very young age. As parents sing lullabies or repeat word games, the warm notes of their voices have a calming effect on the strings of their rising emotions. Poems and songs make the essence of love and existence throb. Challenging the labyrinths of logic, they transmit to the little ones the first knowledge about beings and their social relationships. Literature in the first years of life is pure tenderness: it cuddles and lulls through ancient rhymes full of melodious sounds. At the spell of the parents' voices, the imagination of children grows from within. This ritual made up of sound, movement and love, more than an invitation to lose oneself in sleep,

is an atavistic call to listen to the echo of hundreds of voices. Voices that tell about a past brimming of intelligences and experiences, and of a promissive future.

Embrace

Like trees, books embrace children beneath their shade, immerse them in the time of emotions and allow them to recognize the human nature: characters and stories are archetypes that summarize the human traits across time. The self-absorption that children experience when hearing stories is produced not only by the beauty of words but also by their cathartic power. Literature is an open door to let out of the depths all kinds of emotions. It releases passions, expels oppressing ghosts, disturbing thoughts, lightens the load and verbalizes what children feel, but cannot name.

Company

Books are multifaceted friends: some understanding, others belligerent; there are those who evoke roads and others who project them; some allow us to recognize repressed passions or hobbies that are still diffuse; sometimes they reassure us and other times they disturb us. They may be calm waters to navigate, and others, convulsed seas that stir entrails. They may have the virtue of untying the knots of the unconscious or channeling thoughts in more appropriate directions. Books lull children, welcome them, embrace them until they become intelligent and loving interlocutors, and as trees, they extend their branches to protect children from the severity of weather or to play with them and give them pleasure.



Fundalectura: 30 Years Betting on a Country of Readers

In 1990 Alberto Umaña Carrizosa, leader of the Colombian graphic arts sector, attended an international congress in Brazil and learned of a formula used by the publishing industry to finance reading promotion projects. With this idea in mind, he proposed to the Colombian Book Chamber the creation of an entity that would work to ensure that books reach more citizens, with a financing scheme in which stationers, printers and publishers contribute an invoicing percentage of the paper used to print books. Jorge Valencia Jaramillo, then honorary president of the Chamber of the Book, accepted the proposal and together with Andigraf, Smurfit Cartón de Colombia and Productora de Papeles PROPAL (today Carvajal Pulpa y Papel) gave life in 1990 to the Foundation for the Promotion of Reading - Fundalectura.

The first years of the Foundation's life coincided with the governmental plan for the provision of libraries in the country "Es rico leer" ["It's nice to read"], the first in almost six decades. Fundalectura was in charge of the selection, purchase, preparation and shipment of the collections to the municipalities throughout the country.

At the same time, the Foundation created initiatives to promote reading in unconventional spaces, such as the "Clásico RCN", a cycling event in which itinerant libraries were available for the public. From that experience, more robust reading initiatives in unconventional spaces began to emerge, such as Paraderos Paralibros Paraparques,



a network of itinerant libraries in the city parks, and libraries in the transport system Transmilenio.

By those early years, Fundalectura also became the representative entity of the International Youth Book Organization (IBBY) in Colombia.

21st Century: Colombia Grows by Reading

In 2001 the foundation took up the name of the campaign "Colombia crece leyendo" ["Colombia grows by reading"] which sought to award the best projects on reading promotion in municipal and departmental libraries in the country with bibliographic endowments. In 2003 Fundalectura designed the program "Leer en familia" ["Read with the family"], an initiative aiming to reach newborns' homes and provide them with books, information booklets for reading with babies, music and library membership cards.

In 2007 and for eight years, Fundalectura was the ally of the Colombian Family Welfare Institute for the program "Fiesta de la Lectura" ["Reading Feast"], which consisted on the training of more than 52,000 educators in reading promotion skills and strategies. As a result of this partnership, five books were created that collected the lullabies and early childhood stories from Afro-Colombian, indigenous, gypsy and peasant cultures.

Since 1992, Fundalectura has produced more than 11 million books together with the publishing sector, processed almost 15 million books for all types of library spaces, and has managed during these 30 years about 26 million USD, which have been invested in books to counteract the enormous educational gap of Colombia.

The Investment's Social Return

In 2011 the Ministry of Culture began providing all municipal libraries with early childhood collections through a methodology designed with Fundalectura. Three years after the program's implementation, a research was conducted to identify the effects on beneficiary populations. The study concluded that for every peso invested in books for early childhood, there was a return of 4.80 pesos, due to the decrease of school dropout and domestic violence, which translated in savings in public investment.

The 30-year history of Fundalectura is also a story of commitment, struggle and wish of many professionals to improve access to culture and education in Colombia. We do not promote reading just because it is a good habit, or to improve the country's indexes and be better positioned worldwide. We promote reading because it should be the main right for all citizens, because we know well that those who are critical readers are also critical citizens and therefore, empathic people, who understand that the other can think differently. In other words, we promote reading because it humanizes us.

Diana Carolina Rey
Executive Director of Fundalectura



LUISA RIVERA

IRSCL CONGRESS

INTERNATIONAL RESEARCH SOCIETY FOR CHILDREN'S LITERATURE



The upcoming congress of the International Research Society for Children's Literature (IRSCL), to be held in Santiago, Chile, will congregate academics working in the field of children's literature and media. IRSCL2021: Aesthetic and Pedagogic Entanglements will be the first IRSCL congress held in Latin America, and the first to bridge distances by incorporating an online modality.

Founded in 1970, the International Research Society for Children's Literature (IRSCL) is an international academic community that seeks to promote academic research and scholarship into children's and youth literature, reading and related fields, while facilitating co-operation and communication among academics across diverse geographies and disciplines.

During its recently-closed call for proposals, Aesthetic and Pedagogic Entanglements received over four hundred eager contributions from academics wishing to share their explorations of the aesthetic and pedagogic synergies in cultural objects for children. The main theme of the congress encouraged academics to examine and defy paradigmatic oppositions between the aesthetic and the pedagogical, fostering enriching conceptualizations about children's literature and media, intergenerational collaboration, and childhood, among other axiomatic concepts in the field. Aesthetic and Pedagogic Entanglements was open to contributions in English, Spanish, and Portuguese, managing to visibilize research in the field of children's

literature, culture and media being carried out by scholars in Latin America.

IRSCL2021 will feature six keynote lectures by salient scholars in the expanding field of children's literature, media and culture: Helma van Lierop-Debrauwer, Clémentine Beauvais, Valeria Sardi, Marilisa Jiménez, Spyros Spyrou and Magda Sepúlveda. Detailed information about the keynotes of the event, their academic interests, and highlighted publications is available [here](#).

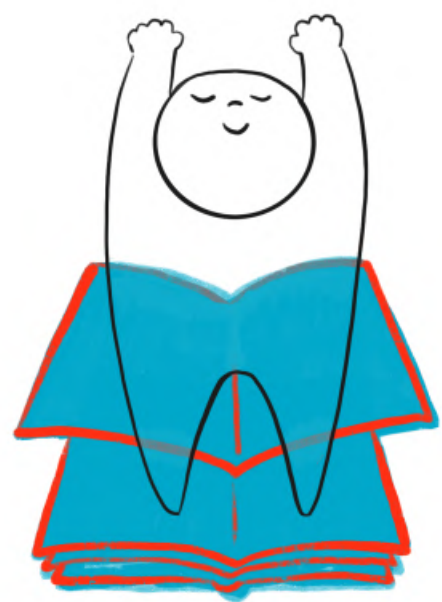
The on-site congress, to take place from October 26th through the 30th, will feature five on-site keynote lectures, as well as a diverse array of panels and extracurricular activities including a workshop for graduate students, afternoon excursions and a book fair. IRSCL2021's online satellite will be set in orbit a week prior to the start of on-site IRSCL2021 -on October 19th- and will end on November 3rd.

IRSCL2021: Aesthetic and Pedagogic Entanglements is a tandem organizational effort between the IRSCL and the Center for Advanced Studies on Educational Justice (CJE) of the Pontifical Catholic University of Chile, in collaboration with higher-education institutions and sponsors engaged with literacy promotion across the country.

Although the call for papers for the congress has closed, audience registrations for the online satellite are encouraged. Audience mem-

bers will be able to attend panels, networking rooms, take part in discussions, and access the IRSCL2021 directory.

More information about IRSCL2021: Aesthetic and Pedagogic Entanglements is available on the event's website: www.irscl2021.com. Updates about the congress will also be posted on the congress' Facebook, Twitter and Instagram accounts.



TRAMADOS ESTÉTICOS Y PEDAGÓGICOS

25° CONGRESO DE LA SOCIEDAD INTERNACIONAL PARA
INVESTIGACIÓN EN LITERATURA INFANTIL

Octubre 2021 · Santiago - Chile

Organizado por **CJE** CENTRO
JUSTICIA
EDUCACIONAL



PONTIFICIA
UNIVERSIDAD
CATÓLICA
DE CHILE



CERLALC

Regional Center for the Promotion of Books in Latin America and the Caribbean

CERLALC Creates a Publication for the Cultural Intervention in Times of Crisis

Reading and Writing as Symbolic Refuges

THE KIND NEIGHBOUR >

Fernando Cobelo.

Submitted for United Nations Global Call Out To Creatives - help stop the spread of COVID-19.



Nowadays, our countries must face crises of increasing complexity that do not come only from natural disasters, but also from several types of phenomena, such as social conflicts, economic recessions and the rise of migratory flows. They undermine the stability of social structures and put people's security and well-being at risk.

When confronting the weakening of all the pillars that sustain individual and collective life in moments of crisis, it is essential to have comprehensive actions in response to these situations. In addition, together with the steps to safeguard the citizens' entirety, there is an urge to attend the population's socio-affective and emotional needs, as well as for the symbolic reconstruction of the social scheme. In these contexts, art and word offer strong refuge to confront uncertainty, susceptibility and loss; moreover, art and word may become fundamental elements for the people and communities who have been affected by the emergencies, allowing them to recreate their own reality and to contribute to repair the framework of relationships, structures and meanings that form the foundations of well-being and the growth of individuals and societies.

Having the strong conviction that reading, literature and artistic languages are powerful tools to confront adverse situations and to guarantee the educational and cultural rights of people, CERLALC makes available for the countries of the region the book titled *Estrategias de mediación cultural en emergencias: lectura y escritura como refugios simbólicos* [*Strategies for Cultural Mediation in Emergencies: Reading and Writing as Symbolic Refuges*]. This is an action frame for cultural interventions in complex

emergencies with emphasis on reading, writing and orality; and it may be implemented in situations of natural disasters, as well as in the context of social, humanitarian and health crises.

This piece of work was developed by CERLALC together with Lavinia Hirsu and Julie McAdam -researchers and teachers at the University of Glasgow,- and Mónica Zárate -specialist in cultural mediation. It is a part of the *Estrategia regional de respuesta de la Unesco a la situación de personas en contexto de movilidad en América Latina y el Caribe 2019-2021* [2019-2021 UNESCO Regional Strategy in Response to the Situation of People in the Context of Movement in Latin America and the Caribbean], and its objective is contributing to improve the conditions of migrants in the region from the basis of education and inclusion. It is one of the works that form the *Reconstruir sin ladrillos* [*Rebuilding without Bricks*] Collection, lead by ORLEALC-UNESCO Santiago (Regional Office of Education for Latin America and the Caribbean,) who offer guidelines for Latin American and Caribbean school systems in cases of emergency.

The book widens the reach of the protocol that CERLALC had created as a request from the Cultural Secretary of Mexico in order to deal with the emergency situation arising from the 2017 earthquakes in several regions of the country. Unlike the protocol, the current publication does not contain guidance only for the care of emergencies caused by natural phenomena, but also for social crises. The focus narrows especially on taking care of migrant populations, as well as attending sanitary emergencies, such as the one the world is going through because of COVID-19.

The scopes and strategies included in this piece of work may also help to respond to the different contexts and realities in the Ibero-American countries.

This initiative is aimed at public and private organisations in charge of dealing with situations of crisis, public and school librarians, teachers, cultural agents and other mediators. It offers supplies to launch an intervention in the school and social environment, and its objective is opening up spaces where communities generate from art and every kind of language demonstrations. These communities would have the tools to be met and contained by themselves, as well as to find ways to rebuild when facing adversity.

The different sections of this document provide the conceptual framework and the main international models for the cultural intervention in critical situations. Among these, several of the most outstanding researches, theoretical hypotheses and meaningful experiences about this topic in Ibero-America and other regions are to be found, including suggestions accomplished by the national sections of IBBY in Latin-America and the Caribbean. Additionally, the sections offer a wide range of methodological perspectives and practical tools for accomplishing educational and cultural projects about caring for the population in adverse contexts. Among these tools -which are easily adaptable to diverse social and cultural contexts- is a guide of literature-based activities that can be carried out with children, youth and families; as well as a selection of recommended books for children and youth -in Spanish and Portuguese- to work around migration, crises, resilience and emotional containment.

In 2021, by commemorating their 50th anniversary, CERLALC aims at being a contribution to consolidate reading, culture and artistic expressions as key elements to overcome the immense social challenges that Ibero-American countries currently face; as well as to generate physical and emotional well-being conditions to allow every citizen to become authors of the transformation of their own lives and surroundings.



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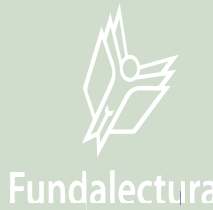
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