

**Mauricio Gómez Morin
Hans Christian
Andersen Award**

iBbY
MÉXICO

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Biography

Mauricio Gómez Morín Fuentes was born in Mexico City in 1956. From an early age he became interested in illustration and drew scribbles of all kinds. He began his formal apprenticeship as a visual artist at the age of 18, studying engraving at “Taller de Gráfica Popular” where he met Alberto Beltrán’s work as an illustrator and Leopoldo Méndez’s engravings. Later he studied engraving and then painting in the National School of Painting, Sculpture and Engraving “La Esmeralda”, in which he participated in the Germinal Plastic Group making posters, graphic blankets and murals for movements, organizations and popular struggles in the 70’s and 80’s. This experience allowed him to integrate in the same impulse the painting and the illustration, understanding its deep communicating vessels. As Mauricio himself states: “... In this way, my aesthetic and plastic resources as an illustrator come from painting and engraving; and my narrative, discursive, communicative resources as a painter come from the illustration ... “. He was part of the Mexican Front of Culture Workers. For ten years he was a professor in the Graphic Design Degree at the Metropolitan Autonomous University, in the areas of drawing, screen printing, illustration and printmaking, activity in which he always instilled in his students a passion for knowledge.

Widely recognized, he won among other awards, the one of the 1983 Biennial Graphic Section of the National Institute of Fine Arts and the National Graphic Arts Prize in 1998. In 2007 he was nominated for the Hans Christian Andersen Award.

As an illustrator he has collaborated in several magazines and newspapers of wide circulation and prestige in Mexico. He has a preference for illustrating children’s books and has worked for the Ministry of Public Education in the “Libros del Rincón” collections and Free Textbooks. He was artistic director of the “Fondo de Cultura Económica” where he illustrated several books for young people. He has also performed as Design and Image Manager in the Santillana publishing house. He recognizes José Clemente Orozco, Saúl Steinberg, José Guadalupe Posada, Max Ernst and of course the anonymous popular graphic as his main influences.

Some of the books he has illustrated are: *Negríta* (Little black girl), *La Garra* (The Paw), *Entidades nocturnas* (Nocturnal entities), *La fórmula del Doctor Funes* (Doctor Funes’ formula), *Beisbol en Abril* (Baseball in April), *Harvey Angel y la niña fantasma* (Harvey Angel and the ghost girl), *La casa imaginaria* (The imaginary house) and *El Viejo que no salía en los cuentos* (The old man who did not appear in the stories), among others.

Portrait





A statement on the candidate's contribution to literature for young people

Mauricio Gómez Morin is one of the pioneers of the contemporary illustration of children's books in Mexico. His plastic art and his work in different areas of art in our country have been an example for later generations of illustrators, and his contribution to the aesthetic education of Mexican children is undoubtedly evident.

His solid training and career as an artist, his great lucidity and a vision that integrates a historical, social and popular perspective of art (in particular, Mexican art) are reflected in the creation of his images; with them, he arouses emotions and feelings of empathy and solidarity, as well as rebellion and indignation. His illustrations are not innocent, but provocative. His creation comes from an acute critical capacity and he constantly seeks to create social awareness in his readers. He gives great complexity and forcefulness to the characters in the works he illustrates, since he is a very good and profound reader.

The undoubted talent of Gómez Morin allows him to create atmospheres and diverse environments, many of them with clear references to the social and cultural reality of Mexico today. When his illustrations are observed, the mind expands and a fusion of curiosity and astonishment precipitates (and) that compels the readers to look carefully, to investigate and to explore in depth to discover the details, references, intertextual elements and approaches towards history, literature and art, both universal and regional, that abound in the work of this illustrator.

When he illustrates, Gómez Morin opens possibilities, experiments and creates with mastery -through a diversity of techniques and colors- universes that move between the real and the fantastic, but also, when necessary, he restricts himself to the monochrome and exploits the expressivity of his strokes and figures, showing his artistry as an engraver, which gives an unmistakable character to his work.

All these features of his art and personality, together, result in a work with great aesthetic values and a deeply Mexican sense, which does not neglect its universality, which undoubtedly enriches the education of children and the new generation of artists.

IBBY Mexico

Interview

Made by the digital magazine La NEIF,
in September, 2014

¿How are those many years in the illustration business achieved and consolidated?

That's an interesting question. I must say that my own process of becoming an illustrator was a bit erratic. Since I was a little kid I scribbled like everyone. But I started my formal training as a visual artist at the age of 18, more or less, by studying engraving in the Taller de Gráfica Popular, where I got to know the masterful work as a drawer and illustrator of Alberto Beltrán, and the engravings of Leopoldo Méndez. Then I attended the Engraving Workshop of the Molino de Santo Domingo, under the teachings of Pepe Lazcarro. There I met, by the way, Felipe Dávalos, the great precursor and undisputed master of the contemporary illustration in Mexico. By then, I had already taken my first steps making illustrations for the magazine Colibrí directed by Mariana Yampolsky, back in the year of 1976. Afterwards, I studied painting at La Esmeralda, when the school was in downtown in Mexico City. Of course, back then, art schools didn't even remotely think that illustration could be part of their curricular program. It was recognized, at the most, as one of the "minor arts" that you could learn in a little night school of publicity drawing. So, when I left La Esmeralda, I believed, like other thousands of art students, that painting well and a bit of luck was enough to become a successful, famous and solvent artist. But as this obviously didn't happen and you have to put food on the table, I had no choice but to devote myself to the illustration with a strong feeling of failure. As the Libro Vaquero says: I fell into the mud of "minor artists"... And I'm still there, happy and laid-back for more than 35 years. The 'minor art' of illustration, line by line and year by year, became an art without adjectives, a privileged space of learning, dialogue, experimentation, search and understanding. And though it is poorly paid, it has provided roof and food to my family. Due to the lack of an academy, my classmates and I had to build ourselves, as self-taught; mostly the hard way, but also under the tutelage of good and noble publishers and other informal teachers who were capital in our illustrative process. As my father would say, we are "lyrical" illustrators, and I would add that quite wild too. We learned from the same 'old' illustrators, from the books, the museums, the galleries, even from the street, but above all we learned from that old teacher, very demanding, but also very efficient: Practice. In my particular case I had another good luck: as a student from La Esmeralda, I participated with the plastic group Germinal in the making of posters, graphic curtains and murals for social movements, organizations and popular fights in the 70's and 80's. This strict experience of life allowed me to know the political history of Mexican art. It made me understand that art is not a product of museums, galleries or schools. And it taught me, without a doubt, that there are no minor arts. Where would Jose Guadalupe Posada be if he had fallen into the hands of perfidious publishers and worst curators? This way I could integrate painting and illustration into the same impulse, understand their deep communicative vessels and, even more, their different purposes and modes. In this equation of life, illustration is the common denominator. But I have still been intermittently practicing painting, engraving, muralism, scenography and museography, as the fingers of one single hand.





This way, my aesthetic and plastic resources as illustrator come from painting and engraving. And my narrative, discursive and communicative resources as painter come from illustration. And always like that, in a multidirectional way. I think what matters the most to me now is working modestly to find other many different looks that make a resonance and community with the images I make.

But to answer the question shortly, I will say that for me the reason to “consolidate so many years in the illustration business” (I’m not very sure about this because I keep starting on the sidewalk as in the beginning, learning and sometimes dealing with the abuse of the publishing houses) is to be a little brute, to be very stubborn and obstinate, with a pinch of supine thoughtlessness and an excessive dose of madness, with the autobiography accepted, with confidence in the daily work. The craft needs to be very conscientious and full of discipline. The love for the profession must be present. We need to record everything and be unsure of everything, full of study, workshop and street, to strive in the art of living on other’s shoes, in the art of observing and in the even finer art of listening. But above all things, I think it’s the common hope that there would always be a friend on the other side.

What did you learn throughout your career as a teacher?

To begin with, I will say that more than a career, teaching is a vocation for me. In my case it was as early as the taste for scribbling. I started teaching drawing classes at a night high school for workers while I was studying at La Esmeralda in the morning. Then with the Germinal Group, we taught many workshops for children of painting and muralism. From 1980 to 1990 I taught in the area of “Tragic Design” at the UAM Xochimilco, teaching workshops of nude drawing, illustration, serigraphy, engraving, muralism, scenery and monumental graphics. Since then I am no longer a ‘formal’ teacher, but I keep giving classes and workshops.

In this area I learned that teaching is an enormous responsibility. You can channel or disrupt someone’s life, and more important than the contents is to believe and convey the passion for knowledge and doing. You can only be a good teacher by being humble and practicing faultlessly the profession you teach. Unfortunately I also learned that formal school, most often, is far away from life. Documents and schools are not necessarily what educates you, but the clarity of thought and the strength of the spirit. Teaching and learning are an indissoluble dialectic binomial. One doesn’t exist without the other and this means that as a teacher you should know when it’s your turn to learn and when to teach. I always strive to detect potential values and aptitudes to give them space and resources to grow. I never cared about grades, but I learned that self-assessment is essential for being critical and self-critical, and that questions are better than answers. I learned that there are no unique recipes or irrevocable methods, and that knowledge, as a supreme act of conscience, never stops when it starts to work. And I learned that for me the verb that best summarizes this incredible process is the verb “to live”.

I’ll stick with Steve Jobs’ slogan for all the young people: “Stay hungry, Stay foolish”.

Which are the main aspects that a good illustrator should take into account?

It's hard to give a single answer because there are multiple methods of creation and I don't believe in unique recipes. Here lies the richness of creativity and diversity in the arts and especially in illustration. But I will refer to my own experience and say that, in essence, I think the most important aspect is being a good reader. And I'm not just talking about books but also other aspects like reading a face, a landscape, a sky or an object. Be a diligent observer. Another fundamental peculiarity is to be fully aware that illustration is a dialogue: held with a text or a narration, sometimes with the writer himself, with the publisher, with a particular means of communication, in the case of a book with the format and design, with the materials and the expressive graphic techniques, with the processes of editorial production, with the task, the role and the genre of the material to be illustrated, with the own biography and, of course, with the other substantial part of the virtuous circle, which is that subject who we generically call "the reader".

And, although it seems obvious to mention it, a good knowledge of the profession and the expressive technical resources — both traditional and digital — is essential. Along with this, it is also essential to build a visual culture and acquire all the theoretical resources as possible around communication and semantics of the image.

I don't always get it, but I always have the firm intention that the illustrations I make can touch the reader in three areas that seem capital to me: emotion, imagination and intelligence. Not always in the same measure, but always in a rich interaction.

I think another aspect that is scarcely mentioned but that also seems very important to me is the need to record your practice, that is to know the global and local history of your artistic work, to deepen in your own personal, social and national roots and from there, freely speak to the world, from the immediate to the distant. I fervently believe in the maxim that reads: "think globally and act locally".

I consider some colleagues have the wrong idea that the important thing is to specialize in one technique that will give you a personal style. Generally this erroneous equation only leads you to lock yourself up in a way of illustrating. It's a straitjacket that is almost impossible to get rid of. The matter of the style is key, but you don't get to it by a decree or in a technical way. Having the firm goal of building a unique universe and language is perhaps the element I consider the most important. But this happens without deliberate premeditation or advantage. It is the result of the vital harmony of each aspect I have mentioned, that's what the masters of the illustration have taught us. They are not great because of their technique or their style, but because they speak to us and touch us from their full vision, as if they knew us personally since forever.

About editorial design and your collaboration with several media, what is for you the greatest challenge to illustrate on such myriad of topics?

Well, not only in the specific case of illustration but in any media in the visual arts, it seems to me that the main challenge is that your work can sustain the





sight of others, that is to say, that it gets to touch them and that the image don't get exhausted in a moment as a flash in the pan, but that it endures the multiple blows of eyes to discover new peculiarities, associations and layers of depth. "Make your images like an onion with many layers", said Günter Grass.

If I had to define an emblematic feature in my illustration, I would say that basically I'm an eclectic illustrator. I handle a wide register of graphic and plastic techniques, as well as a large variety of figurative styles and artistic procedures that I use and apply in very diverse ways. Depending on the media, whether the text is fiction or nonfiction, I search and decide on a certain style and one or more techniques that are in agreement and in line with the theme, the characters and the atmosphere of the story. But it is also about knowing how to adapt the style and technique to the format and, above all, to the medium supporting the illustration, whether it is a poster, a museographic illustration, a mural, a book, etc.

I think the biggest challenge is that illustration, in addition to creating a link with the story or the theme, brings something new that amplifies the reader's reading, reflection and imagination.

During the period in which you were Artistic Director of the children's collections of the Fondo de Cultura Económica, what were the parameters, stories and illustrations that you wanted to highlight in children's literature?

The experience of working with Daniel Goldin and with the great team he formed at the FCE is the most important professional experience of my life. I started to collaborate in there as a simple illustrator, but one day Daniel called me to his office and all of a sudden he asked me "do you think an art director is important to editing children's books?" Honestly, back then, I did not have the slightest idea what an 'art director' was, but I felt that the answer could only be affirmative so I said "yes". And right there he hired me as artistic director and I worked with him for almost 11 years. I had to be on the other side of the counter.

Daniel had a very clear course regarding the editorial line for the children's collections of the FCE: to found a catalog in Spanish of the best stories of the best authors and book illustrators for children and young people in the world. But this explicit objective was inspired by an implicit and profound purpose: the promotion of reading to build citizenship. To form users that are one with the word. This implied something more than the simple publication of books: the formation of a social network, of individuals and institutions, to promote horizontally, democratically and inclusively the written culture as a transversal axis of the spaces for recreation and education. In the practice, that meant the formation of an editorial team and of a team of promoters; the publication of books as well as the organization of academic activities and training. All this modified, definitively and definingly, the universe and market for children's publications in Mexico.

It seems that I avoided the question, but to say the truth, these were our parameters for the stories and illustrations of the books we published. Always with another idea in mind: to think about the reading situation, that is, to imagine

the circumstance of the children or the parents who are reading. To make good books for children of all ages.

What would be the story you most enjoyed illustrating?

I have enjoyed many of the stories I have illustrated. Perhaps the funniest has been Francisco Hinojosa's *La fórmula del Doctor Funes*, because with Pancho's stories there is no way to get bored. I greatly enjoyed every drawing and I think I may have picked up some of his cool humor. But I think it's more interesting to think about which story has been the hardest to make, because if one comes out of that challenge, more or less unharmed, the learning is tremendous. In my case, I had this challenge for the first time with the novel by the Brazilian writer Julio Emilio Braz: *En la oscuridad*. A very well written story, without concessions of any kind, about the life of a gang of street girls in Brazil that could very well be located in Mexico City. When I finished reading it, I thought that, if it was so well told, the illustrations could add little and it seemed useless to reiterate what was said in the story, I also considered that it would be unnecessary rudeness. So I told the publisher that I could not illustrate it and I returned the manuscript. But he gave it back to me, and told me that the challenge was exactly that. I had the text in the drawing board for more than six months without knowing what to do or how to start. Finally, due to pressure from the publisher, I had no choice but to read and reread the novel until a phrase, to which I had not given greater importance before, triggered a huge amount of images and associations. I could see clearly what I had to do. Instead of being literal and realistic, the resource that emerged was that of visual metaphors, reflections and refractions, to create a counterpoint to the narrative. With this experience I had a huge lesson about narrative, editing and visual semiotics. And I fully understood that you can't illustrate the different stories with the same resources or with the same attitude. As I've already said, every work asks and requires its own unique treatment, and this remained as a permanent lesson and methodology.

For you, what is the importance of illustration in children's literature?

Unlike Bruno Bettelheim who considered that the illustrations in the stories constrained the child's imagination, or the opinion of Rudolf Arnheim that the illustrations in children's books were like the annoying person in a movie theater who is translating the film to his partner, I think that now more than ever, illustration in children's literature has such an important and leading role, sometimes as much or even more than the text. It is almost unthinkable a children's book without illustration, but I think it is still not valued and analyzed in depth the incontrovertible fact that children's books are complex hybrids, that in an incredible operation of syncretism, they unify in a dialectical relationship those two great communicative media: The word and the image. Each of them is positively affected by the other and the important thing is the result of this reciprocity which generates an enriched environment dense of sense.

I believe that good illustration expands the imagination of the reader, makes the story believable, places it in a time/space, endear the characters and tells other stories that are not told in the narrative but that are there latent. The illustration depends on the text but it is not restricted to it. The illustration is the interpretation and the testimony of a specialized reader: the illustrator who serves here as





the artist who always accompanied the adventurous naturalists on the trips and discoveries. The illustrations are the postcards of the fabulous journey to which the text transported him.

The word and the image were born as sisters and met wonderfully in writing. Are not the letters drawings and drawing is not another kind of writing? But today this fertile relationship, in the best of cases, has become rarefied if not completely dissolved. It is the children's books that restore this virtuous link between these two fundamental tools that made us and make us humans. They help us to express, to understand and to expand.

I think that literature, and therefore reading, are an unimpeachable and non-transferable human resource of communion and identity. Like no other media, without formalities, they set us in tune and correspondence with other times, with other people, with other cultures, with other ideas, with other feelings and thoughts; with otherness in a broad sense. They disengage us by making us close to everything and everyone and, even more, neighbors. That's why I think that the reading itself is inclusive, whether it's the Bible or Mein Kampf, we will always have the option of sharing or dissent.

For me, inclusion is an inherent attribute of all the drawings, paintings, illustrations and crazy graphics that I make. I don't propose it in a premeditated way but the intention of communication and empathy with all possible spectators is always present. The images were not born in the Tower of Babel, that's why its original nature is open and democratic. I think that forming us as total readers, that is, of words and images, should make us inclusive due to that recognition of diversity and plurality as the great expressions of life. We all are everyone because being different we are and value the same but, ever better, because we are worth in community, in communion.



List of Awards

1976 Third place in the strip contest of the magazine *Punto de Partida*. UNAM. National Show of Visual Arts

1983 Acquisition Award at the Biennial Graphic Section of the National Show of Visual Arts. INBA.

1984 Honorable mention in the First Diego Rivera Biennial of Drawing and Engraving. INBA.

1993 First place for the illustrations of the Fifth Grade Spanish Book at the first National Contest for the Renovation of the Free Textbooks for Primary Education. SEP.

1997 Honorable mention in the 6th Portfolio of Illustrators for Young and Children publications. CONACULTA.

1998 National Award of Visual Arts 1998 for the book/catalog of the exhibition *Estridencias de la selva. Insectos de las selvas húmedas de México*.

1998 Honorable mention in the 3rd International Award of Illustrated Books for Young and Children. CONACULTA.

2000 Honorable mention in the Structural Design category at the contest Premios de Obras CEMEX 2000.

2007 Nomination for Professional trajectory for the international award ASTRID LINDGREN MEMORIAL AWARD 2008 granted by the Government of Sweden.

2007 Nomination for Professional trajectory for the international Illustration award HANS CHRISTIAN ANDERSEN 2008 granted by IBBY (International Board on Books for Young People) and the Government of Denmark.

2015 Antonio García Cubas Award of the INAH in the category of Young and Children Book Work for the book *Piratas, corsarios, bucaneros y filibusteros en San Francisco de Campeche* by Silvia Molina. Secretaría de Cultura de Campeche.

2017 Ambassador of the 36th International Fair of Young and Children Literature.

2018 Nomination for professional trajectory for the international illustration award HANS CHRISTIAN ANDERSEN 2019, granted by IBBY (International Board on Books for Young People) and the Government of Denmark.

2018 Antonio García Cubas Award of the INAH for the book *Pakal. El gran rey maya de Palenque* by Luis Barbeytia. Editorial CIDCLI.





2018 Award to the Editorial Art granted by the CANIEM (National Chamber of the Mexican Publishing Industry) in the category of non-fiction books for children and young people for the book *Bichos. Introducción a la música de concierto* by Ana Gerhard. Travesías collection. Editorial Océano.



Complete Bibliography

1992 Illustration of the book *Una semana en Lugano* by Francisco Hinojosa. Alfaguara. Collection Botella al mar of Editorial SM and CONACULTA.

1992 Illustration of the book *Negríta* by Ornelio Jorge Cardoso. Libros del Rincón. SEP and Editorial ERA.

1992 Illustration of the book *La fórmula del Doctor Funes* by Francisco Hinojosa. Collection A la Orilla del Viento. Fondo de Cultura Económica.

1992 Illustration of the book *Isaac Campion* by Janni Howker. Collection A la Orilla del Viento. Fondo de Cultura Económica.

1993 Illustration of the book *El viaje más largo* by Mario Guillermo Huacuja. Collection Travesías. Fondo de Cultura Económica.

1994 Illustration of the book *En la oscuridad* by Julio Emilio Braz. Collection A la Orilla del Viento. Fondo Cultura Económica.

1994 Illustration of the book *La democracia y las elecciones para jóvenes* by Luis Granados. Collection Diez en conducta. Enigma Editorial.

1994 Illustration of the book *La casa imaginaria* by Pilar Mateos. Collection A la Orilla del Viento. Fondo Cultura Económica.

1995 Illustration of the book *Las golosinas secretas* by Juan Villoro. Collection A la Orilla del Viento. Fondo de Cultura Económica.

1995 Illustration of the book *Harvey Angell* by Diana Henry. Collection A la Orilla del Viento. Fondo de Cultura Económica.

1995 Illustration of the book *Beisbol en abril* by Gary Soto. Collection A la Orilla del Viento. Fondo de Cultura Económica.

1996 Illustration of the book *El dragón de la montaña dorada* by Rosalío Hernández Beltrán. Editorial Selector .

1997 Illustration of the book *La garra* by Paul Jennings. Collection A la Orilla del Viento. Fondo de Cultura Económica.

1997 Illustration of the book *Lucas afuera Lucas adentro* by Carmen Leñero. Collection A la Orilla del Viento. Fondo de Cultura Económica.

1997 Illustration of the book *La caverna encantada* by Enrique Serna. Editorial CIDCLI.

1997 Illustration of the book *Harvey Angell y la niña fantasma* by Diana Hendry. Collection A la Orilla del Viento. Fondo de Cultura Económica.



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- 1998** Illustration of the book *Hilario y la cucaracha maravillosa* by Oscar Martínez. Collection Barco de papel. Editorial SM.
- 1998** Illustration of the book *Bebé* by Patricia Maclachan. Collection A la Orilla del Viento. Fondo de Cultura Económica.
- 1998** Illustration of the book *El viejo que no salía en los cuentos* by Pilar Mateos. Collection A la Orilla del Viento. Fondo de Cultura Económica.
- 1999** Illustration of the book *El mago Sirasfi* by Norma Muñoz Ledo. Collection Barco de Papel. Editorial SM .
- 1999** Illustration and design of the book *Capullo rojo* by Kobo Abe. Collection Libros del Rincón. SEP.
- 1999** Illustrations of the book *¿Quién es ese señor? Cancionero y biografía ilustrada de Francisco Gabilondo Soler Cri-Cri*, from CONACULTA's Alas y raíces a los niños program
- 2000** Illustrations of the book *La campana de San Juan* by Pablo Escalante Gonzalo. Collection Cantos y Cuentos. CONACULTA.
- 2002** Illustrations for the book *Mis primeras 80,000 palabras*. La media vaca Publishing house.
- 2008** Design, art direction and illustrations of the book *Al otro lado de la página* by Daniel Goldin and Carlos Díaz Polanco. Editorial Santillana.
- 2008** Illustration of covers for the books *Pesadillas vivas*, *El pueblo de los horrores* and *El espejo diabólico* by Jordi Sierra i Fabra. Collection Castillo del Horror. Editorial Castillo/Macmillan.
- 2009** Illustration of the book *Momias, ángeles y espantos* by Armando Vega Gil. Collection Barco de Vapor. Editorial SM.
- 2009** Illustrations for the book *Destinatario* by Abril Castillo, Roxanna Erdman, Daniel Goldin, Anabel Prado and Ana Paula González. El Ilustradero and La Cabra Ediciones.
- 2009** Illustration of the book *La pequeña niña que siempre tenía hambre*. Bilingual Zapotec/Spanish edition, by Yazbil Mendoza. Editorial Nostra.
- 2011** Illustration of the book *La batalla del cinco de mayo. Diario de Sofía* by Silvia Molina. Edited by Government of Puebla.
- 2011** Illustration of the book *Lina observa y pregunta* by José Antonio Chamizo and Andrea Chamizo Alberro. Editorial Esfinge.
- 2011** Illustration of the book *Un ángel en la azotea y otros cuentos de navidad* by Mónica B. Brozon. Collection Barco de papel. Editorial SM.

2011 Illustration of the book *Huellas de pájaros* by Ramón Iván Suárez Caamal. Fundación para las Letras Mexicanas y Fondo de Cultura Económica.

2011 Illustrations for the book *Soñé. Canto contra la violencia* by Gabriela Olmos. Artes de México.

2012 Illustration of the book *Prodigios y maravillas* by Claudia Carranza and José Manuel Mateo. Editorial Ideazapato.

2012 Illustration of the book *La cigarra, a hormiga y el chapulín* by Mireya Cuento. Alfaguara Infantil.

2012 Illustration of the book *El zorro tramposo y el oso ingenioso* by Silvia Molina. Editorial Progreso.

2013 Design, art direction and illustration of the book *La línea del tiempo de México. Doce siglos de historia* by Pablo Escalante Gonzalbo. Editorial Océano.

2013 Illustration of the book *El año del gato* by Tanha Lai. Editorial Castillo/Macmillan.

2014 Design, art direction and illustration of the book *Piratas, corsarios, bucaneros y filibusteros de Campeche* by Silvia Molina. Secretary of Culture of the Government of Campeche.

2014 Design and illustration of the book *El secreto de la flor que volaba* by Demián Bucay. Editorial Océano.

2014 Illustration of the book *Tlajpialketl o la canción del maíz*. Bilingual Nahuatl/Spanish edition by Mardonio Carballo. CONAFE.

2015 Design, art direction and illustration of the book *Héctor Pérez Martínez. Una biografía para niños y jóvenes* by Silvia Molina. Secretary of Culture of the Government of Campeche.

2017 Illustration of the book *Pakal. El gran rey maya de Palenque* by Luis Barbeytia. Editorial CIDCLI.

2018 Illustration of the book *Bichos. Introducción a la música de concierto* by Ana Gerhard. Collection Travesías. Editorial Océano.

2018 Design and illustration of the book *Capullo rojo* by the Japanese writer Kobo Abe. New edition as part of Collection Resonancias. Fondo de Cultura Económica.

2018 Illustration of the book *¿Qué es el poder?* Bilingual Nahuatl/Spanish edition by IBBY/México and the Senate of the Republic.

2018 Illustration of the book *Los gallos al revés y otros cuentos de San Miguel* by Beatriz Meyer. Collection Ala Delta Colibrí. Editorial Edelvides. México.



List of Mauricio Gómez Morín's most representative books

Vermin [o Bugs] (Bichos)

Ana Gerhard – Mauricio Gómez Morín
Océano Travesía, 2018

The red cocoon (Capullo rojo)

Kobo Abe – Mauricio Gómez Morín
Fondo de Cultura Económica, 2018

Pakal, the great maya king of Palenque (Pakal, el gran rey maya de Palenque)

Luis Barbeitya – Mauricio Gómez Morín
CIDCLI, 2017

The corn song (La canción del maíz)

Mardonio Carballo – Mauricio Gómez Morín
CONAFE, 2014

Pirates, corsairs, buccaneers and filibusters in San Francisco of Campeche (Piratas, corsarios, bucaneros y filibusteros en San Francisco de Campeche)

Silvia Molina – Mauricio Gómez Morín
Secretaría de Cultura del Estado de Campeche, 2014

The Secrete of the Flying Flower (El secreto de la flor que volaba)

Demián Bucay – Mauricio Gómez Morín
Océano Travesía, 2014

The cicada, the ant and the cricket (La cigarra, la hormiga y el chapulín)

Mireya Cueto – Mauricio Gómez Morín
Santillana, 2012

Prodigies and Wonders (Prodigios y Maravillas)

José Manuel Mateo – Mauricio Gómez Morín
Ideazapato, 2012

The girl who was always hungry (La niña que siempre tenía hambre)

Yazbil Mendoza – Mauricio Gómez Morín
Nostra, 2009

In the Darkness (En la Oscuridad)

Julio Emilio Braz – Mauricio Gómez Morín
FCE, 1996

Doctor Funes' Formula (La fórmula del doctor Funes)

Francisco Hinojosa – Mauricio Gómez Morín
FCE, 1992

Five of the most important titles

1. The little girl who was always hungry (*La pequeña niña que siempre tenía hambre*)
2. In the darkness (*En la oscuridad*)
3. The secret of the flower that was flying (*El secreto de la flor que volaba*)
4. The corn song (*Tlajpajketl o la canción del maíz*)
5. Cocoon Red (*Capullo rojo*)



Reviews of the books

The little girl who was always hungry

Work written in Zapotec and Spanish, invites the reader to enter the world of a girl who is always hungry and how her affectionate grandmother gives her options to calm her down. For children, this story presents an opportunity to discover a wonderful culture and the possibility of being in contact with another linguistic record.

In the beautiful Oaxaca there are fundamental traditions for the heart: this story full of humor, in Zapotec and Spanish, tells us how a very hungry girl managed to calm her appetite with cheerful seasoning.

In the darkness

The city of Sao Paulo is the scene of this novel. Roliña, six years old, is abandoned by her mother and it is she who tells the story of a group of street girls who join to survive. Each one has sad, violent and painful experiences that make up a bleak panorama. The work calls attention to a problem that we often want to ignore.

The secret of the flower that was flying

A great book for young readers

"The teacher is the needle and the student the thread, but the thread is the one who sews"

A fable about freedom and the search for one's identity

The secret of the flying flower is not any book, obviously each book is different, but in this there are several very important aspects. The first is the author Demían Bucay who is a psychiatrist and therapist, and is also the son of another great writer and therapist, Jorge Bucay.

The second aspect is the illustrator Mauricio Gómez Morín, a Mexican, who was the Manager of Design and Image in the Santillana publishing house.

With these good wickers the basket necessarily had to be good.

The secret of the flower that flew tells us the story of Ho Liang, fourth emperor of the "Ho" dynasty, who when he was very young used to accompany his father on trips to the distant lands of the Empire.

It was on one of those trips that he discovered butterflies. And he tells us:

"I found the first ones near the Tseng River: a pair of small butterflies, bright blue, standing on a blade of grass. They were so motionless that Liang took them for a flower and came closer to feel their scent. But then the flower took off from the grass and flew before his eyes and then away. That was, for that child, something wonderful.

Later he learned, of course, the secret of the flower that flew ».

So enthusiastic was he that he wanted to have at least one from every corner of his territory. To recreate the diversity of his magnificent empire, he ordered to build a glass cage to protect them. However, when the caterpillars reached

their crystalline confinement, they lost their color before the absorbed gaze of the emperor, who had no eyes for anything but them. But an accident causes that the butterflies escape to the garden and that in freedom they recover their color. Soon, the enraged monarch understands something more important than the reason why the butterflies in captivity lose their color ...

It is a book that I recommend. The moral of the text is very educational for the little ones, and here we parents have to explain it to them.

The story is truly splendid, and to the greatness of the book the magnificent illustrations by Mauricio Gómez Morin, on a double page and the central one with four pages, contribute.

Guillermo el lector

The corn song

The book *Tlajpijketl* or the Song of corn - edited by the National Council for Educational Promotion (CONAFE) and illustrated by Mauricio Gómez Morín - is a set of poems linked to each other, about the life of corn and who cares for it. Mardonio Carballo shows us, through this set of poems, the life of a child, later turned into a man, dedicated to defending the milpa from invading birds or rabbits. The stories of the corn, like the stories of the Nahuatl language, constitute us as Mexicans, they give us identity. The mother tongue, like the culture derived from them, is alive, as Mardonio Carballo shows us in a beautiful, musical and rich poetry in images and sounds, both in Nahuatl and in Spanish. The outstanding illustrations were made by Mauricio Gómez Morín.

El Astillero

Cocoon Red

Cocoon Red is the third part of the short novel *The Wall*, by the Japanese author Kobo Abe, originally published in 1951 with the name of *Akai mayu*. In this short story, when the night begins to fall, a man asks himself every day why he does not have a house where to get to rest. Suddenly, the man thinks that he really has it, only that he forgot it. Determined to find it, he goes through the streets, but as he advances everything around him changes its appearance until something strange happens. This text reflects the authentic voice and deep philosophical questions that characterize Abe's work, features that have made his literature endure to this day and that many literary critics have associated with the universe of Kafka. Abe surprises his readers with disconcerting stories, as in this case, where the metamorphosis of a man in cocoon occurs, a situation that starts from the absurd to talk about the search for identity, a tireless search that materializes in the absence of a home, but that also accounts for the inequality present in modern societies, another feature of his literature. The powerful illustrations by Mauricio Gómez Morin, with perspectival games that give dynamism to the journey of reading, recreate the oppressive spirit of the story and contain symbolic elements of Japanese aesthetics that will have to be revealed by readers. With a mastery of scratch, Gómez Morin creates suggestive compositions that show the graphic identity he has developed as a plastic artist, illustrator, designer and art editor for more than 35 years.

Catalog sheet.

Fondo de cultura Económica



Book covers



