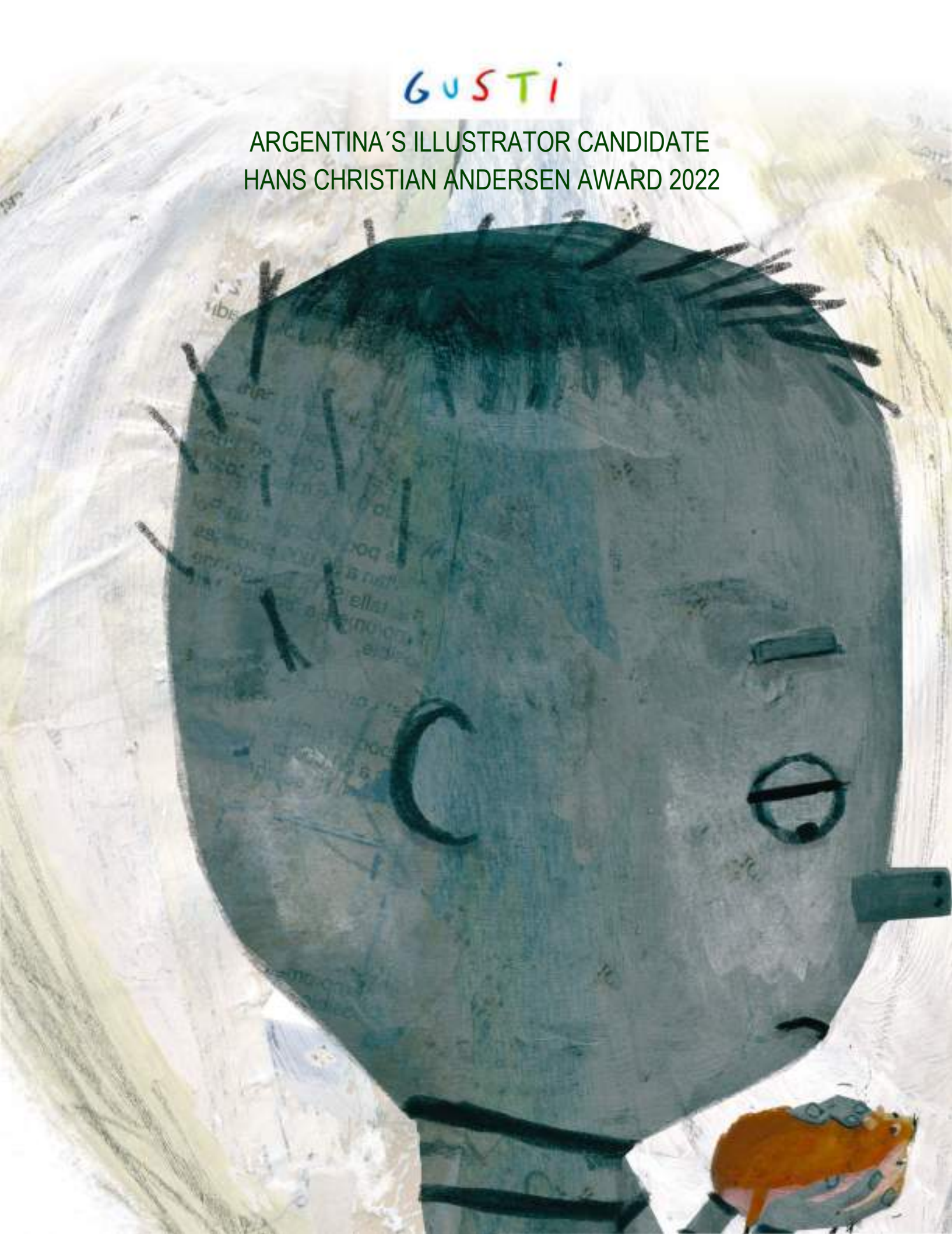


GUSTI

ARGENTINA'S ILLUSTRATOR CANDIDATE
HANS CHRISTIAN ANDERSEN AWARD 2022





Biographical information of the candidate



GUSTAVO ARIEL ROSEMFET ABRAMOVICH





GUSTI, HIS BIOGRAPHY

Gustavo Ariel Rosemffet Abramovich, better known as Gusti, was born in Buenos Aires, Argentina, in 1963.

He went to the Florentino Ameghino Elementary School and completed his high school studies at the Fernando Fader art school with a degree of Technician in Advertising Design and Promotion, since his vocation for illustration awoke in him at an early age.

When he was 18 years old he began working for the Catu animation studios making commercials. Then, he worked for the Hanna Barbera Studios, and at the same time he started contributing to two well-known Argentine magazines: Billiken and Cosmik. From then on he collaborated as illustrator to children magazines, and later he illustrated and wrote numerous children and young adult books.

In 1985 Gusti arrived to France, where he worked for publishers such as Hachette or Nathan. Later, he settled in Barcelona.

His books have been printed by publishers from all over the world: GAKKEN (Japan); Grimm Press (Taiwan); Nord Sud Verlag (Switzerland); Hachette, Nathan (France); Edelvives, SM, Kalandraka, Combel (Spain); Océano (Mexico), Pequeño Editor, Calibrosopio (Argentina); Enchanted Ilon (USA), Fischer Verlag (Germany).

He has received countless awards as illustrator and author: the Bratislava Golden Apple Prix, the National Illustration Award, the Lazarillo Award, the Appelles Mestres Award, the JUNCEDA Award, and the Bologna Ragazzi Award for the special category disability in 2016.

Gusti has taught illustration courses for children, students and professionals in Argentina, Mexico, Bolivia, Ecuador, Chile, Nicaragua, Colombia, Italy and Spain. He has also delivered several workshops and labs for schools, universities and rural and indigenous communities. Gusti participated in several exhibitions and collective projects in different areas of Spain, Italy, Colombia, Mexico and Argentina. He has worked for UNICEF offering workshops to families in several Latin American countries. He has been teaching specialization courses in children and young adult literature illustration at the EINA-University School of Design and Art of Barcelona for more than a decade.

Gusti is a disability rights activist. He teaches inclusive courses and workshops for people with disabilities. He has been the Art Director of the Carlota's House (Barcelona), a design studio that works with people with diverse abilities. He is one of the founding partners and president of WINDOWN, a non-profit association that works with the people with disabilities collective through art, with the goal of a more inclusive society.

He is a nature lover. He has worked in garbage recycling projects in Mexico and Colombia. As a prove of his passion for nature, in 2005 he begun working for conservation projects of rapacious eagles, collaborating with the Andean Condor Conservation Program in Argentina and with the research on the harpy eagle (*Harpia harpyja*) in Ecuador. Gusti also worked at he Cabárcenos Natural Park and in the Cim d'Àligues bird centre for the study, breedings and exhibition of birds of prey in Barcelona, Spain.

He is a musician and plays guitar and piano. He lives in Barcelona with his two children and his wife who is also an illustrator.

Web: www.gustiart.com

Facebook: <https://www.facebook.com/gusti.rosemfet>

Twitter: @gustillimpi

Instagram @gusti.rosemfet

www.windown.org



LIST OF AWARDS AND OTHER DISTINCTIONS

- 2016 Bologna Ragazzi Award Disability for *Mallko y papá*.
- 2015 *Mallko y papá* selected by IBBY Collection for young people with Disabilities, Toronto Public Library.
- 2015 Junceda Award for *Mallko y papá*.
- 2010 *Papá se fue a la selva* nominated for the 2015 Best Book by Venezuela's Banco del Libro.
- 2010 *El elefante encadenado* selected by IBBY Spain for illustrations.
- 2007 Junceda Award, Illustration category of Books for children for *El nen gris*.
- 2007 Crítica Serra d'Or Award in Children's Books category.
- 2006 Hospital Sant Joan de Déu Award for *El nen gris*.
- 2005 *Salón del Libro de México*, Best Picture Book Award for *La mosca*.
- 2003 Second National Award of Illustration for *La bella durmiente* Perspectiva Ed. and Círculo de lectores.
- 2002 CCEI Award for *Tento y la cadena*.
- 1994 Diploma of Honour at the Ibero-American Award for Illustration, IBBY Sevilla.
- 1991 Lazarillo of Illustration Award for *La pequeña Wu-li*.
- 1990 National Award of Illustration for *El Pirata Valiente*.
- 1989 Apel les Mestres Award for *Uña y Carne*.
- 1989 Golden Apple Award of Bratislava for *Pip i el color blau*.
- 1988 Austral Infantil Award for *Un Cabello Azul*.



GUSTI'S CONTRIBUTION TO LITERATURE FOR YOUNG PEOPLE

Gusti: using the pencil to explore, to celebrate and to be grateful

November 8th, 2020

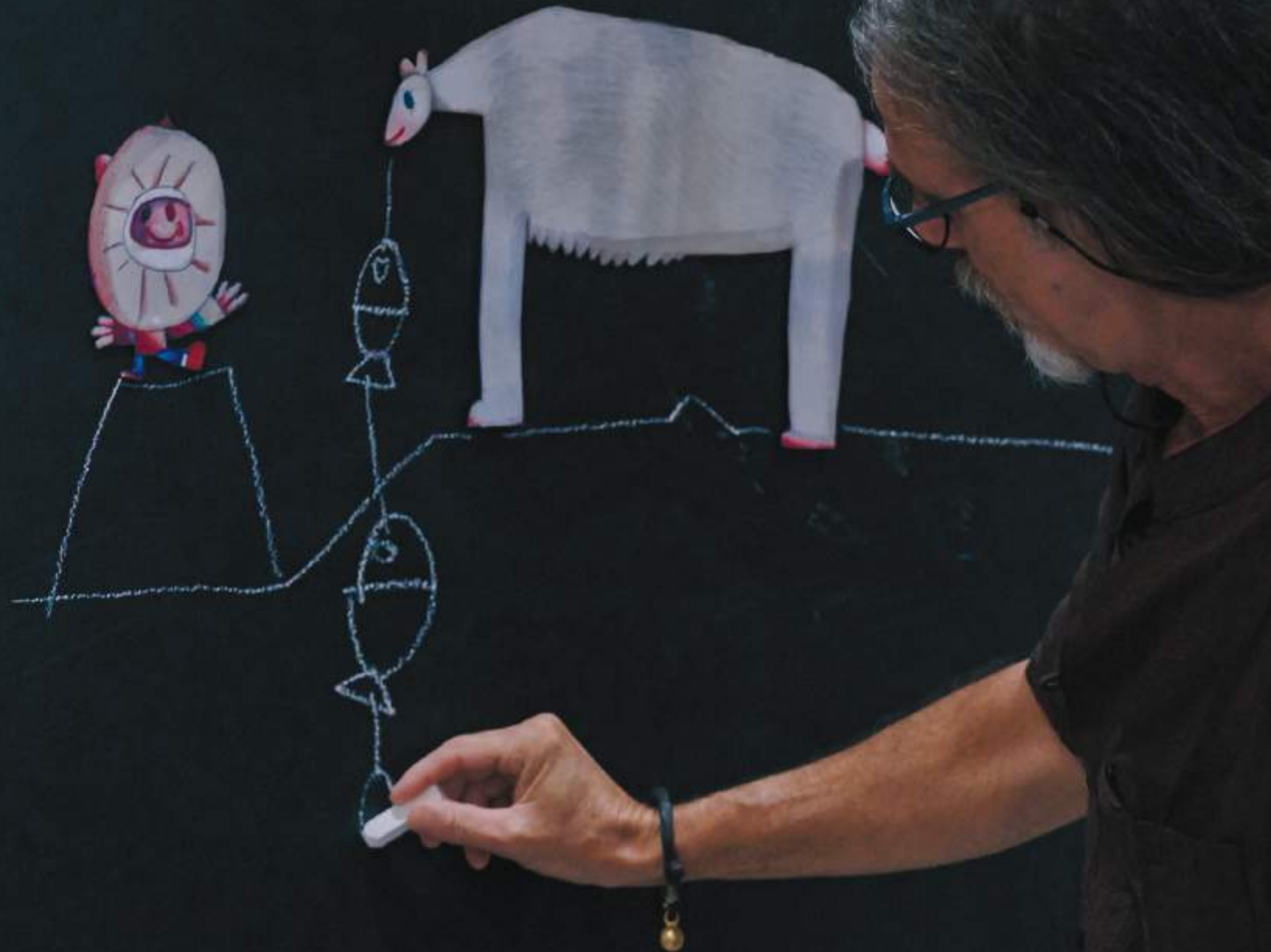
He describes himself as a sketcher. He also says that the pencil is his main instrument. But I do not think that is completely true.

Of course, Gusti is a great sketcher, or as the children-book guild would say, a magnificent illustrator. Using pencil, pen, brush or the whole array of digital resources, he can do whatever he wishes.

But Gusti's trajectory, which deserves the recognition of an award as prestigious as the Hans Christian Andersen, is not signaled by his command of the instrument—an exercise of his own power— but by his ability to recognize and obey a power bigger than himself. He learned to dialog with such power by closing his eyes, and he invites us to dialog with it through his creations, drawings, words, actions, but also through the subtle silence that surrounds everything that he does.

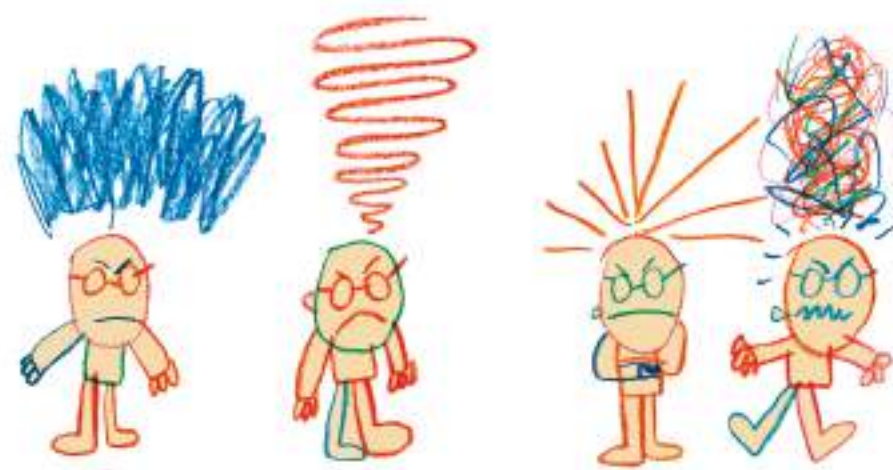
I became acquainted with his work when I read Camilón, comilón (Camilon, the glutton), a story by Ana María Machado that Gusti masterly illustrated. I got fascinated by his talent to enrich the story and to couple with a great writer. His great skill for dialoguing and inviting others to participate, with a joy that spreads light and warmth at the same time, was already evident.

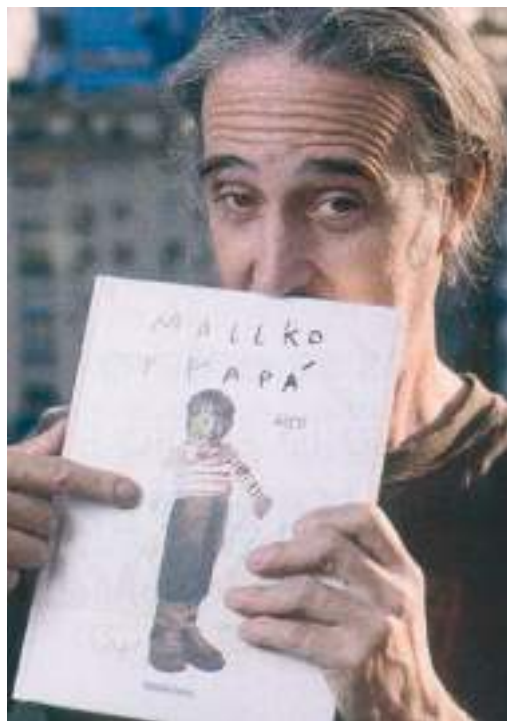
I was giving my first steps as a publisher. He was already a star. He was illustrating books for the most important publishing houses in Spain and Argentina. He was also publishing in Switzerland and Germany. My shyness kept me from approaching him. When I had a catalog, I would try to invite him to illustrate a book. Afterwards, for many years, I did not hear about him. He had disappeared from the main publishing scene.





SI TE SIGUES PORTANDO MAL
TE QUITO ESE CROMOSOMA.





Many years later, I had the great pleasure to talk with him for the first time. I understood why he disappeared. Gusti had stopped illustrating for the best publishing houses. He wanted to become an author and create his own stories. But afterwards, I came to understand also that this was not a simple professional step to reach a higher place. He was not trying to become “The Creator” who gets all the credits and recognition. It was, in fact, the result of a deeper decision. Gusti wanted to devote his talent to that he believed in, even if it meant to go against his own benefit. For Gusti, his talent, his gifts as illustrator or narrator had to pay service to that power that gives at once light and warmth, that gives and acknowledges life. And such task meant making time for drawing to search, to get lost, to explore and to know.

He had to take his time. He had to make space for a different kind of time.

Once I was already the publisher of several of his books, I learnt that this has its price. A book to be published for a campaign should wait. But it is worth it to do so, because in Gusti’s case, it is not adding one book more to the enormous and bustling publishing market. He is one of the few authors that moves you to look at things differently, that provokes a silence that allows us to pay attention.

I had the pleasure to be the editor and publisher of his two first books: Medio elefante (Half of an elephant) and La mosca (The fly). In both of them, this power is present and its effects light up the brain playfully, showing the way to live joyfully, allowing us to see the world lightly.

I had published many others of his books, very different one from the other but all of them dazzling and warm. I am not going to talk now about each of his books. I prefer to tackle the cooking process.

Gusti is an ornithologist at heart and a great world explorer. Like the eagles, which he contributes to protect, he is able to focus on details that make things unique. He has travelled through jungles and deserts, he has visited shelters and marginalized huts, he has talked with invisible people for the majority: natives, old people, Down syndrome or autistic people, people with different disabilities as commonly said by many. Gusti would correct them and call them people with different and unique abilities.



Always taking with him a notebook and pens, Gusti draws to extend his explorations to lands that the eyes cannot reach, to uncover that which is singular and valuable in each person, to invite others to search and to find, to preserve and to respect.

I write this words on November of 2020, in a paralyzed world that confronts the same dilemma than Gusti faced when he deviated from the road to an easy success: to continue living frantically or to bet on something much more valuable, much more meaningful.

Recognizing an integral artist such as Gusti would give a clear sign that we still have a right to be hopeful.

Thank you very much.
Daniel Goldin

Mexican publisher, librarian and writer.
Hispanic Language and Literatures,
Literature and Philosophy
School (National Autonomous
University of Mexico).
Nominated to the Astrid Lindgren
Memorial Award





As University of Barcelona Emeritus Professor, and as expert on children literature and children literature illustration, I hereby declare:

I give my complete and most enthusiastic support to the nomination of Gustavo Ariel Rosemffet (GUSTI) for the Hans Christina Andersen Award in Illustration.

He is a wonderful person and better friend, and in him come together the following professional merits, proved through his long career as illustrator:

- His trajectory begun with some initial animation work in the Hanna & Barbera Studios and continued until the creation of the Juanito Jones cartoon series.
- In his work as illustrator, he demonstrates a complete and skillful command of the widest range of graphic techniques: from the use of pen, pencil or markers to the collage and *gouache*. All of them can be appreciated in his always-extraordinary notebooks (that could be seen in his social media), with the addition, more recently, of the appropriate use of computer techniques.
- These diverse illustrations and/or techniques, despite being coherent with his own style and personality, very rarely seem repetitive and always adjust to the perception and reading comprehension of his audience.
- His illustrations accompany other people's texts, who are contemporary authors (such as Alcántara, Bucay), or examples of the traditional literature (Esopo, Grimm). And the most important: the texts can also be his own.
- The books of which he is the only author (the majority in the later years), stand out in the bibliographic landscape, for their innovative and bold themes (*La mosca [The Fly]*, *Esta caca es mía [This poop is mine]*), and also for their high testimonial value (*Basurarte [Trashart]*, *Mi papá estuvo en la selva [My dad was in the jungle]*, *Mallko y papá [Mallko and dad...]*).
- His interesting illustrations for children books have been published in more than twenty countries and by prestigious publishing houses such as Gakken, Grimm Press, Nord Sud Verlag, Hachette, Edelvives, Océano, etc.
- For his illustrations he has received very prestigious national awards (National Prize for Illustration, Lazarillo Award, Junceda Award), and international awards (Bratislava's Pomme d'Or o Bologna's Ragazzi Award).



- Along with his work as author, he has managed to accomplish continuous and commendable educational and social work, teaching illustration courses in Barcelona and other cities of Spain (where he lives) or abroad (Argentina, Mexico, Bolivia, Ecuador, Chile, Nicaragua, Colombia, Italy...).
- Perhaps, the most noteworthy aspect of his career may be his honest and faithful commitment to humane and social causes. He participates in the most serious projects for environmental conservation and in the creation of telematic tools (Window, Carlota's House...) with several workshops for the inclusion of people with diverse abilities.

Barcelona, November 8th., 2020

Teresa Duran Armengol DNI: 37 716 020 E
 Writer and Children and Youth Literature
 Expert Graphic Designer and Doctor of Pedagogy
 Gran Via Corts Catalanes, 535. 4rt 3ª (08011) Barcelona

Gusti, illustrator

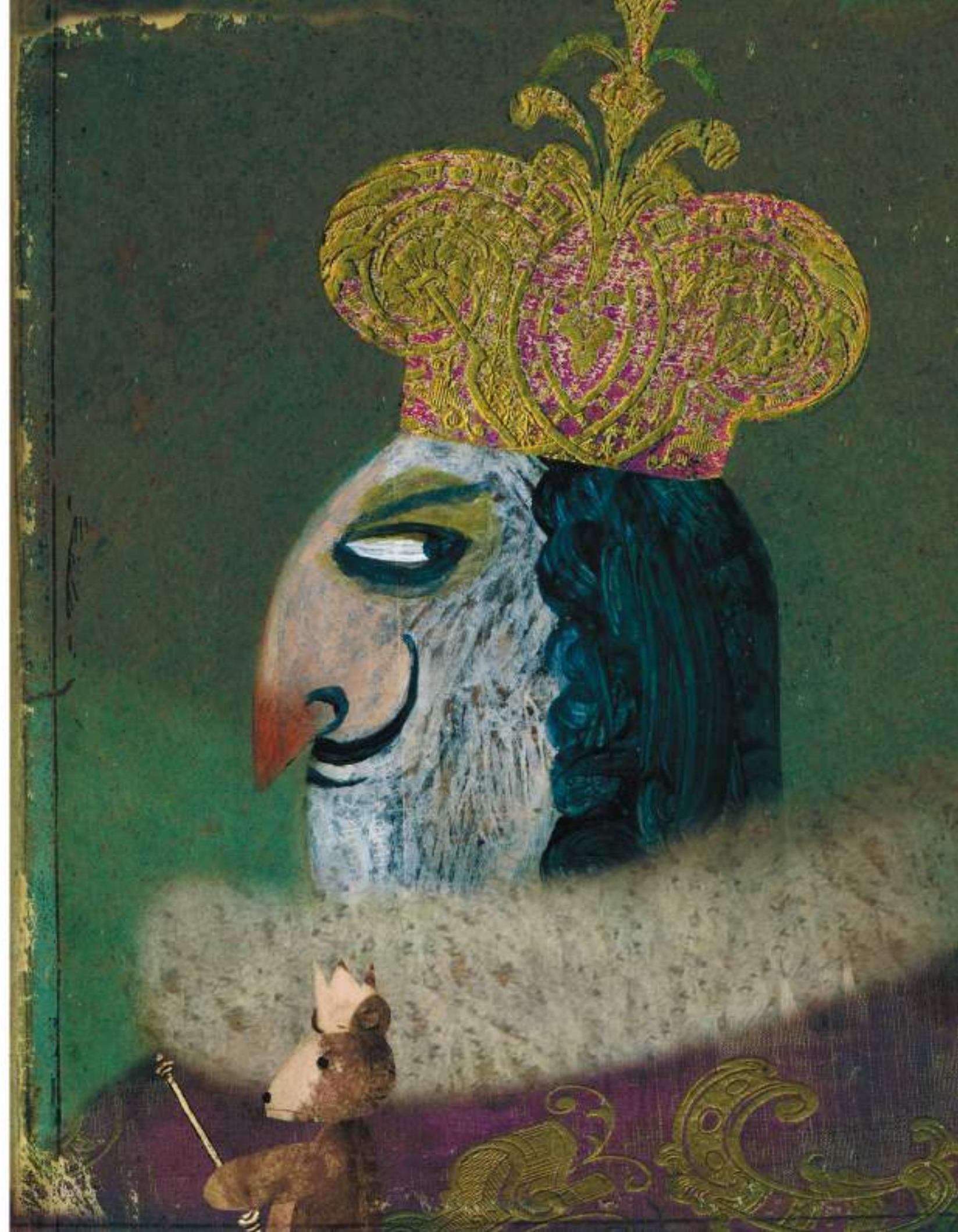
"GUSTI DOES NOT HAVE A SINGLE STYLE, BUT ALL OF THEM"

Enrique Lara. In Lazarillo, No 43. Friends of the Children and Young Adult Book Association.

September, 2020



Gusti was born years ago; sometimes he is young and other times, very old, but when he is drawing, he is a child. He was born with a pencil under his arm, says Clarita, always attentive to the news about her son, news that she receives happily, with tears and beautiful words. His dad, Mouri, very proudly, thinks about cars and driving fast and would like his son to be also attracted by speed, but Gusti is passionate about drawing, and drawing is slow: Gusti sits down wherever he can, in a park, at home, in a coffee shop, in a mountain, in the desert or the jungle, scribbling with whatever he has at hand, because he plays like a child.



Wherever he goes, an eagle accompanies him. It must be because he was born in Buenos Aires and that is what eagles need for flying: good winds. He makes each guitar he finds in his way trill, meow and pur; it howls like wind, crackles like fire, lulls like water, and trembles like earth. With his voice and his hands, he paints and heals as our elderly used to do.

His pencil is all he takes for luggage when he travels, because with the medicine of love he can draw Anne, Théo and Mallko who live with him in the mountains.

Gusti is from here and there: he is Argentine, Catalan, Colombian, French, Nicaraguan, Mexican and Brazilian. He is from each of the countries he visits, which claim him as their own soon after his arrival, but he is from everywhere because love has no boundaries. That is the reason why he speaks and sings in many languages, and some times even he invents a language. Believe it or not, he can communicate with animals. Wherever he goes, he connects with each living being and that is his biggest gift.

Gusti has won many awards, perhaps because he does not have a single style, but all of them. He constantly strives for having fun and, for that reason, each of his books, always different from the previous one, surprises us.

Enrique Lara
September 2020

Publisher and founder of GatoMalo, independent Publisher.



GUSTI: AN ILLUSTRATOR'S TRAVEL LOG (PART 1)

By Verónica Castro and Mónica Klibanski. Portal Educar, Ministry of Education of Argentina, September 2007.

Available at <http://globalbackend.educ.ar/sitios/educar/recursos/ver?id=113480&referente=docentes>

Age: 44; Zodiac sign: Cancer; Chinese Zodiac Year: Rabbit. That is the information that Gusti, Gustavo Ariel Rosemffet, chooses to share in his blog profile. He is one of the best known Argentine illustrators around the world. Twenty years ago, being true to his adventurous spirit, he departed towards the Old World as a way to emulate the journey of other great illustrator: Mordillo. He settled in Spain, living first in Madrid and later in Barcelona, where he resides until today with his wife and two children.

Gusti draws since he was a child. He worked for three years in the Catú Cine Animación Studios making short commercials. Later, he worked at the Hana Barbera Animation Studios until the end of 1985, when he left for Europe. Gusti won the most prestigious awards in his profession and his books have been published in several languages. One of the most important Latin American Television Networks produces the animated series Juanito Jones, which is based on his illustrations.

—You were a child in the 70s, in Buenos Aires. What images or feelings from your childhood have influenced your vocational choice?

—My mom says that I was born with a pencil under my arm. I believe that one important event from my childhood was taking a correspondence drawing course that was advertised in the back cover of the *Patoruzú* and *Isidoro* comic books. The school's name was Continental School, and if you completed the course, you received a briefcase with drawing supplies and an articulated toy figure. The course showed how was an animation studio from inside and how movies were made. That made me dream. When I was 18 years old, I started working at Catú Cine Animación Studios, which was not exactly as the drawing school painted an animation studio in its course. Nevertheless, I was very happy of being working there.





Gustavo and the fears, by Ricardo Alcántara, Illustrated by Gusti. SM, 1990.

“Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, “and what is the use of a book,” thought Alice “without pictures or conversations?””. If we

turn around the idea in the quote from Lewis Carroll, what is the use of a book with pictures in it?

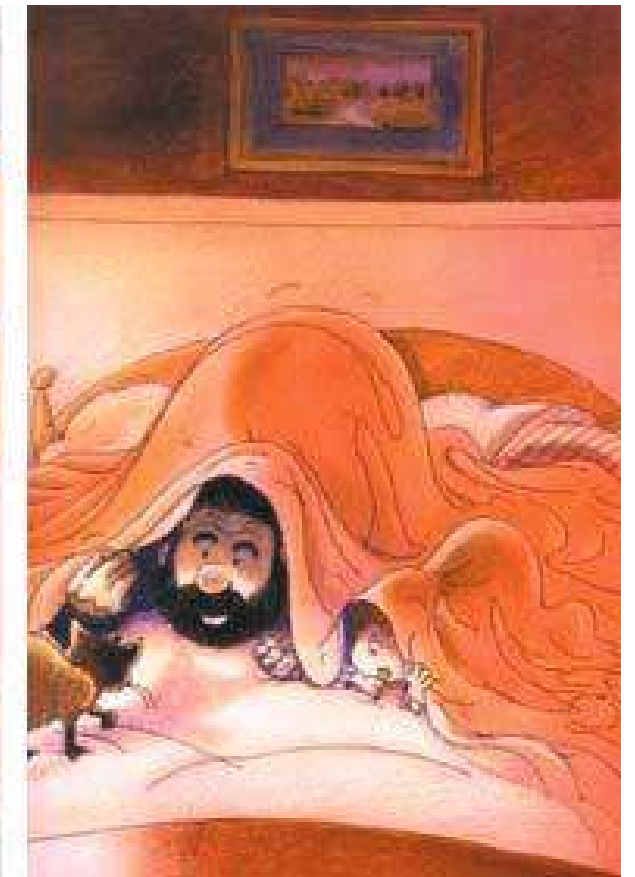
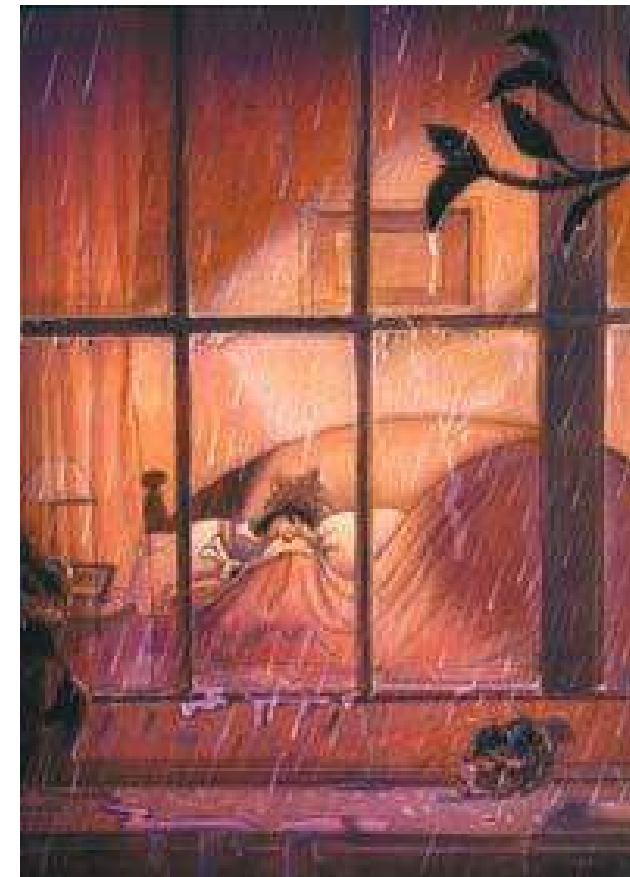
—It’s good to spend a long while enjoying it. If you are a child, it could awaken in you the desire to do drawings like the ones in the book: you could tell stories just with pictures



Camilon, the glutton, by Ricardo Alcántara, illustrated by Gusti. SM, 1989.

—In your illustrations, particularly in those of your first books (Camilon, the glutton; Gustavo and the fears; Wake up Grizzly!, etc.), there are clear traces of your beginnings at the animation studios. It seems natural, then, that Ricardo

Alcántara and yourself had created the animated series Juanito Jones for television. Is this your most multimedia project? What can you tell us about the character and the project?



Wake up Grizzly!, by Wolfgang Bittner, illustrated by Gusti. Norte—Sur Editions 1999.

—Juanito Jones is a character born from books created with Ricardo Alcántara: *El hijo del viento* (The son of the wind) and *Martín y la princesa Ylady* (Martin and Princess Ylady). We worked very hard for five years with a great team of illustrators

and 3D artists. The result was a series of 52 episodes of 13 minutes each. Basically, it is the story of a boy, Juanito, his inseparable friend, the little bear Shadow, and his family.



The son of the wind, by Ricardo Alcántara, illustrated by Gusti. Anaya, 1996.
Seed of what will be later the famous character Juanito Jones.

—Juanito has a great imagination and he does not use it to escape from reality but to find solutions. The travels to the wild West, to space, to the jungle of the Painted Bellies, and he confronts the Evil King in a horrible castle. Well, just to brag a bit, the series got the attention of Disney and for that reason we appear in the news and went to Cannes to show it.

—How do you do to keep a good working relationship with the Uruguayan author Ricardo Alcántara, with whom you created so many stories for the last 15 years? Did you, perhaps, seek the help of a therapist to work couple issues?

—It is hard not to get along with Ricardo. He is a great guy and, to tell the truth, our

friendship transcends our work. We are very different people, and precisely that make us alike.

—By the way, where did it come from the idea to relaunch the character of Tomás, to create new stories after 15 years of the first edition of Tomás and the magical pencil? What changes did you make? Probably, your first readers are parents today... Did any of them write to you?

—Tomás is an endearing, timeless character, and his story is as beautiful as fifteen years ago. Ricardo had the idea to relaunch it, and at first, I thought it would be tricky. But it was a very good decision. Some people grew up with Tomás and they are thankful to the fact that he is living more stories.

“Tomás, a little character that lives in a shoe box until he finds a magical pencil, has more than 15 years of existence since the first editions of his stories.”



Tomás and the magical pencil, by Ricardo Alcántara, illustrated by Gusti. Edelvives, 1988.

—For me, Tomás is a referent in my life and in my relationship to drawing. Tomás finds a magical pencil and comes to life —the same happened to me— and fifteen years later he uses the eraser, not to erase things that he dislikes, but to change, somehow, his attitude by erasing his annoyance. He is tricky. But it was a very good decision. Some people grew up with Tomás and they are thankful to the fact that he is living more stories.

—You don't know how good it is to take a magic eraser to schools! It is the best medicine for teachers, students... It is unbelievable!

—Not so long ago, your seven-year-old son Théo collaborated with you and Lluís Farré



in the making of The gray boy, a book that won the 2007 Junceda Award and the 2007 Serra D'Or Award for Children's Literature. How was to share that experience with your son? What are the differences between the work of a professional illustrator and the way a child approaches it?

—At this time, my son is a great teacher to me. He connects directly to his imagination, through his heart and without any interference of right-or-wrong thoughts. That is how I want to work. An example: I had to go to a book signing when *El chamán de la tribu* (*The shaman of the tribe*) was published. I took with me a box of watercolor paints and when people bought the book, I drew something on the spot. The results were fantastic: pure, direct essence with

I INVEST A LOT OF LOVE IN MY BOOKS,
AND THAT IS DELIBERATE.

GUSTI



no interferences. I want to work like that, without the pressure that we impose on ourselves by considering how things should or should not be. I can do it when I am sketching or drawing without a particular intention. The white page is my life and I decide how I want to live it. I am making progress, but there is still a long way to go.



Gusti says: “The best thing is to procure for yourself a son between 7 and 8 years of age who likes to draw and paint, and then, everything goes smoothly.”

The grey boy. La Galera, 2007.

—Why do you think there are not many books in the publishing market that have drawings by children, neither there are paintings by children artists hanging from the walls of art museums?

—I don't know why. Usually, the schools publish themselves books illustrated by children. Maybe, we would get surprised some day if a good edition of a book like that is produced. Anyway, as I said before, children are for me great teachers. They work without ego, just for pure enjoyment and to express their feelings. That is for me their great achievement. The rest —styles, trends— is a dead-end road.

—What was the genesis of the two books of which you are the single author (text and illustrations) like *Half of an elephant* and *The fly*? How involved was the Mexican publisher Daniel Goldin in launching you as a solo author?

—Let's see: The idea of illustrating my own stories was always going around my head, but I never was confident enough to do it until a publisher appeared and told me: “I am going to publish your books.” That publisher was Daniel Goldin (1). He is a great publisher, a great, very honest person; that's why I am very happy to work with him. He is very demanding but he makes everything to improve. But above all, he trusts me and I trust him.



Half of an elephant, by Gusti. Serres Editions, 2004.

—The idea to work with scanned pieces was born by chance. I was fixing things in the house I had just moved into, and suddenly I saw a bunch of stuff: hammers, nails, etc. I scanned them and started playing with their images. That is how the idea of *Half of an elephant* was born.



—The story of *The fly*: one day, my son asked me to wipe his butt and I saw a fly in the water of the toilet. I imagined its agony in there and that was the origin of the story. In this case I draw the fly and placed it as if it were cut pieces of cardboard.

Date: September, 2007

Notes

[1] Daniel Goldin is a Mexican publisher, extremely valued and exquisite in the field of children's and young adult literature. Since 1988 and for fifteen years he was the head of a children's and young adult literature project of the Fondo de Cultura Económica. He is the creator of some pioneering and indispensable collections such as *A la orilla del viento* (On the edge of the wind) and *Espacios para la lectura* (Spaces for reading). He introduced in Latin America a catalog including authors such as Anthony Browne, Chris Van Allsburg, David McKee, Isol, etc. Nowadays, Daniel Goldin is the director of Abrapalabra, a publishing project in association with Serres Publishing House.

GUSTI: AN ILLUSTRATOR'S TRAVEL LOG (PART 2)

By Verónica Castro and Mónica Klibanski, October 2007.

Available at <http://globalbackend.educ.ar/sitios/educar/recursos/ver?id=115498&referente=docentes>



Gusti infuses life into his drawings, innovating continuously, using new tools, traveling and enjoying his favorite things. He has recently published *El chamán de la tribu* (The shaman of the tribe), an illustrated book for a young adult audience. In this book, he integrates his experiences from his travels around the Latin American rain forest, his interest in the indigenous communities, and the preservation of habitats and endangered species. His passions are also represented in the name of his blog: GUSTILLIMPIMUK-UL-XIC. The name is a composite of millenary languages from the jungle that means "Gusti, drawer big eagle".

—Your aesthetics has changed very much throughout the years, particularly in you last books.

—Using different styles is something natural to me, it is inherent to my way of doing things. It is hard for me to get hooked constantly to something. Obviously, it would be much easier for me to repeat those things that work well, but I can't do it for the life of me. I am always looking for new things, although sometimes somebody else gets ahead of me. In any case, it is my own search.

—Some artists say that the ideas for their work come to them when they are moving, and to call the muses they use to go for a walk. In your case, how does inspiration get to you?

—I get inspired listening to music, paying attention. Sometimes, while talking on the phone, I start doodling on a piece of paper: later I look at what I squiggled and start weaving stories, in a train trip, for example.

—What illustrators or plastic artists do you admired?

—I love so many that I could not name them without skipping a lot of them. I like French illustration very much: Serge Bloch, Martin Jarrie, Marc Boutavant; Miquel Barcelo, Juanjo Sáez, Sara Fanelli, Tim Burton, and others.

—In our times of more and more sophisticated computers, some authors prefer to write their manuscripts by hand, because they say that doing so helps them to find the rhythm of the story, the tone or the register of the narrative voice of a character. Some of them choose very carefully and precisely the notebook and the pencils they will use, establishing some kind of fetishistic relationship with those instruments, and only at the end of the process they type the text in the computer. How is your relationship with



Dicen que puede ser que seas "especial" entre nosotros
Sabemos que eres Especial! Hemos convivido a tu
lado estos días y nos has maravillado. Eres dulce, Eres
tierno, bonito y bueno.
Cuando estamos a tu lado nos sentimos en el Cielo





Sketches in Quito, Ecuador

the supplies you use to draw? How do you get along with the technological changes? Which processes are you still doing manually, are you handcrafting?

—I always start with small drawings or sketches. Lately I am using watercolors. I feel less and less inclined to complete all the details, I get bored. My goal is to enjoy the most I can the process and that's what I am trying to do.

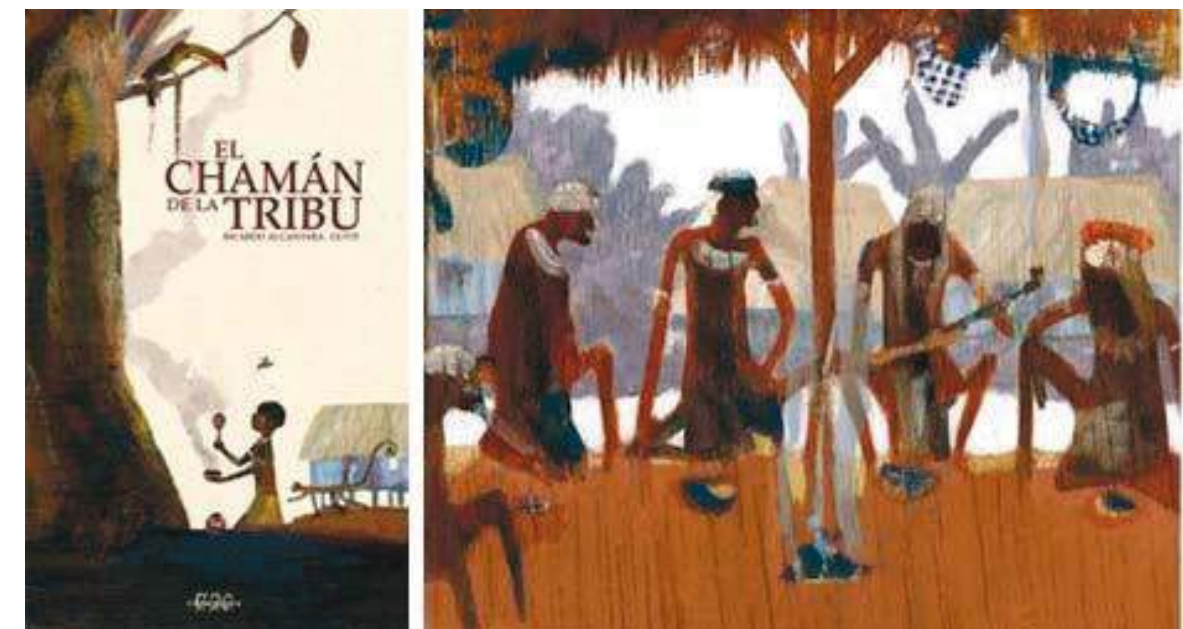
I am kind of sloppy with my supplies: a box of watercolors, some colored pencils, a bit scorched acrylic paints, a few so-so, poorly kept brushes. That's all. It is true that the computer is a marvelous instrument, as far as you are the one in charge and not the machine. Many times, I see that illustrators get seduced by the advantages of using the computer and they loose, then, a little bit of their personal touch.

—El chamán de la tribu (The shaman of the tribe), an illustrated book for a young adult audience that you co-authored with Ricardo Alcántara, seems to be the

book that best integrates your traveling experiences through the Latin American rain forest and your interest in the indigenous communities, the preservation of habitats and endangered species. How was the process of making the book?

—It is a book that allow us to share what we are living right at the moment. Being able to go frequently to the jungle to live with indigenous communities, who live according to their traditions and in touch with nature, changes one's way of seeing things, changes one's values. It was that we wanted to share with young people through the novel. I made the book right after returning from the rain forest, and I was imbued with the jungle, its colors and experiences. I have a very good relationship with shamans or medicine men, and Ricardo is slowly bonding with them as well, and that was the origin of this book.

We had to pray for this book. we had to ask permission to do it. In fact, Ricardo is right now in Patagonia, releasing condors and getting inspiration for a second part. If I can, I will go to Venezuela to collaborate in a project about jaguars and eagles, two very strong spirits of the jungle.



El chamán de la tribu (The shaman of the tribe), by Ricardo Alcántara, illustrated by Gusti. Cromosoma, 2007.



—Those travel logs, filled with drawings and chronicles that could be partially read in your blog as soon as written, must connect you to the essence of what drawing means to you, isn't it right?

—For me, making a travel log is the most beautiful experience. It is a completely different way of traveling, pure magic. This year it gets published my travel log about the spirit of the jungle in Ecuador. It gets published just as it is, without changes.

When i am not traveling, for instance, I usually go to visit old people on Saturday and Sunday. I draw them and I ask them to tell me their life stories. I use watercolors and sketch them quickly, trying to capture their soul, if they let me, and if they don't, it is okay.

—It sounds very interesting what you tell in your blog about the reaction of the indigenous and local people that surround you to see you drawing in the middle of those natural landscapes. Have you ever



thought about working with the community in a collective creation? What kind of things they draw or paint?

—In Chiapas, in a Tzeltal community, we did some miniature books that later they sell to collect funds for their school. In any case, it is not usual that an illustrator show up in their lands and that's why our presence calls their attention so much. For me, it is an incredible way to have a direct relationship with the people. I think that the



process “behind the scenes.” What was your motivation to create that space for exchange? To whom is your blog aimed? Who are the ones that write and comment in your blog?

—The blog is unbelievable. Since I started posting things I have made connections with people from all places, and many of them from Argentina. The exchange with colleagues, most of them illustrators, their comments are very enriching. I think it is great, everybody become friends. It is also useful to see things with a bit of distance

native or indigenous people's drawings are the best. You only need to peek into what the Huichol, the Cofán make. It is wonderful, as wonderful as that made by the Incas or the Mayas! In sum, they draw what they see, what they live and that is unbelievable.

—Your blog is very much like a naturalist travel log, although your blog is a journey through the evolution of your books and your work, step by step, narrated with words and images, showing the



and tell some of the things that are not being seeing.

—Nowadays many other Argentine illustrators have gone to Spain, and more precisely, they have their operations center in Barcelona (Gustavo Roldán, Elenio Pico, Maximiliano Luchini, Rebecca Lucciani, etc.). Are you in touch with them?

—I share the studio with Roldán (1) and Maxi (2). I meet regularly with Elenio (3), Sergio Kern (4) and Comotto (5). I also visit the

studio of Mariana Chiesa (6). In short, we are always in touch and those who stayed are doing very well.

—How do you see the current state of children's book illustration?

—I think that the publishing world is getting too big and it is very difficult to work in a more personalized way. You could see the same illustrator doing the same things for all the publishers. I am talking in general; you can always find people who is doing things out of the ruling standards of our times.

—You are currently teaching upcoming illustrators in an Specialization Course on Professional Illustration for Children's and Young Adult Publications, at the School of Design and Art of the Autonomous University of Barcelona-EINA. What do you consider the most important things that young illustrators coming into the world of children literature need to know?

—I have been a professor in the graduate level of the EINA school. I also teach at the Escola de la dona, and the experience is great. I try to prompt them to connect with their inner selves, since the rest will come from it and get polished. I am shooting in that direction.

—All of your books have a spiritual undertone, something Zen: the characters are tender, imaginative, good people, with kind feelings and aspirations, and who are going through a soul searching process, without losing the adventurous

component or a pinch of naive humor. Is this something deliberate? Is there a conscious intention to give a message through the children's literature?

—I invest a lot of love in my books, and that is deliberate. Then, everything else comes in an unconscious way. I was never very satisfied with my work, but I am feeling more and more content as time goes by. I succeeded in lowering my expectations and I am concentrating on enjoying the process much more than on the results. I have realized that making children's books is a blessing, and I am thankful for that which is my life.

Notas

1- Gustavo Roldán was born in Córdoba (Argentina) in 1965. Since 1985, he writes and illustrates books that are published in several countries. Roldán lives in Barcelona, where since 2001, he publishes *Un hombre con sombrero* (A man with a hat) in the Tretze Vents magazine. He has a blog.

2- Maximiliano Luchini, born in 1970, is from La Plata, Argentina. He illustrated *Si yo fuera un gato* (If I were a cat) and *¿Qué crees tú que puedes hacer en mi circo?* (What do you think you can do in my circus?), *La dormi* (The sleeper), etc. His creatures inhabit Internet pages, comics in European magazines, and even in fetish watches (Swatch). He lives in Raval, Barcelona since 1998. He has a blog

3- Elenio Pico was born in 1960. He is Argentine, graphic artist, illustrator, visual communicator, editor, and is active in different fields of visual communication, painting, design, illustration and integral production of children's books, curator of exhibitions, web animation, comics and



urban interventionism. Since 2000 he lives in Barcelona. He has published *Tito bola no quiere dormir* (*Tito Bola doesn't want to sleep*), *Cosas de brujas* (*Witch stuff*), *Tump tump*, and illustrated the stories of *Ton y Nino*. He has a blog.

4- Sergio Kern was born in Rosario, Argentina, in 1954. He is a writer and an illustrator. He has published, among others, the following titles: *¿Qué tal ratones?* (*What up, mice?*), *Un tigre de papel* (*A paper tiger*), *Adriana y el árbol* (*Adriana and the tree*), *Había una vez un árbol* (*Once upon a time a tree*), *Mirar y ver* (*To look and to see*). He has a blog.



5- Agustín Comotto was born in Buenos Aires, in 1968. He has published *El comelibros* (*The book eater*), *Los viajes del abuelo* (*Grandpa's travels*), *El mar dijo ¡basta!* (*The sea said Stop!*), *Siete millones de escarabajos* (*Seven million beetles*), *Nuevos vecinos* (*New neighbors*), *La selva azul* (*The blue jungle*). Since 1999 he lives in Barcelona. He has a blog and a web page..

6- Mariana Chiesa was born in La Plata, Argentina), in 1967. She is engraver, painter, strip cartoonist. She has contributed to publications in several countries: *Lápiz japonés* (*Japanese pencil*), *El ojo clínico* (*Clinical eye*), *Sins entido*, *L'Association* (*The Association*), *Media Vaca* (*Half of a cow*), among others. She has illustrated *No hay tiempo para jugar* (*No time for playing*). Since 1997 she lives in Barcelona.



EAGLE MAN**In Postcards from Mars. Memories of Space (Blog)**

Kairu Ocampo. July 15th, 2013.

Available at <https://postalesdemarte.wordpress.com/2013/07/15/gusti-el-hombre-aguila/>



I came to know Gusti through his contributions to the Orsai magazine as illustrator, but I had never met him in person. That's why I got surprised when he appeared at the Book Fair stand with his white-beard smile and greet me as if I were an old friend. His Spanish knight bearing only needed the armor to transform himself into a modern Rodrigo Díaz de Vivar. But as soon as he opened his mouth, I saw that he did not speak old Spanish nor had he been exiled.

He is Argentine and has a Polish surname, but he hardly responds to the name Gustavo Rosemffet; even his wife calls him Gusti, and his children sometimes call him papa. Speaking in the Spanish variety of Buenos

Aires marked by years of living abroad, that afternoon in May he told me that he was working on a new book, the most personal of all. As he spoke, he opened the notebook he had under his arm and showed his treasure: the story in pictures of *Mallko and dad*. Mallko, which means eagle-condor in Quechua, is five years old, is his second son and has Down syndrome.

—When I found out that he had Down syndrome, I collapsed. I did not accept it. It was Théo, my other son, eight years old at the time, who made me understand everything. He told me: “Be it red, yellow, purple or whatever color it is, he is my best little brother and I will love him the same”. It wised me up.



Gusti continued telling me his story in a coffee shop of the Belgrano neighborhood, a few hours before crossing the ocean to return to his home in Barcelona. His dark eyes sparkled as he remembered.

—I wanted to get buried alive. I look back at it and I feel stupid. Why do people abort them? How can they be afraid of those little angels?

Unlike him, his wife accepted it from the beginning. She had not even had a test that could detect any abnormality, he could have insisted but did not either. “I look back and think it was all written.”

“*Mallko and dad*” will be part of the Proyecto Embudo collection that started up with books with graphic content and talented authors such as Tute, Alberto Montt, Pedro Mairal and Jorge González. The material is not scripted but the ballpoint pen drawings include short anecdotes and explanations.

—I take the notebooks where he draws and scribbles, and I write there things, thoughts. Sometimes I go to the park with my pencil and I start drawing, or I play the guitar. Mallko really likes music. He goes to school, he’s a ball-buster.

I also draw the Mallko adults. There is a center for the mentally disabled close to home, called Jeroni de Moragas. There I collaborate with a group that works like in a packing factory. Now, due to the crisis, they have more free time and I am going to paint and draw with them, and by the way, I draw hem. That changed me a lot. My drawings

changed as well: before they were more meticulous, pursuing beauty, but now my designs are simpler.

Before

Before, Gusti was a different man, very young, who after doing illustrations for children’s magazines and the animation of television programs in Argentina, went to Europe because he wanted to learn languages and see what it was like to live abroad. He actually wanted to go to the United States but did not get a visa, so he traveled to France in 1985 without any plans.

—It was awful. I did not know anyone or the language. I had learned four words in French. I wanted to work for some publishers that I liked and it didn’t happen. In the hostel where I was staying I met a Spaniard who played the guitar. I would go with him and we would play boleros and Beatles’ songs in the subway. After I went to Spain. I had a contact in Barcelona that turned out to be quite useless since he left me stranded.

Two months after arriving, he had already learned some Catalan, badly, but it allowed him to communicate.

He pauses to drink the huge banana smoothie he ordered, realizing that it is his last for a long time. They don’t serve it like that in Barcelona —he says— and he savors it as part of his farewell ritual. The illustrator feels foreign everywhere, and he seems to enjoy his cosmopolitan nature.



—Here they ask me if I'm Spanish. In Spain, when I say "hello" they know I am Argentine.

He says that he is not ashamed to make mistakes in other languages, that in his house they speak the four official languages of the kingdom: Spanish, French, Argentine and Catalan.

—My son has a Spanish accent, but uses Argentine terms. If he talks to me he says "plasha" for playa or "posho" for pollo, and he understands the Argentine variety perfectly. The French woman speaks more Argentine than me.

The French woman is Anne Decis, whom he met at a European book fair through a mutual friend. She is an artist like him, and today they share a vocation, love and family, and their partnership seems to work.

A friend of the Argentine comics artists Jorge González and Horacio Altuna, among many others, Gusti is a member of the Foreign Legion that from Spain shares their ability to draw stories, people and dreams with the rest of the mortals. The Fly stands out among his books, which was a success and had a great impact on its children audience.

—Once inspiration hit me when Théo was in the toilet and he called me to wipe his butt and I saw a fly trapped in the water and I imagined that for a fly a butt must be as big as the alien ship from *Independence Day*.

That proves that the muses can arrive at any moment and you have to be prepared.

In *Half of an Elephant*, he makes a collage with construction tools and objects, and *Dad was in the Jungle* is a story that partly draws from his experiences, but with the typical exaggerations of a child's narration. It is illustrated by his wife and was published by "Pequeño Editor." All his books stand out for his characteristic great imagination and humorous outlook

Transformative Art

For Gusti, art can effect changes, but it is a process that is related to awareness. Between the European crisis and the noise of Buenos Aires, it is difficult to see the authentic sound, what it is underneath.

—I think it has to do with a system that is obsolete, it doesn't work. We are in a boat, and at the end the water covers all when it comes to healthcare and education. When you see that people die for money, it is a kind of hypocrisy that makes me angry. On the other hand, what can you do? Cultivating, the most precise word ever. I have my garden, my vegetables, my plants, it is a way of taking care of space, water.

—Do you identify yourself with any political ideology?

—None. If I have to place myself, I do it on the left. Its discourse suits me, but in reality all ideologies, left or right, are the same. When they come to power, they act under the supreme mandate of the financial market and they cannot do anything, or they do not want to, and we are the victims. The same thing happens all over the world, until



one day it would explode. I think change is coming, as the Mayans say.

—How do you help to make things better with your art?

—I am a walking NGO; drawing is very powerful. There are cartoonists who support demonstrations in Spain. I work in a more childlike environment. I give workshops, I go to schools, and I defend the power of drawing. I think that my contribution is to make adults draw a tree, little birds, to make them build something. This allows me to travel, to go to rural, indigenous communities.

Thanks to sharing his art, he was able to see the world in a different way and discovered the roots of a hidden Argentina. He was also in Chiapas. He took advantage of an invitation to a talk at the Salón del Libro in Mexico to go later to live for a while with the Tzeltal people. He spent time with the “batsil winik”, the real men.

At the Metropolitan University he had met the artist Andrés Moctezuma, who

dedicates his life to working with the indigenous communities of Chiapas and Oaxaca. Moctezuma taught serigraphy workshops while also getting involved in environmental projects. They became friends and Gusti suggested that he teach drawing in community workshops. It was a cultural exchange; he was passionate about teaching and learning from them.

He also met the Lacandon people, who are more set in their ways and do not want to receive many people from outside because they want to protect their identity. They can speak Spanish, but the older ones prefer to use their own language.

He says it was key to go with an open heart and that’s why they accepted him. He taught in the library, a little house that they called “sowing wisdom” because they didn’t have a word to define it. He was baptized *Mukul xic*, large bird or large eagle, because of his fondness for birds. He made collages with plants and twigs, and with the pencil between his long fingers painted the whole green palette of the forest and the energy of the natives who allowed him to portray them.

TODOs DICEN
COSAS
EMBAJADORAS
SOBRE MÍ.



It caught his attention that all the boys were talking about an elf who play jokes, a kind of mythological being that they drew as if they had seen him. But he never saw it. It would have been an interesting experience.

The silence of the mountain

Like the Tzeltal people, Gusti entered the world of spiritual plants. It did not happen in Mexico but in Ecuador, where he began to work in the rainforest on the issue of eagle conservation. Thus he learned the meaning of spiritual practices in which man surrenders to nature to seek wisdom. And although he was quite skeptical, a dream made him ponder about it, so he decided that if plants were there for him, he was going to let them find him. The first time was in 1998. Later there came the ceremonies and the “vision quest”, a commitment that he assumed for eight years in which fasting made days longer and longer until completing a period of thirty three days. And finally, four years of supporting his fellow travelers in Uruguay, the place chosen to purify the body and the soul while being surrounded by the solemn silence of the trees.

—What were you looking for with that?

—To open my heart, to be a better person, to connect with the ancestors and with the elements such as air, water and fire. It is a powerful, healing path. The tradition says that when you go up the mountain you can make mistakes, but when you get to the top there you meet the grandparents, the spiritual

plants, and once you make contact with them, you change. You are aware of what you do and what you are. You can screw up your life going down the mountain but you are already aware. You walk with humility, with sincerity, with integrity and will. Prayers help to do it that way.

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but you are already aware. You walk with humility, with sincerity, with integrity and will. Prayers help to do it that way.

But one day I understood that I had to look at them in a more spiritual way, and then I went to the jungle.

Riding out the storm

—I was very distrustful until one day I got hit inside and I opened up, I felt there was a connection, a great spirit that looks at humans and sees the path that is your path, and if it is yours, it is yours. And mine was an eagle, which helps you on your way. I got into the path of the eagle, which is a very warlike path. I got there without knowing that it would be a preparation to be able to receive



help with Mallko. We have to ask ourselves what we are doing here. We are not here to gain diplomas but to have experiences that teach us what life is. Networks of conscience, of love, are being woven all over the world. Each one of us has its own time of maturation; some will understand it sooner, some later. Life teaches us not only through good times, but also through bad times. Not all is light, since light exists because there is darkness, I am not saying that you have to go through bad things all the time, but you have to experience them as well.

Gusti started using social media to spread the word about his work and wherever he goes he fulfills his mission. Sharing his learning goes beyond the simple exchange

of information, because the techniques “can be learned with tutorials.” During his visit to Buenos Aires he was invited to give a talk at the Design School of the University of Buenos Aires. The audience, made up of more than three hundred students who perhaps expected a more traditional speech, learned about the project that has Mallko as the protagonist.

He is not longer the man he was. He left his old skin behind and now he uses art not only to tell the beauty of the world but to spread his own story. A story that he decided to share because, maybe, doing so will help change something. With the support of the Down syndrome Foundation of Barcelona, he has collaborated on another book that is a guide for parents, and hope will be printed on its pages.

—They are becoming extinct. A lot of parents, since they know that their child will have Down syndrome, abort them. They ask me how far behind he is and that is not what matters. They say that they can't talk about many things because they don't understand much, but if you reflect upon how much bullshit we say per day that we could avoid, we should learn more from them. I was told the following story once at a ceremony and it's on the first page of the book. It goes like this:

"A long, long time ago, on earth there was a tribe that lived in peace and harmony. That frighten men a lot, and for that reason they

began to lock them up until they almost made them disappear. Then, every hundred children that are born, a boy comes with Down syndrome for us to remember the ancestral way they lived on earth ". For me they are teachers who speak from their feelings.

"People are afraid of the water and crouches down. The country man does not, he lets the water wet him, as a learning experience, knowing that nothing happens. You have to ride out the storm, live life even if life is hard" says the eagle man and takes off on the flight that will take him to his land.



MAGIC IS IN THE HEART BY GUSTI

In Postcards from Mars. Memories of Space (Blog)

Proceedings of the III International Seminar What to read? How to read? Reading and inclusion.

National Reading Plan. Ministry of Education, Chile. August 2017. Published in 2019. Available at <https://bdescolar.mineduc.cl/info/que-leer-como-leer-lectura-e-inclusion-actas-del-iii-seminario-internacional-00048682>

Books are used to caress. That's what Alicia Molina said to me in Mexico, when she told me that she caressed her daughter with cerebral palsy when she gave her the *Mallko and dad* book, and her daughter caressed the book.

I have to give a master class. What is a master class? How do you give a master class? It sounds like something very big, so I thought: what is the biggest thing we have? Without any doubt, the heart. If I give the talk with my heart, it will be masterful.

A few days ago I met a wise grandfather from the Sierra Nevada of Colombia, who shared his wisdom with me. He told me of an exercise that he always repeats when he gets together to chew coca leaves or to chat with friends, which consists of taking a personal tour. What we are in the present is the result of all our lived experiences, from the time we are born until today: what has been lived and learned; being the children of our parents; the place where we come from; etc. Taking my personal tour, I remember a very important moment, which is when I came into contact with birds of prey, eagles, condors and lammergeiers, with the worldview of native peoples and

conservation. My godfather Luis Jacome, a biologist, says: "For a bird to fly, it must have all its feathers, the big and beautiful and the very small ones, because without all of them the bird could not fly."

That can be extrapolated to society. All of us, to a greater or lesser extent, are important. In my case, I'm an illustrator. What is my tool? The pencil, for which I am very grateful, so simple and yet so powerful. In the world of graphics and the visual art, the difference between a pencil and a magic pencil are a few lines that are placed on the tip, like those lines that represent sunlight. If we use an object as common as the pencil with magic, with heart, we can change something in the world from our small place.

Mallko was born ten years ago and his name means "spirit of the condor." At first, I did not accept him. He was born with Down syndrome and I said that since he came very quickly he did not count well how many chromosomes he had. At that time, I was an illustrator who lived very comfortably in his fantasy castle and stories. Mallko came with a very powerful army to get me out of that place of comfort. Fears are like scarecrows, but behind them is where the

real nourishment lies. Back then, my best ally was pain. The pain, the anger and the fear, all of that is pure love, and it was the love I was looking for, the "unconditional love." And they brought me to Mallko.

Boys with Down syndrome have very visible characteristics. Also, to a large extent, they tend to have sick hearts that have to be operated on from a very young age. When we had to go for his check-up visit, a friend, also a biologist, JM Blanco, sent us a heart-shaped stone. It was the exact size of an eagle's heart. He sent a letter with the stone:

Magic is in the heart

The more you give, the more you have
The more it shrinks, the bigger it gets later
The younger, the faster it beats

The older, the more it softens

The more you exercise it, the more it grows
The more it hurts, the more it heals
When it beats for two, it already beats for three

If it beats for three, it beats for all

When it stops beating, others beat for it
Magic is in the heart.

Juan Manuel Blanco

I have two sons, Théo and Mallko. One has brown eyes and the other blue eyes: that is the main difference between them for me. When Mallko was born, Théo asked me:



"What is Down syndrome?" I answered: "It is what little Mallko has. It is not a disease, it is a genetic condition." And with a hardly convincing tone, I added: "But we are going to love him anyway." He replied to me that he would not care if he were green, red or silver, short or hairy, because for him Mallko was always going to be his best little brother." That was my first lesson of acceptance and unconditional love.

My best little brother
How will be my little brother?
How many things will do together!
Will he have green eyes? Or purple?
If he has grandma's big and fat nose...
I will take him to smell the flowers in the fields.
What if he has a long nose, like a mosquito?
"Well, we will go together to drink hot chocolate."
May be he will be fat, like a sumo wrestler.
Or perhaps he will be a math champion and he will help me to understand about square roots.
He maybe all hairy, like the cousin Ismael.
Or he may have a pizza face
or unbelievable super powers and see through walls,
like Superman.
What does it matter if he is red like a tomato,
yellow like an egg yolk,
green like the grass,
or blue like the sea and the sky?

I don't care if he comes from a different galaxy,
from Jupiter or Mars.
He may have a hundred eyes of different size, twenty arms and four legs,
the ears of an African elephant
or an ant's long antennas.
My little brother is born.
Mom and dad have brought him home.
A cloud crossed dad's smile.
Some people say he'll never play soccer.
Others say that he will not be president and he will never play piano.
They say he never will be a skydiver
or a bus driver.
He is sweeter than a chocolate filled with milk skin and cream

For me he always will be my best little brother

For this master class, they had asked me to address the process of making a book

like *Mallko and Dad*. At first, I wanted to make a picture book entitled "My Best Little Brother" and I started working on it. I called on a friend who makes movies to film the creative process and to show that actually raising a child is something very normal and natural, regardless of the condition of that child. So I was illustrating the book, although I felt that I was not expressing everything I had inside. I was just illustrating, and so much so, that after many attempts, I quit. Later on, a friend of mine, Jorge González, came up with the proposal that with a group of illustrators we make the book of our lives, the most important book for us. I really like to draw in notebooks and travel logs. For years, for example, I was drawing old people in their nursing homes. Then, I proposed to Jorge to make a book about the elderly and he answered me forcefully: "NO! I want you to do a book about Mallko and I want you to put your guts into it."

How do you make a book like Mallko's? What's my narrative tool? The pencil, the

drawing. Yes! It had to be a picture book. Drawing is always at the service of the story, and so I spent two years drawing. I went through every imaginable mood, always accompanied by a pencil or brushes, pens and watercolors. Everything served me to tell this story. Illustrators and drawing artists are very inclusive people. We use pencils of all colors, we even use black pencils more than any other, new, old, worn pencils, everything helps us to tell a story. The pencil is so sacred that it gives its life so that we can tell ours. If we make everyday things sacred, then life flows.

In the rainforest, indigenous communities taught me how crucial it is to dream and to have at least four important dreams in life. One night, when I was dreaming about how to make this book, I woke up, took a pencil and a notebook and was able to capture the essence of the book, what it had to tell. I became Arthur, who had to draw his Excalibur sword from the stone. Instead of a sword, I had to take out a pencil, and it was





not a question of strength as we all know, but of being pure in heart. That was the secret for making this book. Thanks to that dream, I could understand the relationship between life and drawing, to perceive the blank paper as a container for all that. And I learned also that the game is very sacred. We must play it!

Books have to tickle us and make us want to caress them, as I said at the beginning. When I draw, I often have an idea, but the true is that it comes across differently than I had imagined. The same thing happened with my son. It came out differently than I had anticipated, but I couldn't fix him with photoshop or throw him away and make another one.

Drawing is communication, it is healing. When I teach children, I always tell them that I don't come alone, that I come with my friends: my pencil and my notebook. We say good morning to the colors. I often wonder if the colors want to always be together or if sometimes they would like a little privacy. With Mallko, many times we draw on paper and we become the characters. The spots, which appear by accident, or perhaps not, turn into something. Inclusion means to change the way we see things, and from there stories are born. Stories also emerge from difficult moments. How many times I have drawn in the hospital and have taken advantage of those drawings to fight together with the knight Mallko the monster Bronchitis or the dragon Pneumonia!

When Mallko was born, I said to myself: "I'm going to have to work more because now I have two children, so if they offer me

a textbook for schools, I'll do it." So it was. I got a call from a publisher to illustrate some readings for a school book. I said yes, without even asking if it was well paid or not. I got surprised when reading the first story. It was about a little Indian who, in order to make the transition to adulthood, had to go take care of an eagle that was badly injured on the mountain. I couldn't believe it! How did the publisher know that I was working with eagles? I called her to thank her for sending me that text, and to ask her how she found out about my connection with eagles and indigenous communities. She replied that she did not know, that she chose the texts at random. There I realized how the universe conspires to fulfill all our requests. I had asked for unconditional love and they sent me the little Indian Mallko, who had to heal her father, a wounded eagle.

I was telling you about my personal journey. My mom's name is Clarita and she has multiple sclerosis. She always wanted me to be a famous illustrator. My dad, Mauricio, always took me to see car races and I am very afraid of speed. There were no books in my house. It's been more than two years since I published *Mallko and Dad*, and since then my life has been and continues to be a learning journey toward acceptance, love, and understanding. One of the requests I made to the publisher was to be able to speak with people, with parents, with whoever needed it, and in this way to share experiences. The drawing allows me to remove and put chromosomes. I set out to meet people with Down syndrome, from different places, ages and socio-cultural conditions.

As I draw them, I ask what it means to them to have Down syndrome. In general, there is no identity conflict. Having an identity is a great treasure, and people with Down syndrome have a very recognizable identity. I would like to talk about people like you and me, yes, and also different. I would like to tell you about families that a priori do not have everything that almost all of us have. We listen often: he is a Down, an autistic, a blind man, hiding a human being behind that label. I have learned to close my eyes to see, not for not seeing. I have learned to open my heart to give and to receive.

One day I met Camilo, a boy from the province of Córdoba, Argentina. Even though he is blind, I feel like he sees much more than we do. I remember that he took me to his house to show me his books and toys. As it was night, everything was dark... for me! But not for him, who moved around that room with full awareness of the space. One of the things that fascinated me was his total acceptance of what he is like and how he moves around. It is true that he has the great help of his young mother, who instead of complaining about this or that, keeps moving forward. To value something, we have to lose it. I love Camilo because whenever I talk to him on WhatsApp he tells me: "How are you Gusti? I want to see you, I want to see you." I didn't know that one extra chromosome could teach you so much.

In recent years we have founded a non-profit association called Window.org. We work as a team, with art as a tool, understanding that blank paper is like life and we all have a place there. Like Mireia, for example, who

could not hold a brush and now she makes a lot of stains on the pages. I do not mean to say that it is easy, but if we value what we do have and not what we do not have, we can travel through life without comparing ourselves with others. Trying is sacred, say some North American tribes.

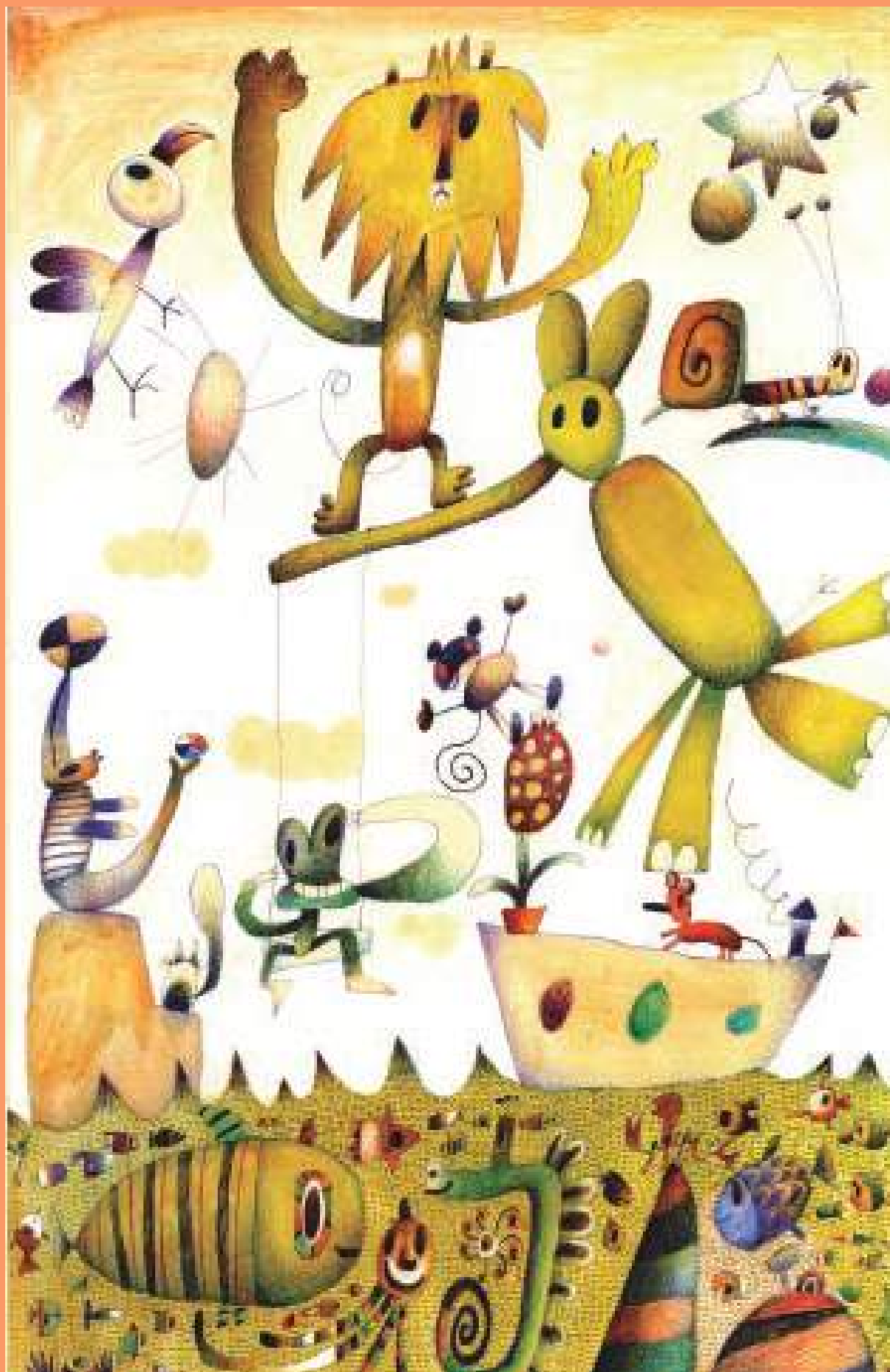
We do collective projects and rituals, we sing, we greet the seven directions (East, West, North, South, Heaven, Earth and Heart). We do not like Compassion but we do like Passion. We hold family workshops and we see that as the family gets involved, the disability disappears. I have known parents who recognize that the most important thing is a hug, a few tears, a small gesture. I have traveled a lot around Latin America, I have been in different indigenous communities and there I have found out that being poor, indigenous and with disabilities is the worst. You may be dying and no one is going to do anything for you. A doctor told a Mixtec woman that her daughter was Mongolian and that she was useless to society. Disability means not having a chance.

Again I want to thank the pencil for the opportunity to heal, to heal myself, to help other people heal. Giving thanks is a good way to heal. I have been aware of the value of living each day, of being able to button our shirt or to learn to pronounce a difficult word. These people we call "disabled" know and want to be happy. other people heal. Giving thanks is a good way to heal. I have been aware of the value of living each day, of being able to button our shirt or to learn to pronounce a difficult word. These people we



call "disabled" know and want to be happy. To finish, I want to say that last year I gave the Image and Disability course at the ISIA School of Design in Urbino, Italy. My biggest achievement was at the end of the week, when I taught some very simple pictures to my students. The first drawing was a house and I asked them: "What is it?" They all

answered: "A house." Then I show a tree, a bird, and a child. All answered a tree, a bird and a child. Finally, I showed the picture of a child in wheelchairs and asked: "What is it?" "And they all answered: " A CHILD." Because they no longer saw crutches, wheelchairs, slanted eyes: they just saw people.



Drawing is a tool for social inclusion. Gusti Rosemfett

By Clarita Spitz. In El Heraldo: Latitud (May 11th, 2017). June 4th, 2017.

Available at <https://revistas.elheraldo.co/latitud/el-dibujo-es-una-herramienta-de-inclusion-social-gusti-rosemfett-143907>

A tireless traveller, accompanied always by his travel log, he visits various parts of the world giving talks and lectures.

—I remember myself a few years ago asking the universe, the Great Spirit, or whatever you want to call it, for the opportunity to experience unconditional love. No small, approximate versions, but true love. It is clear that we must be careful about what we ask for, because it is granted to us.

Thus, without further ado, Gusti Rosemfett invites us to enter his world, the world of *Mallko and dad*, (Océano Travesía, 2014), his best-known book, awarded the Junceda Award in 2015 and the Bologna Ragazzi Award for the special category of disability in 2016.

—Sometimes, It happens to children the same than to drawings: they don't turn out the way you expected. You can tear up a drawing and do it again. You can delete it, or you can even touch it up, improve it according to your liking, or refine it with photoshop. But with a son, with a real son, you can't do that. That happened to me with Mallko. He was not how I had imagined him.

He arrived early, without warning, and I did not accept it.

Because Mallko... was born with Down syndrome.

When Gusti departed from his native Argentina, he left with a pencil. All his luggage was a suitcase with colored pencils.

—I wanted to be a great illustrator—he tells us—and to appear in exhibitions and all that nonsense that anyway is very good, a lot of fun. But Paris did not go well for me. I was making a living playing guitar on the subway, trying to work and it didn't go well. I was very young.

Before traveling to Europe, a Catalan girl who had been in Buenos Aires had offered him to give him a job if he went to Barcelona. «I, very naively, believed it. What did I know about Catalonia, about Spain? I arrived in Barcelona and the girl told me: "Go back to Buenos Aires." But I stayed; Barcelona is a nice city. That was more than thirty years ago, during which Gusti has grown as an author and illustrator of children's books, has received several awards, and his books have been published in more than twenty countries by renowned publishers such as Gakken (Japan), Hachette (France), Edelvives, SM, Anaya (Spain) and Océano (Mexico).

He has taught illustration classes in different centers and schools, such as the EINA School of Design and La Escola de la Dona. He was the Creative Director at La Casa de Carlota design studio, which includes people with Down syndrome and design students in its staff.

A tireless traveller, accompanied always by his travel log, he visits various parts of the world giving talks and lectures. He was invited to present his book at the recently held Bogota International Book Fair, where we spoke with the author.

Q: Tell me something about your work as an illustrator and writer.

A: I have a hard time talking about my work. Since I was 17 years old, I made a living by drawing, mainly illustrating texts of other writers, such as the Uruguayan Ricardo Alcántara; together we created the animated series Juanito Jones. Although it's easy for me to make up stories, most of them don't get beyond the intention. More than making books, I like drawing, filling travel and life notebooks, but not for selling them. Actually, I don't consider drawing a job. It's my life, it's doing things that I like and I like to draw. The pencil is a powerful tool, We could almost say that a pencil gives its life so that we can tell ours. A total surrender.

P Many authors say that there is a before and after a book. Do you feel that there is a before and after Mallko?

A When Mallko was born I did not accept him, I did not welcome him because I was so afraid, so much in pain that I did not allow myself to do it. For his mother, Anne, Mallko was never a problem. She said: "I

felt guilty because you did not accept him, but deep down I felt that this child had every right to live as he is, and that for us it was going to be a lesson, a learning experience. The only thing I felt in my heart was that I had a defenseless baby who needed twice the love, because her father found it hard to understand." That's how moms are, and we have a lot to learn from women.

Writing *Mallko and Dad* was like writing a life diary. I didn't have to invent anything, but it wasn't easy. It was a two-year long journey during which I wanted to relive the whole process of pain and fear that discovering unconditional love implies. It was like taking off my clothes, getting naked, opening my heart and putting it there, and many people, especially parents, have been touched by it. I had been asking for unconditional love, and Mallko appeared to me and said, "There you have it: unconditional love."

One day, during one of the talks I give, a person said to me, "Excuse me, but why do you draw so badly?" Actually, I spent several years learning how to draw that badly, I'm happy to draw so badly. My son Mallko was born almost ten years ago. For me it was like a reset, a very big change of my entire idea of beauty, my idea of how things have to be. I used to draw children with pink cheeks, all very beautiful. Now I draw these raggy figures that tell me as much, or more than the others with the pink cheeks.



Q: Where the name Mallko comes from? What does it mean?

A: His mom is French, I am Argentine. Therefore, we search for a name that could be pronounced by grandparent in France as well as grandparents in Argentina, because if you choose Philip, perhaps my dad will call him "Filipo", or if you choose Manolo, the French will call him "Manoló."

I have a very spiritual side, that has nothing to do with religion. I like to go birdwatching to the mountain, or to go to the rainforest, or to practice rituals with fire, or to talk with the water. I spent many years in the rainforest, drawing, studying the eagle and the condor. I came to know the indigenous spiritual world, which frequently appears in my literature. Through the eagles, I discovered a whole new and spiritual world. Mallko means "spirit of the condor" or "eagle condor" in quechua and aymara.

Getting to know that world changed my life, allowed me to grow as a person, and at the end, made me accept Mallko.

Q: Lets talk about WinDown-La Ventana...

A: There are all kinds of stereotypes about Down syndrome. We need to work to understand that deep down disabilities don't exist, what actually exists is a society that disables. If you have the right conditions, the space, the time, whatever, you can become somebody that can be useful to society. But if society does not give you the space, you

end up separated, excluded, for economic, physical, intellectual reasons. WinDown is a non-profit association, a project that I started three years ago with the Mexican artist. Through art, the project seeks to create a bridge all around the world to connect people with different abilities, Its name is La Ventana (the window) because it is a window to the world of Down people. The goal is not to make something wonderful, but to have a space that model how society should be: the same space for all, regardless of your disabilities and limitations.

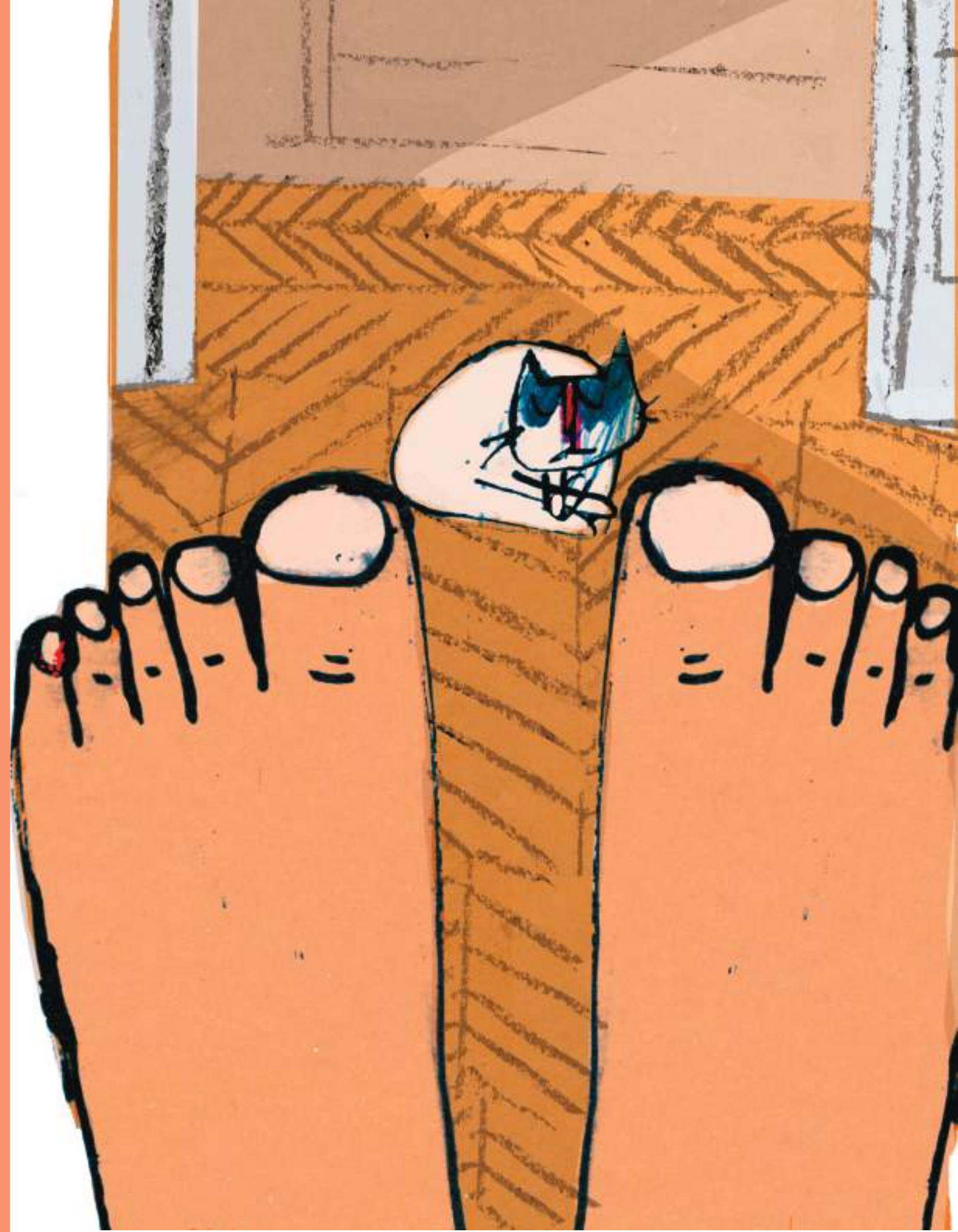
Writing *Mallko and dad* was gradually healing me. It allowed me to give form to the process, and now I am some kind of ambassador, sharing what I went through. I agreed to publish the book with one condition: to present it and talk to people, to share my experience with others. It is something that I am doing conscientiously, because I believe that I can help others to see themselves reflected in my experience and to overcome their fears. I want to say to them: "Trust me when I say that this is going to make you much stronger, much better person." We are lucky, very lucky. precisely for that. I would like to create a more inclusive society.

Today, if we were to rerelease the book, I would say: sometimes your children don't turn out as you expected... they turn out better.



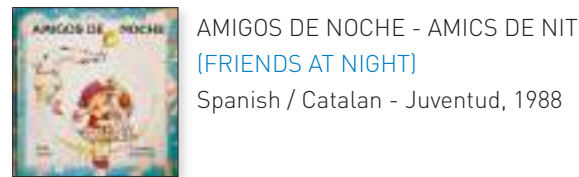
YOU COULD TELL STORIES JUST
WITH PICTURES.

GUSTI



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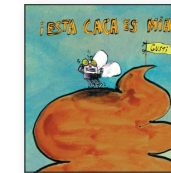
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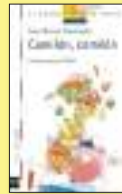


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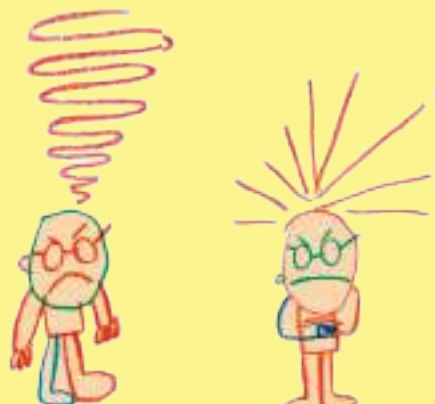


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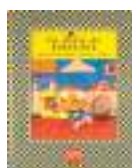


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[\[JUANITO, A BRAVE ADVENTURER\]](#)
Spanish / Catalan
Ricardo Alcántara, Gaviota, 2003, Cromosoma, 2003



LA BELLA DURMIENTE
[\[THE SLEEPING BEAUTY\]](#)
Spanish
Grimm, Perspectiva Editorial, 2002



JUANITO JONES. TRAS LOS PASOS DEL REY MALDAD - JUANITO JONES. EL QUADERN DEL REI MALDAT
[\[JUANITO JONES. FOLLOWING IN THE FOOTSTEPS OF KING EVIL\]](#)
Ricardo Alcántara, Gaviota, 2003, Cadí, 2003





JUANITO JONES. LA DIOSA DEL RÍO
LA DEESA DEL RIU
[\[JUANITO JONES. THE GODDESS OF THE RIVER\]](#)
Spanish / Catalan
Ricardo Alcántara, Gaviota, 2003, Cromosoma, 2003



JUANITO JONES. JUANITO Y SU AMIGO
JUANITO I EL SEU AMIC
[\[JUANITO JONES. JUANITO AND HIS FRIEND\]](#)
Spanish / Catalan
Ricardo Alcántara, Gaviota, 2003, Cromosoma, 2003



JUANITO JONES. EL ENIGMA DE LA NAVE
ESPACIAL - JUANITO JONES ET L'ENIGME DU
VAISSEAU SPATIAL- JUANITO JONES. L'ENIG-
MA DE LA NAU ESPACIAL
[\[JUANITO JONES. THE ENIGMA OF THE
SPACESHIP\]](#)
Spanish / French / Catalan
Ricardo Alcántara, Gaviota, 2003; Hachette,
2007, Cadí, 2003



JUANITO JONES. EL CIRCO SE VA AL OESTE -
JUANITO JONES ET LE CIRQUE DU FAR WEST -
JUANITO JONES. EL CIRC SE'N VA A L'OEST
[\[JUANITO JONES. THE CIRCUS IS GOING WEST\]](#)
Spanish / French / Catalan
Ricardo Alcántara, Gaviota, 2003, Hachette,
2007, Cadí, 2003



JUANITO JONES. EL ABUELO DE JUANITO -
JUANITO JONES. L'AVI D'EN JUANITO
[\[JUANITO JONES. JUANITO'S GRANDFATHER\]](#)
Spanish, Catalan
Ricardo Alcántara, Gaviota, 2004, Cadí, 2003



JUANITO JONES. UN FLECHAZO QUE NO MATA
Spanish
[\[JUANITO JONES. AN ARROW THAT DOESN'T
KILL\]](#)
Ricardo Alcántara, Gaviota, 2004



JUANITO JONES. UN BREBAJE CASI MORTAL
[\[JUANITO JONES. AN ALMOST DEADLY CONCO-
CTION\]](#)
Spanish
Ricardo Alcántara, Gaviota, 2004



JUANITO JONES. LA PRISIONERA
DE LA TORRE AZUL
[\[JUANITO JONES. THE PRISON-
ER OF THE BLUE TOWER\]](#)
Spanish
Ricardo Alcántara, Gaviota, 2004



JUANITO JONES. LA NAVE ENEMIGA
[\[JUANITO JONES. THE ENEMY SHIP\]](#)
Spanish
Ricardo Alcántara, Gaviota, 2004



JUANITO JONES. ALARMA EN EL PLANETA
NARANJA
[\[JUANITO JONES. ALARM ON THE ORANGE
PLANET\]](#)
Spanish
Ricardo Alcántara, Gaviota, 2004



TOMÁS Y LA GOMA MÁGICA
TOMÀS I LA GOMA MÀGICA
[\[THOMAS AND THE MAGICA ERASER\]](#)
Spanish / Catalan / Valencian
Ricardo Alcántara, Edelvives, 2004, 205, Baula,
2006



¡QUIERO UN HERMANITO!
[\[I WANT A LITTLE BROTHER\]](#)
Spanish
María Menéndez - Ponte , SM , 2004



EL ÚLTIMO TRAJE NUEVO DEL EMPERADOR
[\[THE EMPEROR'S LAST NEW SUIT\]](#)
Spanish
Andersen, Anaya, 2005



JUANITO JONES. UN SECRETO MUY BIEN
GUARDADO - J. UN SECRET MOLT BEN
GUARDAT
[\[JUANITO JONES. A VERY WELL-KEPT SECRET\]](#)
Spanish / Catalan
Ricardo Alcántara, Cromosoma, 2005



JUANITO JONES. PERO... ¿SERÁ UN BUEN
AMIGO? / PERÒ... SERÀ UN BON AMIC?
[\[JUANITO JONES. BUT WILL HE BE A GOOD
FRIEND?\]](#)
Spanish - Catalan
Ricardo Alcántara, Cromosoma, 2005, Cadí,
2003



JUANITO JONES. LAS MALAS PALABRAS. J
JUANITO JONES. LES PARAULES QUE FAN MAL
[\[JUANITO JONES. BAD WORDS\]](#)
Spanish / Catalan
Ricardo Alcántara, Cromosoma, 2005



JUANITO JONES. LA HIJA DEL PASTELERO -
JUANITO JONES. LA FILLA DEL PASTISSER
[\[JUANITO JONES. THE PASTRY CHEF'S
DAUGHTER\]](#)
Spanish / Catalan
Ricardo Alcántara, Cromosoma, 2006



JUANITO JONES. LO QUE DICE EL CORAZÓN -
JUANITO JONES. EL QUE ENS DIU EL COR
[\[JUANITO JONES. WHAT THE HEART SAYS\]](#)
Spanish / Catalan
Ricardo Alcántara, Cromosoma, 2006



JUANITO JONES. UN ENCUENTRO MUY
ESPERADO - JUANITO JONES. UNA TROBADA
MOLT ESPERADA
[\[JUANITO JONES. A LONG-AWAITED
ENCOUNTER\]](#)
Spanish / Catalan
Ricardo Alcántara, Cromosoma, 2006



JUANITO JONES. EL SECUESTRO DE SOMBRA -
EL SEGREST D'EN SOMBRA
[\[JUANITO JONES. EL SECUESTRO DE SOMBRA\]](#)
Spanish / Catalan
Ricardo Alcántara, Cromosoma, 2006



EL CHAMÁN DE LA TRIBU
EL XAMAN DE LA TRIBU
[\[THE SHAMAN OF THE TRIBE\]](#)
Spanish / Catalan
Ricardo Alcántara, Cromosoma, 2006



LOS VESTIDOS DE PANCHETA
ELS VESTITS DE LA PANXETA
[\[PANCHETA DRESSES\]](#)
Spanish / Catalan
Ricardo Alcántara, Edebé, 2006, 2011, 2018



TOMÁS Y LAS TIJERAS MÁGICAS - TOMAS I LES
TISORES MAGIQUES
[\[THOMAS AND THE MAGIC SCISSORS\]](#)
Spanish / Valencian / Catalan
Ricardo Alcántara, Edelvives, 2006, 2009



EL NIÑO GRIS - EL NEN GRIS - SZARY
CHŁOPIEC - [\[THE GREY BOY\]](#)
Spanish / Catalan / Polish / English
Lluís Farre Estrada, Círculo de Lectores -La ga-
lera 2006, Entliczek, 2011, WingedChariot Press,
2007
Premi Hospítal Santloan de Deu



JUANITO JONES. EL ABUELO NUNCA MOLESTA
L'AVI MAI NO MOLESTA
[\[JUANITO JONES. GRANDPA NEVER BOTHERS\]](#)
Spanish / Catalan
Ricardo Alcántara, Cromosoma, 2007



ERNESTO, EL LEÓN HAMBRIENTO - ERNEST
[\[ERNESTO, THE HUNGRY LION\]](#)
Spanish / Catalan
Lola Casas, RBA, 2007, Castillo, 2012, Serres,
2007



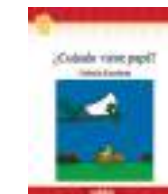
MI PAPÁ ESTUVO EN LA SELVA - MEU PAI MEU PAI ESTAVA NA SELVA - **WHEN MY DAD WENT TO THE JUNGLE**

Spanish / Portuguese / Turkish / Chinese / English / Anne Decis, Pequeño editor, 2008 / 2017, Greystone, 2020 / White Ravens 2009, Banco del Libro de Venezuela 2009



EL ELEFANTE ENCADENADO - **THE CHAINED ELEPHANT** - WIE DER ELEFANT DIE FREIHEIT FAND - **L'ÉLÉPHANT EN-CHAÎNÉ**

Spanish / English / German / French Jorge Bucay, RBA, 2008 / Arteplural Editions, 2008 / Fisher, 2010 / Océano Travesía, 2014



¿CUÁNDO VIENE PAPÁ? **(WHEN'S DAD COMING?)**

Gabriela Keselman, Edebé, 2008



PETER AND THE WOLF

PIERRE ET LE LOUP

English / French Prokofiev, Serge, Grimm Press, 1999, Calligram, 2008



EL TEMIDO ENEMIGO - WIE DER KÖNIG SEINEN FEIND VERLOR - **THE KING AND THE MAGICIAN** - IL NEMICO PIÙ TEMUTO

Spanish / German / English / Italian / Catalan Jorge Bucay, RBA, 2008, Océano Travesía, 2011, Fischer KJB, 2013, Abbeville Press Inc., 2014, Rizzoli, 2016



LA PRINCESA CAUTIVA
LA PRINCESA CAPTIVA
(THE CAPTIVE PRINCESS)

Spanish / Catalan
Ricardo Alcántara, Cromosoma, 2009



LAS ILUSIONES DEL MAGO BAMBÚ - LES TOURS DE MAGIE D'AUGUSTE
(THE ILLUSIONS OF THE BAMBOO WIZARD)

Spanish / French
Ricardo Alcántara, Bambú, 2010, Oskar, 2012



LAS OSCURAS CRIATURAS - LES FOSQUES CRIATURES
(THE DARK CREATURES)

Spanish / Catalan
Ricardo Alcántara, Cromosoma, 2011



COLECCIÓN TENTO (6 books)

EL PIPI DE TENTO (**TENTO'S PEE**), TENTO Y SUS JUGUETES (**TENTO AND HIS TOYS**) - **TENTO Y EL REGALO DE MAMÁ (TENTO AND MOM'S PRESENT)**, TENTO Y EL COLOR DEL MAR (**TENTO AND THE COLOR OF THE SEA**) - **LOS DISFRACES DE TENTO (THE COSTUMES OF TENTO)**, TENTO BUSCA SU OSITO (**TENTO LOOKS FOR HIS TEDDY BEAR**), ¿QUIÉN ES TENTO? (**WHO IS TENTO?**)

Spanish / Basque / Galician / Catalan
Ricardo Alcántara, Edelvives, 2010, Ibaizabal, 2010, Baula, 2011, Tambre, 2019



EL TREN QUE CORRIA SENSE POR
(THE TRAIN THAT RAN WITHOUT FEAR)

Catalan
Elena Ferro Gay, BAULA, 2012



TOMÁS Y LAS PALABRAS MÁGICAS - TOMÁS I LES PARUELES MÁGIQUES
(THOMAS AND THE MAGIC WORDS)

Spanish / Valencian
Ricardo Alcántara, Edelvives, 2012



VERSOS PARA CONTAR
(COUNTING VERSES)

Spanish
Carlos Reviejo, SM, 2012



VERSOS DE CUENTO
(STORY VERSES)

Spanish
Carmen Gil, SM, 2012



LOS NÚMEROS DEL 1 AL 10
(NUMBERS FROM 1 TO 10)

Spanish
Carlos Reviejo, SM, 2012



EL CANGREJO MATÍAS
(MATIAS THE CRAB)

Spanish
Alvaro Colome, Edebé, 2013



MIRA LO QUE TRAJÓ EL MAR
(LOOK WHAT THE SEA BROUGHT)

Spanish
Marcela Velasquez Guiralj, Frailejon, 2013



EL FANTASMA NICANOR
(NICANOR THE PHANTOM)

Spanish
Ana María Romero Yebra, SM, 2013



EL ÁGUILA Y LA LIEBRE
(THE EAGLE AND THE HARE)

Spanish
María Menéndez Ponte, SM, 2014



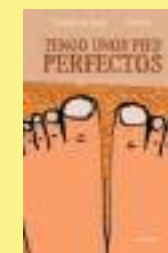
UN CUENTO TRISTE NO TAN TRISTE
(A SAD TALE NOT SO SAD)

Spanish
Jorge Bucay, Océano / Nuevo Extremo, 2014



TOMÁS Y LA MONEDA MÁGICA
(THOMAS AND THE MAGIC COIN)

Spanish
Ricardo Alcántara, Edelvives, 2015



TENGO UNOS PIES PERFECTOS - TINC UNS PEUS PERFECTES - TEÑO UNS PÉS PERFECTOS
(I'VE GOT PERFECT FEET)

Spanish / Catalan / Galician
Maria Solar, Kalandraka, 2015, Kalandraka Catalunya, 2017



DILO. ¡ARRE, CABALLITO! - DIGUE-HO!
(SAY. GEE UP, LITTLE HORSE!)

Spanish / Catalan
Teresa Porcella, Combel, 2017



QUIERO - ICH WILL...
DAS KLEINE BUCH ÜBER DIE LIEBE
(LOVING)

Spanish / German
Jorge Bucay, Océano / Nuevo Extremo Jorge, 2017, FISCHER Taschenbuch, 2017



KOMM, ICH ERZÄHL DIR EINE
(COME ON, I'LL TELL YOU A STORY)

German
Jorge Bucay, Geschichte Fischer Verlag, 2018



VIVAN LAS UÑAS DE COLORES - **I LOVE MY COLORFUL NAILS** - VISCA LES UNGLES DE COLORS!

Spanish / English / Catalan
Alicia Costa - Luis Amavisca, Nube ocho ediciones, 2018



ANIMALES ESCONDIDOS
BESTIONES AMAGALES
(HIDDEN ANIMALS)

Spanish / Catalan
Lola Casas, Carambuco, El Cep i la Nansa Edicions, Pequeño editor, 2018



EL PIRATA PAT TRAX
(PAT TRAX PIRATE)

Spanish
Margarita Londoño, Bambú, 2019



¿QUIÉN HA SIDO? - QUI HA ESTAT?
WHO HAS IT BEEN?

Spanish / Catalan
Jaume Copons, Combel, 2019

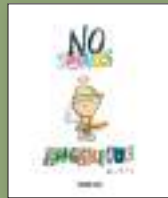


¿FEOS Y FEAS?
UGLY PEOPLE?

Spanish
Lola Casa, Carambuco, 2020

TEN OF THE MOST IMPORTANT TITLES BY THE CANDIDATE

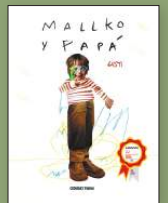
Ten of the most important titles by the candidate (even if out of print), please include the name of the publisher of all editions.



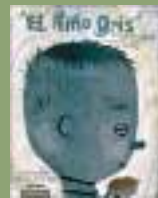
1. **No somos angelitos**
(We are not angels),
written and illustrated
by Gusti



6. **El elefante encadenado**
(The chained elephant),
written by Jorge Bucay
and illustrated by Gusti



2. **Mallko y papá**
(Mallko and dad),
written and illustrated
by Gusti



7. **El niño Gris**
(The Grey boy, written
by Lluís Farré Estrada
and illustrated by Gusti



3. **La mosca**
(The fly), written and
illustrated by Gusti



8. **Basurarte,**
by Gusti
(Trashart)



4. **¿Feos y feas?**
(Ugly people?), written
by Lola Casa Peña and
illustrated by Gusti



9. **El cuaderno de viaje.
Ecuador**
by Gusti.
(Travel Notebook
Ecuador)



5. **Animales escondidos**
(Hidden animals),
written by Lola Casa
Peña and illustrated
by Gusti



10. **La bella durmiente.**
Edición XXL Circulo de
lectores. illustrated by
Gusti. 2002 1ª edición
versión castellana de
José Miguel Rodríguez
Clemente. Barcelona.
Círculo de lectores.

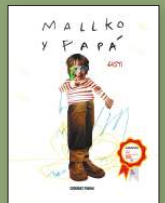


THE FIVE REPRESENTATIVE BOOKS SENT TO THE JURORS

List of the five representative books sent to the jurors



1. **No somos angelitos**
(We are not angels),
written and illustrated
by Gusti



2. **Mallko y papá**
(Mallko and dad),
written and illustrated
by Gusti



3. **La mosca**
(The fly), written and
illustrated by Gusti



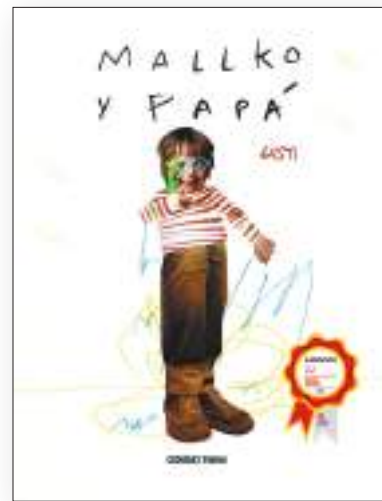
4. **¿Feos y feas?**
(Ugly people?), written
by Lola Casa Peña and
illustrated by Gusti



5. **Animales escondidos**
(Hidden animals),
written by Lola Casa
Peña and illustrated by
Gusti



REVIEWS OF THE BOOKS SUBMITTED TO THE JURY



MALLKO AND DAD

A Father's Tribute to His Son With Down Syndrome

Craig Morgan Teicher. *New York Times*. November 9th, 2018.

Available at <https://www.nytimes.com/2018/11/09/books/review/gusti-mallko-and-dad.html?smid=em-share>

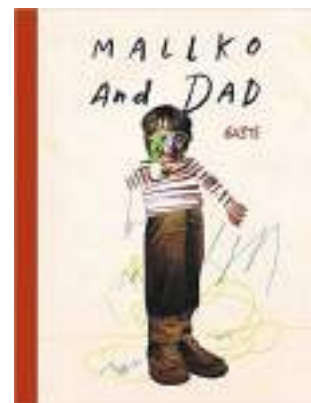
[A version of this article appeared in print on Nov. 11th, 2018, Page 35 of the *Sunday Book Review* with the headline: **Picture Books / Special Kid.**]

It may be best to approach MALLKO AND DAD (Enchanted Lion, 120 pp.; ages 6 and up) as a picture book that's not really for children, or at least not for children to read on their own. It's a book that seems aimed at helping *parents* of children with special needs — and perhaps those children themselves, as well as their typically developing siblings — come to terms with their shared lives. Through a playful blending of words and drawings (conveyed in a smooth English translation by Mara Faye Lethem), the illustrator Gusti, who was born in Argentina and now lives in Barcelona, offers an autobiographical account — part sketchbook, part collage and part fragmentary story — of how he, his wife and their older son dealt with the fact that his younger son, Mallko, was born with Down syndrome.

The sentence "I did not accept him" sprawls in giant, heavy, capital letters across a spread early in the book. Toward the end, typed small below an indecipherable but nonetheless endearing drawing presumably by Mallko, Gusti writes, "Kids with Down syndrome are an endangered species." These two sentences span the journey the book takes from Gusti's early fear and confusion over Mallko's condition

to his blossoming awareness of how rare, precious and wonderful his son is.

Sometimes Gusti's pictures feel almost manic, splashed all over the pages, which are treated like open canvases. There are photorealistic drawings in colored pencil, anxious pictures in pen, and countless cartoons and comic panels. Taken together, this assortment of styles represents a mind shuttling between feelings of love, fear, uncertainty, hope and gratitude — a dizzying cocktail that may feel familiar to many parents.



Down syndrome, for Gusti, becomes an opportunity to examine and more deeply inhabit his love for his son, whose world, as Gusti



illustrates it, is filled with wonder. For instance, amid a sketchbook-like series of drawings of Gusti and Mallko riding tricycles, Gusti writes, "Every day I tell myself: Don't forget to play." In one of those drawings, Mallko looks directly at the reader with a piercingly curious gaze, as if asking: "What's your problem? C'mon, let's do something fun." Dozens of images of Mallko drawn in every imaginable mood beckon the reader into his illuminated world.

According to the last page, "Mallko is now 11 years old and he is very happy." That makes him the same age as my son, who has severe cerebral palsy and whose life has been nothing at all like the life I had imagined or hoped he would have. My son is very happy, too, and I am very grateful for him. Like Gusto's, my early years of parenting were filled with hope and dread. Yet, having gone on a journey like his, I find myself resisting what feels at times like Gusti's binary vision of special needs parenting. He seems to propose two poles: acceptance of a child, and the opposite of acceptance. I recall a million gray areas, and nothing as stark at the beginning as Gusti's "I could not accept him." In Gusti's drawings, I recognize countless shadings of what love feels like.

When I read the book with my 7-year-old daughter, she said she thought it might even help special needs kids better accept themselves, though my son and, it seems, Mallko are blessed with unusually effortless love for their lives. They might not need that help. And most of the parents I know with special needs kids have developed their own fierce and subtle ways of understanding their own and their children's lives — they may find Gusti's terms difficult to accept.

Then again, my resistance may be evidence of the power of the book. Perhaps I cling too defensively to the terms of my own journey, which, now, are precious to me; they're the ways I love my son. Eleven years ago, however, when I felt alone, worried and afraid to be hopeful, I would have been extremely grateful for this book.

Craig Morgan Teicher is a poet and critic. His latest book is "We Begin in Gladness: How Poets Progress."

A heart-warming book of an illustrator to his son with Down syndrome

By Pablo Calvo. Clarin.com. *Viva*. May 31st, 2015.

Available at https://www.clarin.com/viva/revista-viva-gusti-libro-hijo-sindrome-down_0_B1-7quKPXx.html

The Argentine illustrator Gusti, who has lived in Spain for thirty years, dedicated a moving book to his son with Down syndrome and gave the key to his love for him: I love him with passion, not with compassion.



Gusti with Mallko / © Pablo Grinberg

In Barcelona, it was born a lammergeier that was given the name "Gusti" in honor of the Argentine illustrator Gustavo Rosemffet. It is a prey bird that soars above abysses, just like the illustrator.

From the heights, the bird drops its preys onto the rocks below to break their bones and make them easier to eat and digest.

From the depths, Gusti is reborn, climbs with his crayons over vertical horizons and surfaces once again each time his son Mallko smiles. Just to see that smile, Gusti is willing to rethink his career and put it to the service of social inclusion.

Mallko is eight years old, plays pretending to be an elephant or a rabbit, is a fan of Messi, listens to the Red Hot Chili Peppers, uses clown's glasses, roughhouses with his brother, strums the guitar. He has Down syndrome and is the absolute

protagonist of a touching book entitled *Mallko and dad* that portrays the relationship father and son have flying through life, just like an eagle and its eaglets.

"I remember myself a few years ago asking the universe, the Great Spirit, or whatever you want to call it, for the opportunity to experience unconditional love. No small, approximate versions, but true love. It is clear that we must be careful about what we ask for, because it is granted to us", Gusti wrote as a presentation in the book published by Oceano.

When Mallko was born, Gusti felt an impact dramatically expressed in a sentence in capital letters sprawled across a double-page spread that screams to us: "I DID NOT ACCEPT HIM."

From that distance, the story takes a turn. From one scribbling to the next, drawing by drawing, as if they were pieces of a two-person game, Mallko and his dad build a bond enriched by colors, intervened photos, the funny attack to the comfort castle where the artist lived before the arrival of the child, the shared collages.

The book has been printed with love ink and its message make us remember the short film *Las mil millas de Lucas* (The 1000 miles of Lukas) about another kid with Down syndrome, and the film *María y yo* (Maria and I), a documentary about autism.

While Gusti is drawing a lion in a Palermo coffee shop, he talks to *Viva* and asks himself: What would it happen if the world would turn upside down, if we were the "different" people? What if people with Down syndrome were majority and those with one chromosome less the exception? When i pondered about this, I draw The Beatles with slanted, almond shaped eyes; I imagined Red Riding Hood in a wheel chair, the Seven Dwarf blind, the Puss in Boots with only one boot. I practiced the exercise of "disabling" characters from the classical children literature, and realized

that nothing happened, because humor is healing and art is therapeutic, a space for inclusion.

Using illustrated journalism techniques, Gusti describes the different situations that the members of a family go through when living with children like Mallko, who are mischievous, fidgety, fans of listening to strident music. It is Theo, his teenage brother, who makes the illustrated story take a fantastic turn.

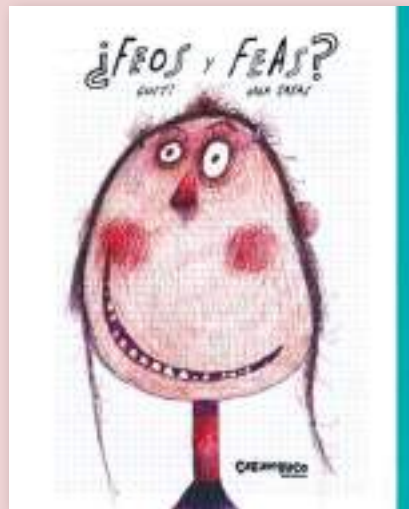
Gusti was born in 1963, studied at the Fernando Fader Art School, worked for the Hanna-Barbera animation studios, illustrated children magazines such as *Cosmik* and *Billiken*, and thirty years ago he settled in Europe, where he has received multiple awards.

From the highest turret of his castle, Gusti saw Mallko's arrival and that transformed his art. Today, he is 52 years old and one of the founders of the Windown-La ventana, a non-profit association. and is also Art Director of La Casa de Carlota, both of which open their workshops and knowledge to people "with some disability and many other abilities." There, the Canson tracing paper gets gradually filled with values.

Gusti is about to finish his crayon lion that embellishes a dedicatory to a reader: "I love Mallko with passion, which is better than to love him with compassion. I put together this book with all my love, because true love doesn't count chromosomes. And because this little guy opened my heart."



REVIEWS OF THE BOOKS SUBMITTED TO THE JURY



Ugly people?

In *Un plan chino, comentarios sobre libros leídos* (A Chinese plan, commentaries on read books)

By Sebastián Vargas, November 23rd, 2020

Available at <https://www.sebastianvargas.com.ar/post/feos-y-feas?fbclid=IwAR3dbZSPCL8ckn5jvB6m5knvL8oyNgYXwOwrcg6z3l26LmRoRf-GEBC47U>

This picture book, with illustrations by Gusti and text by Lola Casas, was published last year (March, 2020) by Carambuco Editions (Barcelona)

With a very simple idea and a straightforward structure, the authors succeeded in creating an spectacular book that is profound at the same time.

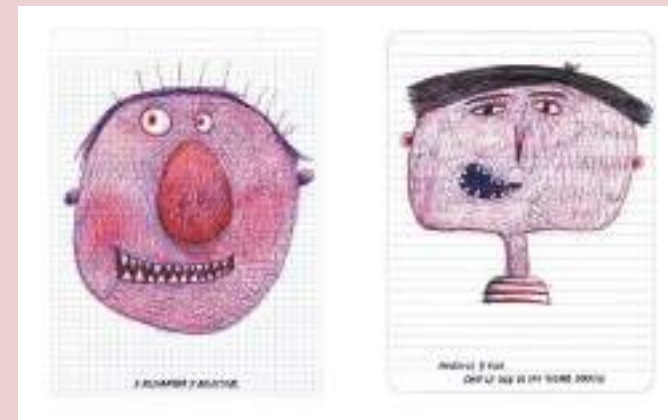
The book simply consists of a long series of portraits, of young and old people's faces. Nothing else. Those faces are drawn by the brilliant Gusti (author of many wonderful books such as *Mallko and Dad*, *The Fly*, *We are not angels*, *Half of an elephant*, among others), with colored ball pens on lined or graph notebook paper, which gives the illustrations the appearance of children drawings, colorful, irreverent, "incorrect", out of the norms used to qualified as "good" (according to the academic norms) a drawing from an adult serious illustrator.

Each face is paired with a line from Lola Casas's poem, a funny and refreshing text with the headline "You may have..." followed by an endless list of physical flaws.

You may have
 a grotesque nose, poorly etched
 like a crushed potato wedge
 or pudgy and squelched
 or fidgety and thin
 like a common sardine's fin
 (in spanish)
 Puedes tener...
 una nariz grotesca y mal dibujada
 como una patata despachurrada
 o rechoncha y aplastada
 movediza y fina
 como la cola de una vulgar sardina



The text goes through all kind of ugly body parts: noses, eyes, mouths, ears, hair color, shape and style, skin, face shapes, eyebrows, necks, each of them accompanied by the portrait of somebody that possesses them.



Do we have, then, a book that shows a string of ugly people to make fun of them? Just the opposite. The question marks in the title of this review are the first clue: are these people really ugly? When we see each of Gusti's portraits, the answer is clear: each one of the portrayed people, with their particular mouth, hair, skin, eye or nose, is an attractive, charming person, full of color and life, brimming of joy. We would like to meet them, or perhaps, we have already met them, because they are our friend, our brother, our cousin, or because we have seen them when walking by a mirror. (At the end of the picture book, there are included, with good judgement, blank pages for each reader to draw themselves or draw portraits of people they know.)

It completes the book a great quote from Roald Dahl that is a synthesis and the base of that gallery of adorable freaks:

"A person who has good thoughts cannot ever be ugly. You could have a wonky nose and a crooked mouth and a double chin and stick-out teeth, but if you have good thoughts it will shine out of your face like sunbeams and you always look lovely."

Therefore the answer to the question of the book is no. Those that appear in the pages of the book —and nobody can stop going through those pages and staring at each face, amused and curious about how will be the ones in the following pages)—are not ugly. They are wonderfully special, particularly beautiful, despite their squelched noses, their pimples like pan-fried flies, their mohawk hair cuts, or their vampire-like whitish skin.

Could we say, then, that this is a book with a thesis, promoting the acceptance of diversity and the respect of physically different people? As readers, we should reach that conclusion, but not because the book says it clearly or mandates us to do so, not because it give us a command or instills it in us, but because the unending series of those beautifully ugly people is in itself an irrefutable argument in favor of the idea that a person's beauty transcends our prejudices.

And also, of course, the book gives hope to those who feel a little ugly but sometimes, in compensation, have some good thoughts, every now and then, as uncle Roald said.

In sum: a great picture book by Gusti and Casas. Highly recommended.

A party of faces

About *Ugly People* by Lola Casas and Gusti

By Ana Emilia Silva. ALIJA (Argentine Association of Children and Young Adult Literature), December, 2020.

Available at <http://www.alija.org.ar/?p=5586>

Ugly people (front and back cover). Text by Lola Casas and illustrated by Gusti. Carambuco Editions. Santa Eulalia, Spain, 2019.



In *Ugly people*, Gusti once again makes us fully enter the world of childhood, and his drawings weave an intense pattern with the quote from Roald Dahl and with the long poem by Lola Casas whose first line is "You may have..."



The intertextualities underline a multimodal discourse and expand dialogic interactions. We do not read it quickly. The eyes stare at each

drawing, and as restless explorers, we look for similarities and differences with the lines in Casas' poem. Questions arise about noses, mouths, teeth... We make associations or we giggle or laugh openly. The image and literary text expand, and together create a process for searching memories and close resemblances or for going back to times when we also draw weird faces on lined notebooks.

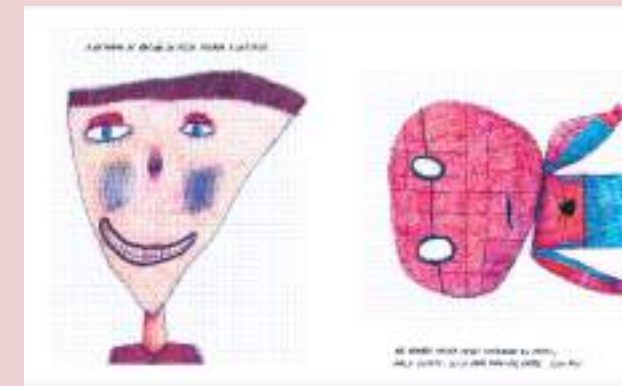


The quote from Roald Dahl ("A person who has good thoughts cannot ever be ugly. You could have a wonky nose and a crooked mouth and a double chin and stick-out teeth, but if you have good thoughts it will shine out of your face like sunbeams and you always look lovely.") anticipates other possible meanings and opens the book to other reading dimensions. The book invites us to explore what we see and what we don't see: ugliness can be beautiful because it is each one's inner world that makes the faces shine.



From the cover on, doodles become alive and, along with the columns of faces at the beginning of the book, give us clues to follow the parade. Using lined and graph notebook pages bring us back, as adult readers, to school times. Those pages filled with drawings give testimony of our condition of people who knew how to look at things and who were not indifferent to the world. The illustrator, with playful ball pen strokes, recovers the imprint of children's drawings. He succeeds at getting into the children's way of drawing, not an easy job because time has gone by for all of us. He brings to life a colorful parade of multi-dimensional expressions and faces, where their main features are protagonists. Gusti invites us to perceive colors and forms in the interplay between images and texts. In *Ugly people*, Gusti widens what Casas' text says, in a counterpoint of two interdependent narrative lines and brings about the wild character of children's drawings. This picture book also offers a playful activity, leaving the last pages blank for the reader to draw: "you will happily draw your face

That's right, your very own mug". That final suggestion sets a playful and creative climate, making us participate and involve ourselves in the book because we are part of the game.



Like in a kaleidoscope, noses, eyes, mouths, faces, hairs, skin types, jaws, necks spread throughout the pages of a school notebook. In this gallery of portraits drawn by a hand guided by a childlike spirit, Gusti recovers himself and makes us recover the days of amazement, when we had to see everything and to put all things surprising, funny or singular into our drawings.

The poem by Lola Casas supports efficiently the hyperbolic illustrations. In lines, which are also hyperbolic and filled with humorous undertones, the dialogue between text and images opens to a polyphony of meaning, creating a complex iconic and textual interplay. At the end, ugly people? Who can say so?

Ana Emilia Silva is a professor (USAL) and holds a post-graduate degree in Literature from the National University of San Martín, Argentina. She has also post-graduate degrees in Reading and Writing by FLACSO, and in Children and Young Adult Literature by the National University of San Martín and by CEPA. She is an oral storyteller, disciple of the professor Juan Moreno. She writes poetry and narrative, and several of his works are included in anthologies. She has co-authored Language and Literature textbooks for SM, Kapelusz, and is the author of *Language and Literature Practices* (Lugar Editorial, Buenos Aires, 2017). She is a member of the ALIJA (Argentine Association of Children and Young Adult Literature) Board of Directors, and also a member of the Argentine Children Literature Academy and the ALAS Academy.

Respectful talebearing: Post on Ugly People.

Published in La cuentería respetuosa (Respectful talebearing. June 17th, 2020.)

Available at <https://www.facebook.com/Lacuenteria/posts/2593269217560310>

The obsession with the image and with complying with aesthetic stereotypes is tremendously present in our society.

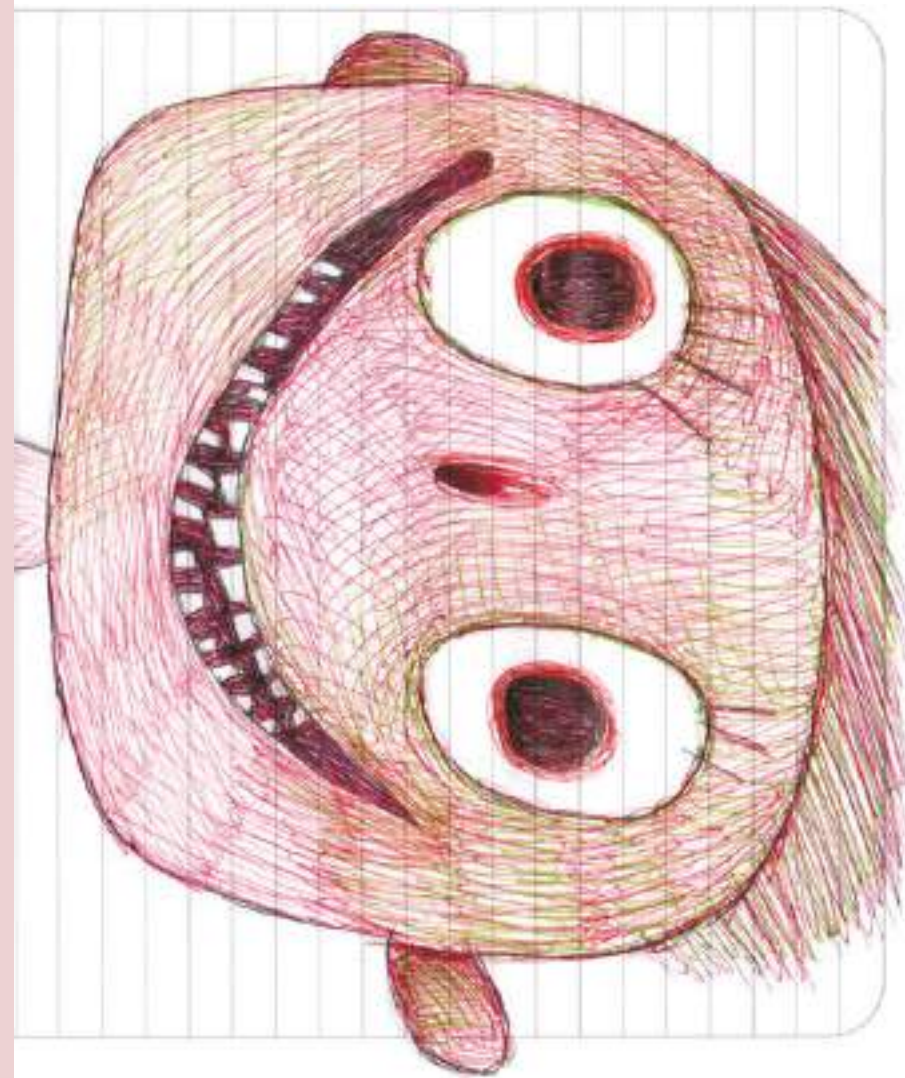
Beauty is conceived as a single possibility, and everything out of that possibility is criticized, harshly judged and rejected.

For this reason, this picture book written by Lola Casas and illustrated by @ gusti.rosemfet seemed to me brilliant and very necessary also.

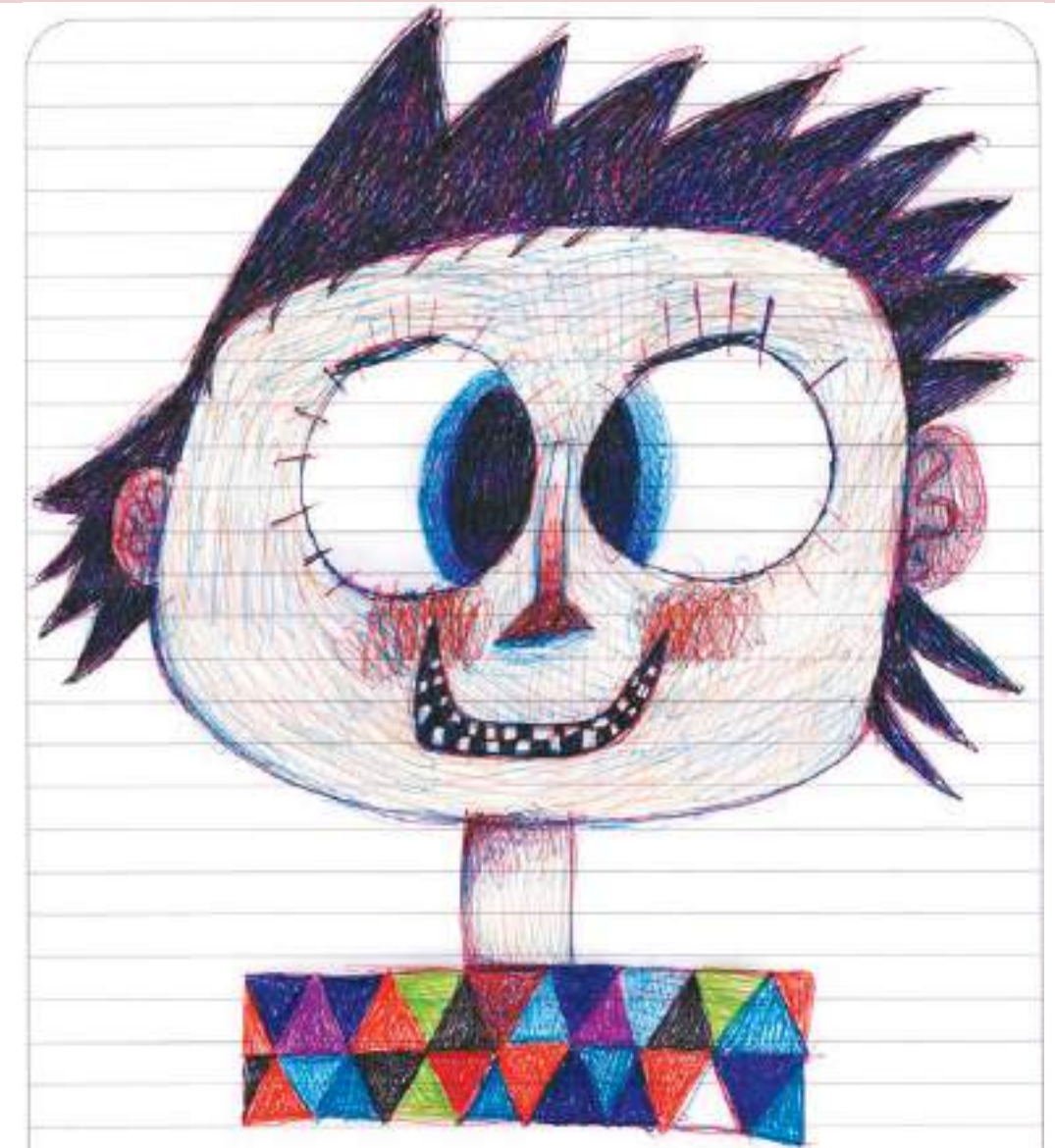
It is a catalog of faces, accompanied by a rhymed text, where perfection does not exist and laughter is provoked by each portrait, making it clear that everyone has their peculiarities. But is this something to do with ugliness?

The Roald Dahl's quote at the end of the picture book makes the answer evident: "A person who has good thoughts cannot ever be ugly [...] if you have good thoughts it will shine out of your face like sunbeams and you always look lovely."

A picture book to have at home and in the classroom, which stands for a discourse of freedom and respect, which makes us grow by focusing on cultivating our inner selves and looking into the inner selves of others.

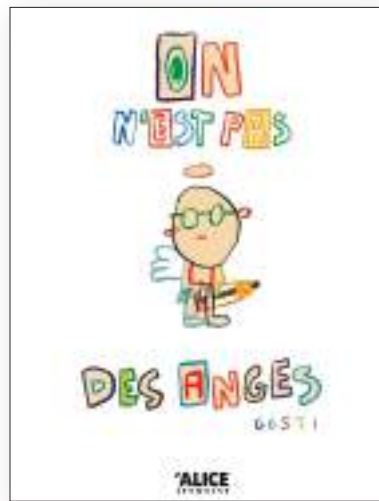


O -¡QUÉ DESASTRE!- COMO DOS HUEVOS FRITOS



O DE LOS QUE OBSERVAN FIJAMENTE
Y, DE GOLPE, SE QUEDAN QUIETECITOS.

REVIEWS OF THE BOOKS SUBMITTED TO THE JURY



ON N'EST PAS DES ANGES

Available at <https://www.alice-editions.be/catalogue/on-n-est-pas-des-anges/>

Down syndrome is described with humor and tenderness by a father who fights every day, firstly against himself, to accept it in his child. Children with Down syndrome are often called wonders, sunbeams, little angels. Are they really? Despite their extra chromosome, aren't they kids like any other, ready to paint the sofa, pull the cat's tail or blow a trumpet at night? This simple and touching picture book gives voice to a child with Down syndrome.

What seduced us:

- The dark humor and cynicism that emerge from the text;
- The simple designs, which carry the child's voice;
- The invitation to tolerance and equality.

WE ARE NOT ANGELS

Extraordinary children who are just children, not as easily fooled as you might imagine!

On n'est pas des anges. Notiseoton.com. October 31st, 2019.

Available at <https://www.notiseoton.com/project/on-nest-pas-des-anges-livre-pour-enfant/>

<https://youtu.be/9idLI1goTM8>

Transcription of the Video Text

Nathalie Le Breton

We are not angels! A book for children and parents from the point of view of a child with Down syndrome about the representations we may have of him. A humorous indictment to oppose labels that stigmatize these children

Nathalie Le Breton's opinion on *We are not angels*, a rare, sassy and funny children's book about children with Down syndrome, children who are still sometimes called children with Down syndrome, often forgetting that before having Down syndrome, these children are first and foremost children.



Nothing like that is found in this joyful picture book filled with childish and multicolored drawings. On the contrary! Here it is the child himself who, like an accomplice, calls the attention of the reader about the representations that his parents and the rest of the family have of him: from the discomfort or even the temptation to reject welcoming a different child to the extreme compliments of family and friends who no longer know what formula to invent: "a wonder, "a beautiful sun ", "a treasure ", "an inextinguishable source of love ".

The child narrator revisits these hackneyed formulas page after page and illustrates them from his own point of view, less idyllic than we expect and attesting to a daily life from which nonsense is not excluded!

Like all children, children with Down syndrome have big hearts, but they don't like to share. They like to order, bother the animals, push the slower children down the slide, make clowns, destroy buildings... Thus the concept of "little

angel" is widely revised and corrected! First of all because until further notice, we have never seen children with wings. (Adults, stop using labels that make no sense, no one is fooled, especially children ...). At the end it is better to be honest. Of course, there are great moments of joy in these families but there is also concern in parents who raise in our society a child said to be different, whether he is hard of hearing, visually impaired, with a disability, whatever.

The last two pages simply recap the development of cells and chromosomes and what we can observe as different in the physiology of these children: small feet, a shorter femur, vision problems, a stocky neck ...

Excellent book for all children and all adults, and a great resource for schools.

We are not angels

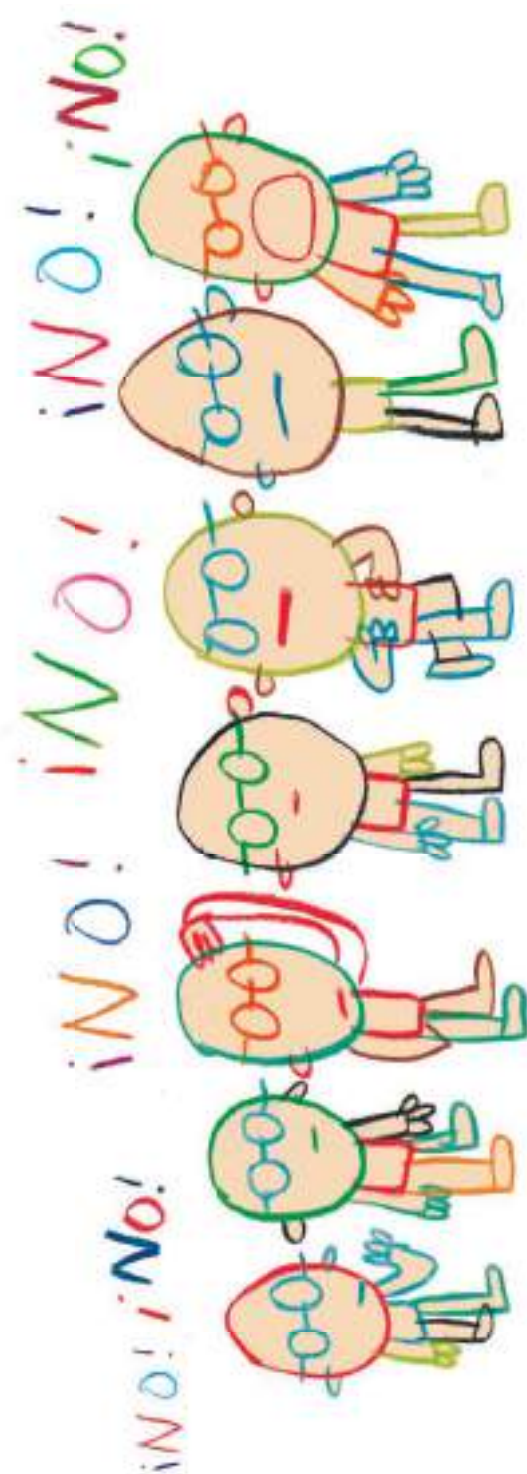
Opalivres, Promouvoir la littérature jéneusse

Available at <https://www.opalivres.fr/la-collection/des-4-ans/on-nest-pas-des-anges/>

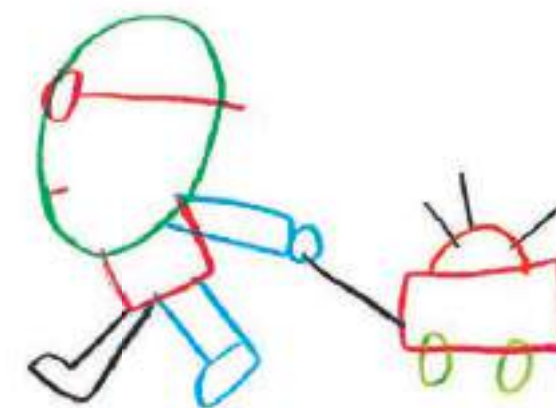
Father of a child with Down syndrome, Gusti, an Argentinian author, offers *We are not angels*, a picture book that is sarcastic and touching at the same time. The book, written in multicolored handwritten stick letters, is illustrated with drawings that seem those of a young child. The characters and texts, often cut from beige paper, are enhanced with colored pencil lines, when they are not drawn directly on the page. This different, playful style catches the eye. The title of the picture book is intriguing and impel us to dive into reading it. The narrator, a child with Down syndrome, announces without any tongue in cheek, his feelings: "When I got home, mom and dad didn't know what to do with me... They still don't know."

Being the reader's accomplice, the narrator, not fooled for a second, makes fun of the ready-made sentences frequently uttered by adults, which express their discomfort in the face of disability, those unjustified labels which would make different children into "angels, sunbeams ...". The illustrations show the child taking the exact opposite behavior to these praises: we see him waking his parents up in the middle of the night to the sound of a trumpet, martyring his sister and her cat, painting the sofa, exploding with anger... The text rightly reminds us that these mischiefs are not the prerogative of different children who are first and foremost children. However, the frequency and extent of such behaviors still force parents to adapt their own behavior. Gusti, in his own way, is saying that raising a child with a disability is complicated and time consuming. A double-page spread at the end of the book explains the reason for the occurrence of the extra chromosome and the many differences that this genetic anomaly can cause. These explanations, highly condensed,

will undoubtedly not be understood by all, but *We are not angels* is a good picture book, at the same time playful and educational, which says, without embellishment or dramatization, what a child with Down syndrome is. And it's useful.



CUANDO LLEGUÉ
A CASA
PAPÁ Y MAMÁ
NO SABÍAN
QUÉ HACER
CONMIGO.



REVIEWS OF THE BOOKS SUBMITTED TO THE JURY



HIDDEN ANIMALS

HIDDEN ANIMALS BY LOLA CASAS AND GUSTI

Sara Rojas. Eleefant stories. April 9th, 2019

Available at <https://www.eleefantcuentos.com/animales-escondidos-de-lola-casas-y-gusti/>



It was just a year ago that the first edition of *Hidden Animals* was published. It is a book written by Lola Casas, illustrated by Gusti and published by Carambuco Editions.

First, what called my attention in *Hidden Animals* was the illustrations, very different from what I am used to see in children stories; second, its rhymed text, that I always consider a plus; and third, its theme: animals!

Leo is passionate about animals, and thinking of him, I approached this story. After a few months of reading it at home, I can tell you that this

board book, with hard pages and a different size, has given us lots of opportunities to play.

Leo, I remind you, is two years old, and specially likes to look for the animals that, as I will tell you later, are spectacular. Adrian, on the other hand, seems more attracted by the text.

He is four years old, and enjoys all the stories that allow him to interact with them.

On the pages of *Hidden Animals* there are questions that he can answer easily with the help of the drawings. And that makes him happy.

Hidden animals, where are they?

How is this story about animals?



I don't know well how to describe *Hidden animals*:

Is it a book of riddles? Is it a book for observation? Is it about animals? I think is all of that and precisely that mixture, along with the wonderful illustrations, makes it so special

As you can see in the photos, each double page includes a short text in capital letters, posing a question to readers. The answer contains always the name of an animal that is also represented in the page.

I have already told you that, depending on the age, you can use the book in different ways, I, personally, focus on the illustrations and on asking about the animals that appear on the page and their sounds in the case of my younger child. With the older, I enjoy the text, which is so musical that allows me to dramatize it a lot.

What I like best of *Hidden Animals*?

Without a doubt, the illustration is what I like the best in *Hidden Animals*. Before knowing this book, i already had a soft spot for Gusti, because his way of illustrating each story is unique, among other reasons.

After seeing his work in *Hidden Animal*, more than a soft spot i feel open admiration. I don't know almost anything about illustration, and I can not talk about his technique. But I can say that his animals are very different from the ones in other books. Many of them are made up of geometrical shapes.

The rhymed text, as I said, is always a plus for me. Besides, Lola Casas do not take advantage of diminutives, infinitives and other easy rhymes, but includes what we can call adult words, which I am thankful for.

Finally, I very much appreciate the 155 x 230 mm size, so different from typical children's books. In general, i think that it is precisely what I like best: that it is not a common children's book, but an original and different one.

HIDDEN ANIMALS

By Pilar Muñoz Lascano

In *Cubos de mi torre. Notas sobre literatura infantil y juvenil (Cubes of my tower. Notes on Children and Young Adult Literature)*. December 8th, 2020

Available at <https://cubosdemitorre.wordpress.com>

- **Title:** Hidden Animals
- **Writer:** Lola Casas.
- **Illustrator:** Gusti.
- **Publisher:** Pequeño editor.
- **Collection:** Los Duraznos.
- **ISBN:** 978-987-1374-87-8
- **First edition in this collection:** 2017.

Would you like to see a giant with a huge nose
Lose his arrogant pose?

Then place in front of him, quite close,
A cheeky mouse, very roguish and defiant.

Beware!

What will become of the fearful
elephant?

(in spanish)

*¿Quieres ver a un gigante
perder su porte arrogante?
Ponle cerquita, delante,
un ratón atrevido,
desafiante y muy tunante
¡Atención!*

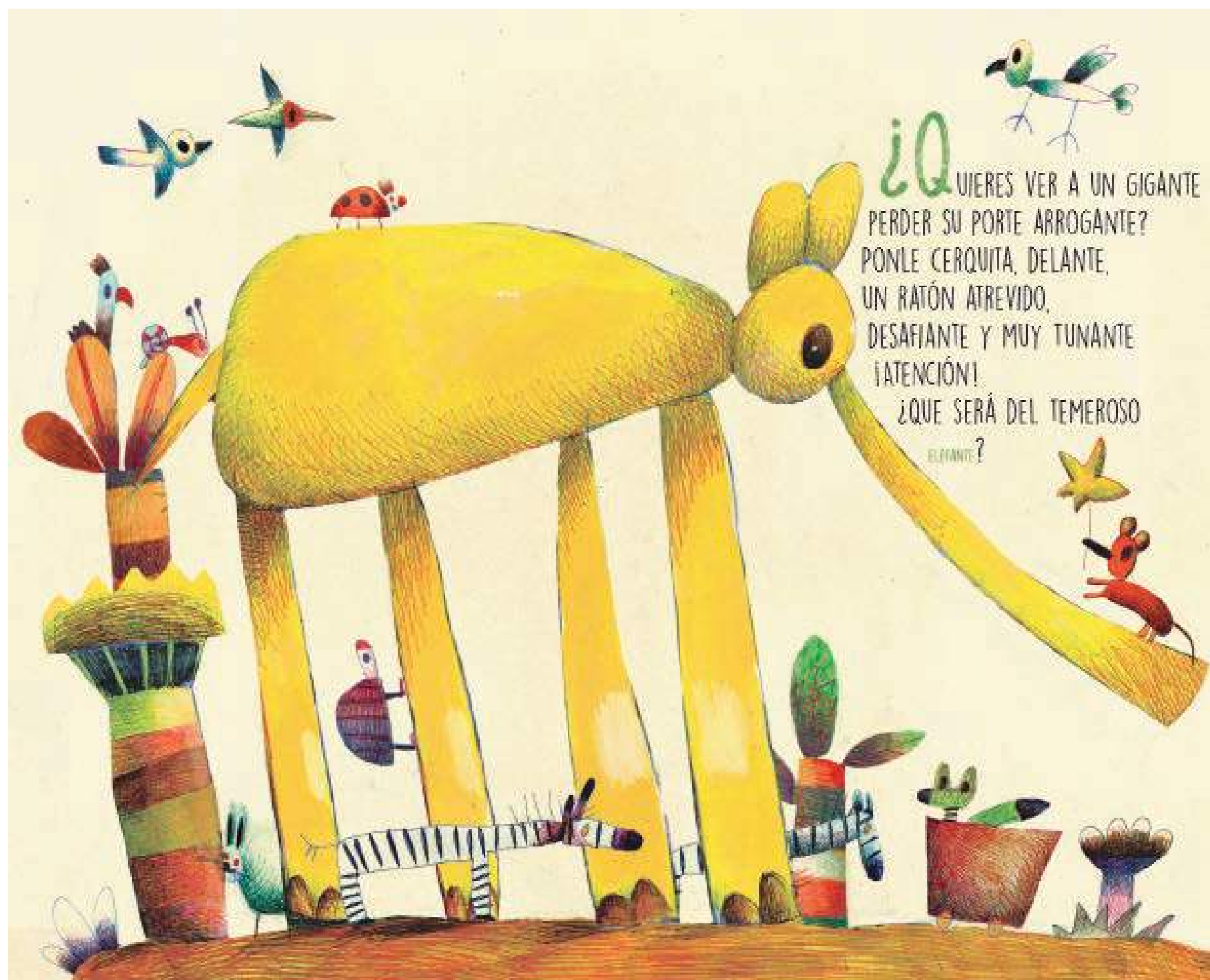
*¿Qué será del temeroso
elefante?*

As it is announced by the title, this book invites us to discover hidden animal. It consists of nine double pages where nine poems unfold, each of them with at least one question whose answer will be found in the illustrations. At the same time, the poem contains the answer, but in a very small font and with a different color, as an encouragement to find the words.

In only twenty pages, this board book offers rhymed poems in dialogue with the illustrations which are amazing for

their bright and sepia colors and the unconventional forms of the animals. Far from stereotypes, these animals give permission to draw them as we please, becoming a bridge to the creativity that children apply in their drawings.

This book invites to look carefully and to play with sounds, with words, with the animals, with the illustrations, with the imagination.



APPENDIX

LIVE INTERVIEWS

Gathering with the illustrator “Gusti” Gustavo Ariel Rosemfet

Canal Euskal Irudigileak
23 de abril de 2020



<https://youtu.be/zT2JlmmWBgg>

A wonderful digital gathering of confinement with Gusti, with Kike Infamous as moderator.

“Mallko y papá”, by Gusti

9 de noviembre de 2014



<https://youtu.be/12ZPldd3qGU>

Using the most diverse plastic techniques and simple and direct prose, Gusti invites us to delve into the intimacy of his family environment to tell us what it means to live with such a special child: his son.

Trashart, by Gusti

27 de agosto de 2011



<https://youtu.be/30zWZRjMGPk>

“Mallko and Dad” by Gusti

10 de noviembre de 2014



Oceano Travesía presents *Mallko and Dad*, the deepest and most personal book by Gusti, one of the most important writers and illustrators in Latin America. In this book, the author opens the doors of his heart to us to speak, with absolute sincerity, about his own person and the relationship he currently has with his son Mallko.

<https://youtu.be/LL-WS1xUCMA>



