



Capítulo 4

Cambiando nuestras maneras de expresar

Breaking our ways of expression

Réinventer nos modes d'expression

Rompendo nossas formas de expressão

A letter to COVID-19

AUTHOR:

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ENGLISH ABSTRACT: A LETTER TO COVID-19

This is an accounting lecturer's letter to COVID-19. In the letter the accounting lecturer reflects on the existence of coronavirus and its impacts on her life, of how she finds her voice and "dwellings" through creating art prints for COVID-19. The letter, in the form of a combination of text, art and photo, aims to record a time of disruption, as well as, a time of love and support in a more-than-human world.

RESUMO EM PORTUGUÊS: UMA CARTA PARA A COVID-19

Esta é uma carta de uma professora de contabilidade para a COVID-19. Na carta a docente de contabilidade reflete sobre a existência do coronavírus e seus impactos em sua vida, de como ela encontra sua voz e "habitações" através da criação de estampas de arte para a COVID-19. A carta, sob a forma de uma combinação de texto, arte e foto, visa registrar um tempo de interrupção, bem como, um tempo de amor e apoio em um mundo mais que humano.



A Letter to Covid-19



Ubiquitous Coronavirus
among us in the earth

September 9, 2020

Dear Covid-19,

Thank you for coming to this world without advance notice. I didn't realise that you are with me for already half-a-year. Over the six months, I have developed a habit to wear a mask to stop you from touching me; yet I have never been so eager to touch a thing where possibly you can be: a fluffy wool yarn, a scented plywood, a sharp chisel or thorny roses. I desired to eliminate you, to run away from you; you seem to confine me, beset me, and stir me. Our "give-and-take" swings over the six months and murmurs a unique tune for the year 2020. I decide to play a note for you, and for me: the lightness as 80gsm awagami paper can still hold a weight of 4kg iron kettle bell¹:

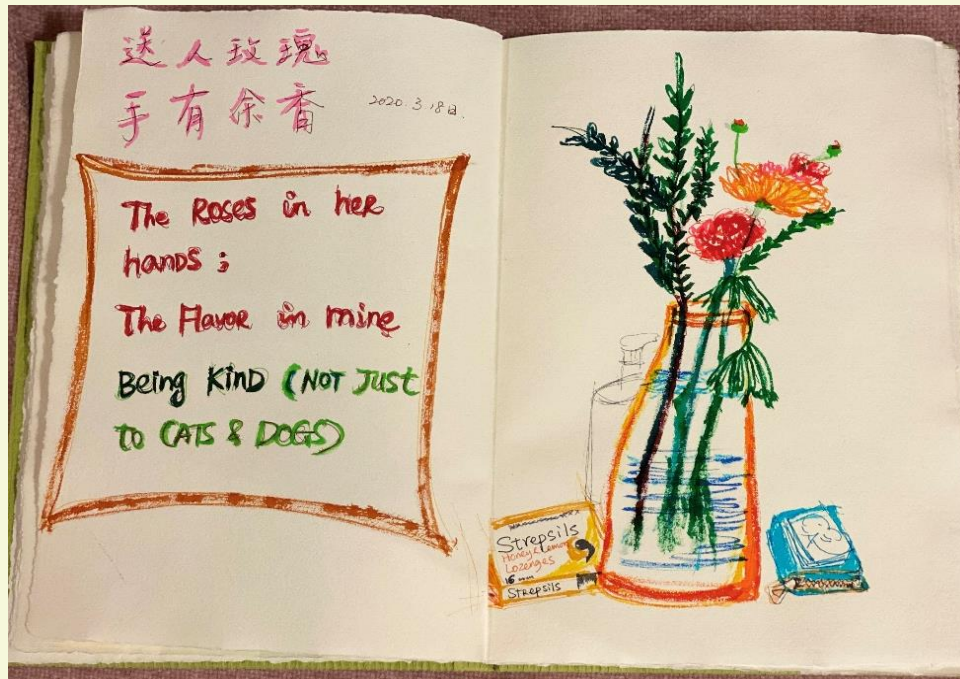
March 18, 2020:

You made me panic. I took the last-minute train to Edinburgh to collect my Chinese passport. When the international flights were suspended, I was not sure of the date of return to home in China. I was alone sitting in the train cabin. Local shops around Haymarket appeared gloomy. I popped into an artist's shop and bought some cards. The shop artist kindly offered me some fresh carnations wrapped in red tissue paper, not in much words: kindness in a sterilizing time.



¹ Refer to the diary account of September 4, 2020





March 27, 2020:

You locked people inside. I was curled up in a 25-square-meter self-contained student studio, barely meeting anyone. I wore the face covering walking in Kelvingrove Park and spotted a thrusting chestnut tree's leaf and said "Hello" to him: Oh, I just realised, "Spring has arrived"!



March 30, 2020



March 31, 2020



April 2, 2020



April 8, 2020

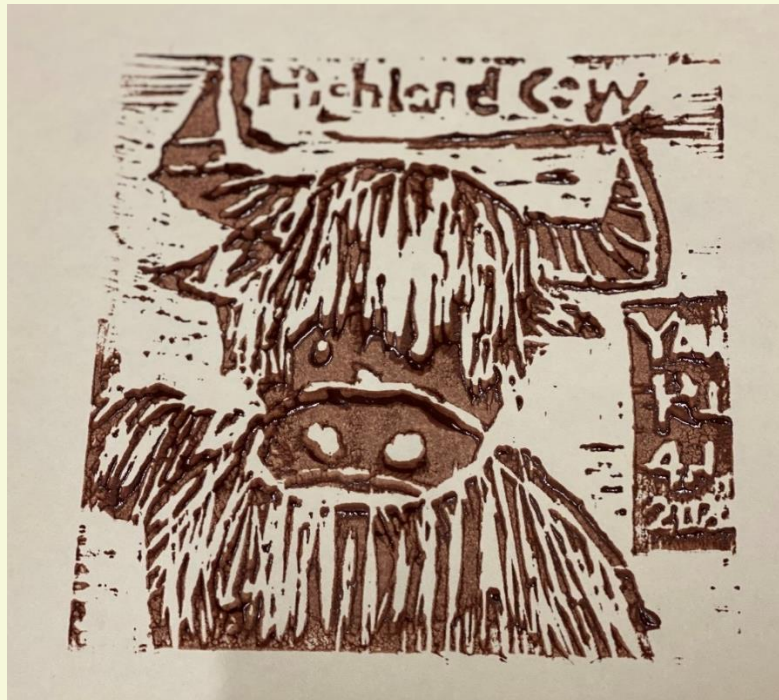


On the evening of March 30th I found my chisels bought in Glasgow, and carved the sprouts in a 15×15 cm limewood board: the acrylic replaced the normal print ink, and my baking roller replaced the Bamboo Baren. My first print was delivered:





Then on April 1, 2020, came the second print, Heeland coo (Highland cattle):

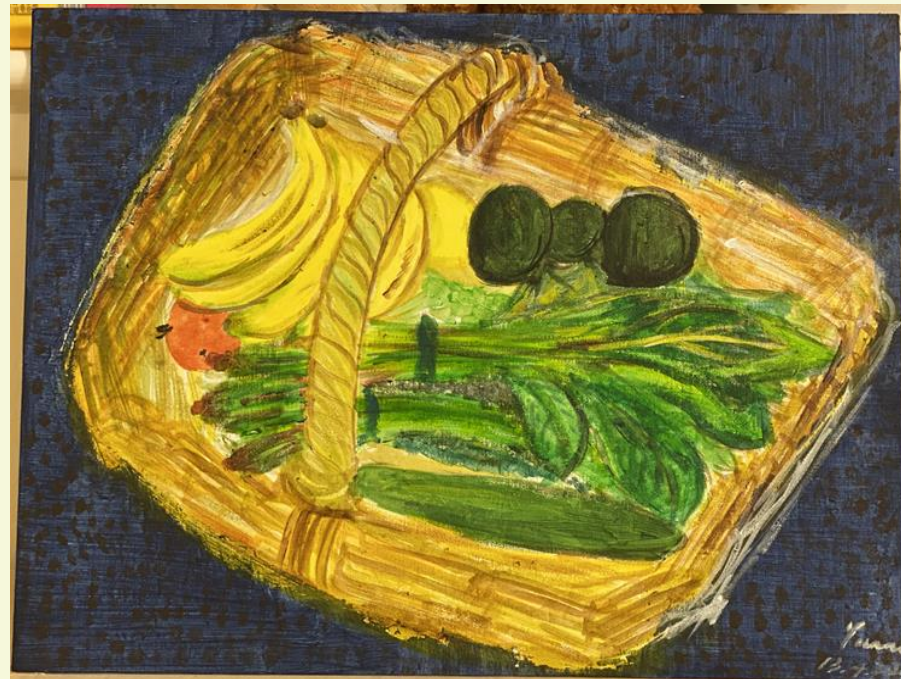


Covid, when your affects are penetrating my life, I somehow recall my hobby of woodcutting at the age of 10. After I was transferred to a new primary school at 10, memories of my first school dimmed: Friends and teachers waved bye-bye; then new classmates arrived. The transition period was hardly mentioned to a child of 10, as if all seemed natural: I left my chisels behind.

April 13, 2020:

You made me angry today. I put aside the basket on top of the floor and stooped for some soap on the shelf in Tesco. An elderly lady kicked my basket away, grumbling “ignorant Chinese”.

Covid, it seems people were blaming, and segregating from one another after you came:



May 25, 2020:

Covid, my grandmama passed away on May 21 suddenly. In a "locked" remote place thousands of miles away from home, my parents told me by telephone. In a week or so, my grandpapa on my father's side left us too. I cried with my mama. All seemed unrealistic. January reunion with them is lingering in my mind. I said, "see you in the summer" now I know I cannot see them in future summers. My family restlessly dealt with their funerals and posthumous affairs on the far eastern side. Mobile texts popped in with people's condolences for my sad news in silence on my western side. A close friend in Glasgow called me:

"What was her name?"

"Oh... She is called Xi-Ying." I replied.

In a Chinese family, children are not comfortable at calling senior people by name. Gradually grandmother's name seems faded. The moment I answered "Xi-Ying", I thought grandmother's parents must have hoped she would look as beautiful as flowers. "Xi-Ying" in Chinese characters (like flowers) relates to Spring blossom.

Rhododendron in Glasgow is in blossom now. I think my grandmother would like it:





My mum informed me, two phoenix trees in front of our house bear flowers this May:



June 4, 2020:

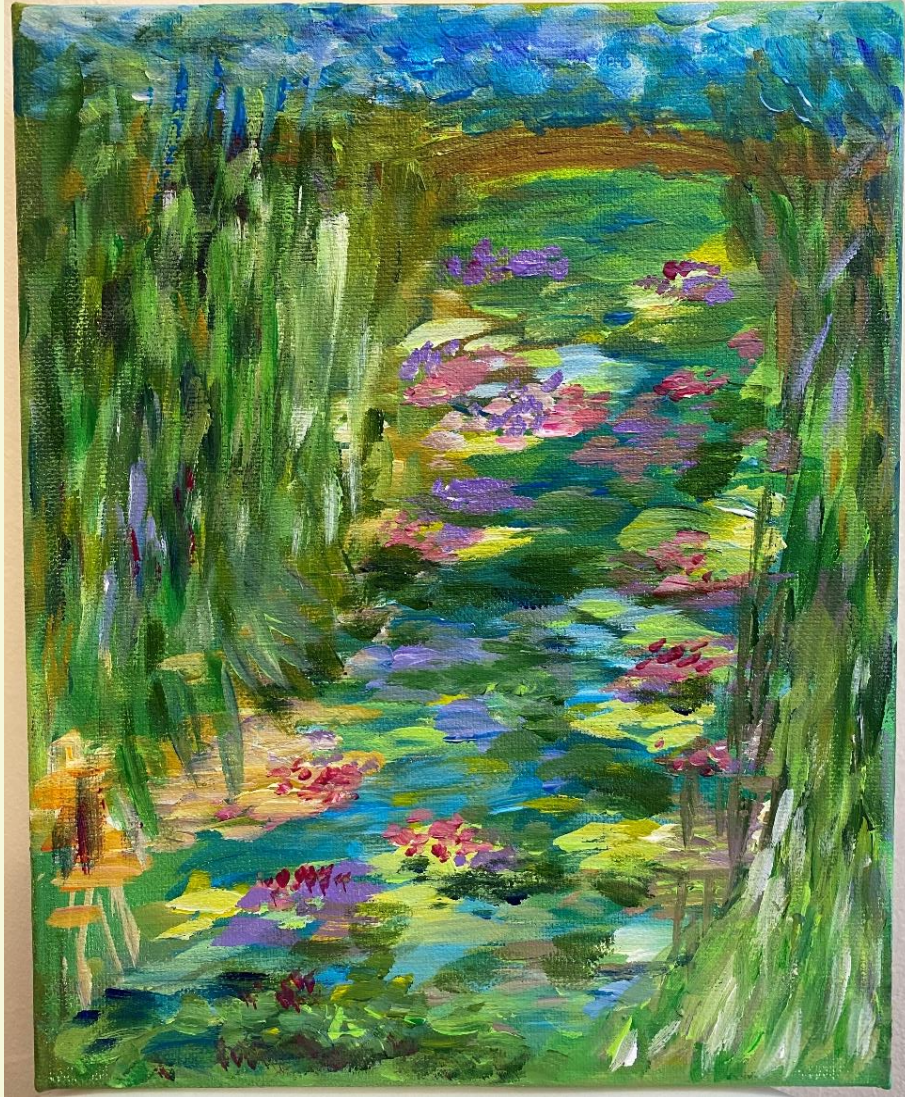
Covid, during your stay, Scotland is reported to have record-breaking sunny days². I have had a chance to go out more during the daytime, and have felt present for flower blossoms in Glasgow: primrose yellow daffodils in March, light pink cherry trees in April, dancing bluebells in early May, colourful rhododendrons in late May, pricked thistles in mid-June, hydrangea capsules in July, then showy buddleias to welcome butterfly's flutter-by:



Bluebell (May 2, 2020)

² <https://www.metoffice.gov.uk/about-us/press-office/news/weather-and-climate/2020/2020-april-stats>





Kelvingrove Park (June 4, 2020)





Sunflower & Rabbit (May 8, 2020)



August 8, 2020:

Flowers have their unique temperaments. Covid, I just believe you have your posture too. Although I cannot see you, you are in the air somewhere close to me. When you impose certain constraints on me, my heart beats more strongly: you have made me sensitive for the gravitation of life, about being still and rooted in the ground³. This is what I have learned from my little green plant. It grows hugely during these months. I bought a new Japanese wood chisel, on which it is crafted, “a calm and a normal attitude”:



³ Han, B. C. (2017). *The scent of time: A philosophical essay on the art of lingering*. John Wiley & Sons.



September 4, 2020:

I feel healed by watching light clear lines revealing themselves out of the dark black entirety. In creating relief prints, I gradually found a sense of embracing the negativity. My friend commented, "your lines are now sharper!"

1. Cover:



2. Cut:

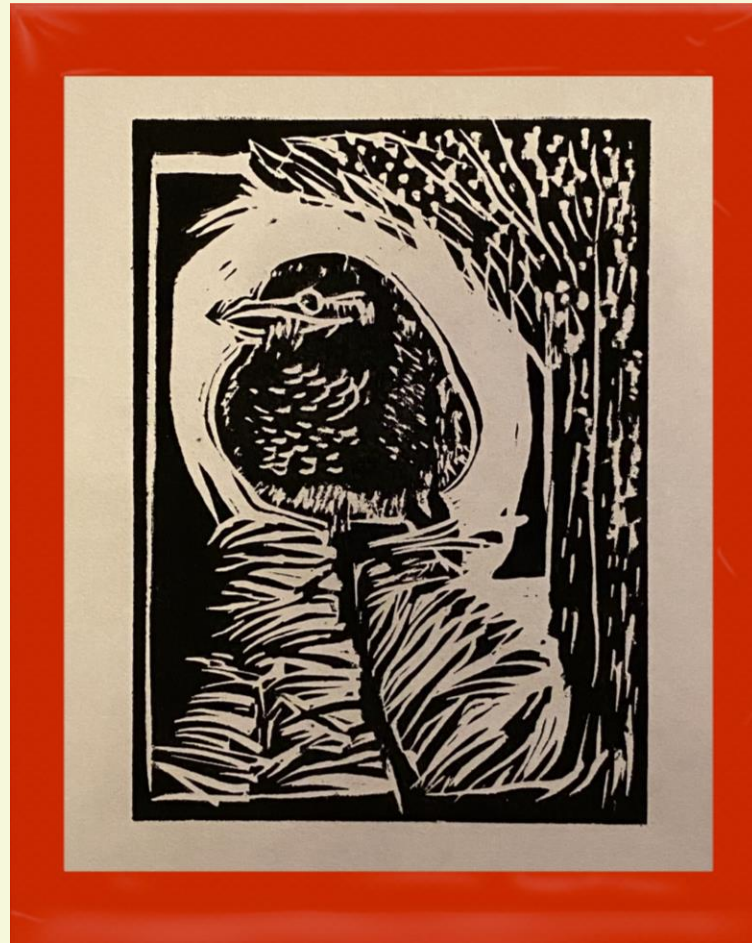


3. Press:

4kg Kettlebell to press the print onto the 80gsm awagami cotton paper



4. Print:



Covid, you are leaving me one day. I am not sure of your departure date.
Although you have caused huge disruptions to human being's lives, I try my
best to think of you as a blessing not as a curse: You made the invisible visible.

During your time with me, touch becomes even more tender than ever.

Best wishes,
Yanru
In Glasgow



Época de transiciones

AUTORES:

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RESUMEN EN ESPAÑOL: ÉPOCA DE TRANSICIONES

La idea de este proyecto musical nace con la necesidad de documentar la realidad que se vive frente a la pandemia de diferentes sectores de la ciudad de Bogotá y darles visibilidad a través de productos sonoros. El objetivo final de este proyecto es producir un álbum musical en donde cada canción muestre la realidad de un sector. Para ello se realizan entrevistas a diferentes personas y a través del análisis del discurso se determinan las palabras claves a través de las cuales se produce la letra de la canción.

En esta primera canción se trabaja con los habitantes del barrio Suba Rincón quienes a través de sus palabras y voces nos permiten conocer un poco de la situación que ellos viven y las situaciones que ha desencadenado la pandemia generada por el COVID-19.

RESUMO EM PORTUGUÊS: TEMPO DE TRANSIÇÕES

A ideia deste projeto musical nasceu com a necessidade de documentar a realidade que existe em face da pandemia em diferentes setores da cidade de Bogotá e dar-lhes visibilidade através de produtos sonoros. O objetivo final deste projeto é produzir um álbum musical onde cada música mostre a realidade de um setor. Para isso, são realizadas entrevistas com diferentes pessoas e através da análise do discurso são determinadas as palavras-chave através das quais as letras são produzidas da música.

Nesta primeira música, trabalhamos com os moradores do bairro Suba Rincón com os quais, por meio de suas palavras e vozes, nos permitem conhecer um pouco da situação em que vivem e das situações que desencadearam a pandemia gerada pela COVID-19.

RÉSUMÉ FRANÇAIS: LE TEMPS DES TRANSITIONS

L'idée de ce projet musical est née avec la nécessité de documenter la réalité qui existe face à la pandémie dans différents secteurs de la ville de Bogotá et de leur donner une visibilité à travers des produits sonores. L'objectif final de ce projet est de produire un album musical où chaque chanson montre la réalité d'un secteur. Pour cela, des entretiens sont réalisés avec des personnes différentes et à travers l'analyse du discours les mots clés sont déterminés à travers lesquels les paroles de la chanson sont produites.

Dans cette première chanson, nous travaillons avec les habitants du quartier Suba Rincón avec qui, à travers leurs paroles et leurs voix, nous pouvons connaître un peu la situation qu'ils vivent et les situations liées à la pandémie générée par la COVID-19.

ENGLISH ABSTRACT: TIME OF TRANSITIONS

The idea of this musical project was born with the need to document the reality that exists in the face of the pandemic in different sectors of the city of Bogotá and give them visibility through sound products. The final objective of this project is to produce a musical album where each song shows the reality of a sector. For this, interviews are carried out with different people and through the analysis of the discourse, the key words are determined through which the lyrics of the song are produced.

In this first song, we work with the inhabitants of the Suba Rincón neighborhood with whom, through their words and voices, they allow us to know a little about the situation they live and the situations that have triggered the pandemic generated by COVID-19.



Época de transiciones

Letra:

El hombre ya no se asombra frente a la sombra del hambre
Pues ver hambre entre los hombres ahora es nombrada costumbre
Se ven sombras en las cuadras
Ángeles en muchedumbre
Esclavos de su adicción dependientes de su lumbre
En el cielo que alumbre
Un día nuevo sin la incertidumbre
Si pagarle al banco o comprar las legumbres
Época de transiciones
Drogas, virus y ambiciones
La policía y sus drones
Casas de latón y techos de cartones
Políticos y mansiones
La sociedad en causa a la espera de soluciones
Yo encerrado en mi caverna disque haciendo grabaciones
Hablándole a Dios interpretando sus acciones
Y el vecino leyendo a Nostradamus y sus visiones
Quizás la pacha quiere darle cachá
Con su millonaria concesión la cachá y va a buscar el equilibrio
En su hoguera va a desbaratar su racha
Y todo quedara en el pulpito
Como un buen libro
Mi vecina me habla del virus y que están muriendo
¿No viste las noticias? Se está expandiendo
Personas de la cuadra creen que aquí no hay riesgo
Y salen sin tapaboca, dicen
Te están mintiendo
Le pregunto a mi primo que piensa de todo esto
Uy no sé, chévere, no voy al colegio
La abuela disfrutando de sus nietos y sus gestos
Y yo pensando cómo conseguir dinero
(Este mundo, en este mundo, en este mundo)

(Como conseguir dinero)
(I love u mama)
¿Pero qué piensas de eso?
(2020)
Que es una enfermedad
(2020)
¿Pero una enfermedad de qué?
Una gripa, que si uno no se cuida pues paila



How the COVID-19 pandemic made me into a researcher-activist for the arts

AUTHOR:

Laurence D. Dubuc

ENGLISH ABSTRACT: HOW THE COVID-19 PANDEMIC MADE ME INTO A RESEARCHER-ACTIVIST FOR THE ARTS

How did the COVID-19 pandemic transform our role as researchers and scholars? How can we as academics choose to engage with one of the most important social, political, and economic crises of the 21st century? This essay offers a personal account of how the pandemic brought me to seek to anchor my work within society through a three-stage process in the course of which I transformed into a researcher-activist for the arts. By developing a more politically engaged approach to my own academic labour, I also discovered new ways of being in the world.

RÉSUMÉ FRANÇAIS: LA PANDÉMIE DE COVID-19 M'A AMENÉE À DEVENIR UNE CHERCHEURE-ACTIVISTE POUR LES ARTS

Comment la pandémie de COVID-19 participe-t-elle à transformer le rôle des chercheur.e.s scientifiques ? Comment peut-on choisir d'étudier et de participer aux réflexions qui entourent l'une des plus importantes crises sociales, politiques et économiques du 21e siècle ? Cet essai aborde la manière dont la pandémie m'a amenée à ancrer davantage mon travail scientifique dans la société civile. J'y décrit comment, à partir d'un processus s'étant déroulé en trois grandes étapes non-successives, mon rôle de chercheuse s'est graduellement transformé en celui de chercheuse-activiste pour les arts. Le fait de développer un rapport à mon travail académique qui soit davantage politiquement engagé m'a ainsi amenée à découvrir de nouvelles manières d'être dans le monde.



How the COVID-19 pandemic made me into a researcher-activist for the arts

Let me start this essay by disclosing that I have no experience producing work that draws on my personal experiences. My willingness to participate in this Creative Commons project was mostly due to my recent incursion into Sara Ahmed's work (2017). Indeed, it brought me to discover new ontological and epistemological perspectives in which, to cite Ahmed's own words, I find myself (more) at home. Reading Ahmed's work, I learned to value the fact that "the personal is theoretical" (2017, p. 10), that our experiences of the world shape our understanding of it, the type of research we do, and more importantly that these should not be ignored in the name of a supposedly objective science. Her work literally rocked my world. It made me understand why I so often felt uncomfortable taking part in academia as an institution. While there are obviously many reasons underlying this feeling, starting with the fact that academia (re)produces many forms of oppressions I too often benefited from, it is not solely related to the position I occupy within that system as a white heterosexual female scholar. It is also rooted in the level of disengagement I encounter every day in my department when it comes to questioning institutional violence and oppression (re)produced, for instance, through the educational curriculum we offer, the type of academic activities we host, the ways we conduct the vast majority of our research, etc. Never have I witnessed any desire nor commitment to address how we, as academics individually and as a department collectively, contribute to knowledge domination dynamics.

I have always been interested in critical and feminist theories, but these were under-used in my field of study. It became obvious that in relation to these particular writers and their work, I would have to take on the responsibility of building this knowledge base myself.

I turned to some of my Black and/or queer friends¹ to guide me towards key readings. I am forever grateful for the time and labour they invested in my education. I signed up for an interuniversity working group on intersectionality and critical race theory, and I put additional efforts aimed at developing professional networks comprised of feminist scholars² who I hoped would eventually become my academic mentors. As I dove into these enlightening literatures, I realized that critical theories and methodologies had an impact that went beyond making research design choices. Over the course of the summer I had been reading different works – by Bourdieu (1993), notably - which highlighted how scholars, in contemporary academia, are increasingly driven to act as apolitical experts completely removed from civil society. These readings shed a new light on how I wanted to anchor my work and my role as a researcher within society.

I am proud of the way that the COVID-19 pandemic has significantly shifted my identity as a researcher-activist for the arts. This process reconciled me with academia by showing me that I can produce and disseminate my research differently than how I was formally taught in my field of study. I could embed my work in the course of a more politically engaged approach to academic labour. I am hoping this essay will inspire scholars who are not trained in critical theory and collaborative methodologies to explore what their research could gain from getting acquainted with it. I also hope to see more community-based research in every field of study, as creating sustainable partnerships between scholars and members of the civil society can only result in fostering more democratic, horizontal and inclusive ways of

¹ I would like to thank Alexis Poirier-Saumure, Eve Tagny, Chloé Savoie-Bernard and Phela Townsend for their advice, guidance, and for the many important conversations we had together.

² I would like to thank, in particular, Dr. Amanda Coles (Deakin University) and Dr. Miranda Campbell (Ryerson University).

producing and disseminating knowledge.

Before getting into it, let me start by saying a few words about myself. I am an industrial relations scholar specialized in artistic labour working from a policy perspective. For me art is political, and I have always felt like a political person. In the course of my PhD, I gradually got involved in the civil society through different volunteering activities and projects in the arts and in academia. Not only was I fueled by a desire to contribute to society, but I also wanted to develop a hybrid profile as a researcher, both academic and professional. This required getting more “hands-on knowledge” about the realities I was studying. At the time, I considered these activities as being mutually exclusive. The pandemic completely changed that. It made me into a researcher-activist, a process which I believe has been unfolding over the course of three main stages.

Stage One: Experimenting with alternative channels of data dissemination

It started out in November of 2019 when I was in the midst of collecting my PhD data. Listening to artists speak about their lives, I was struck by how the art world brought them to perform success in ways which often alienated them from developing genuine and empowering relationships with other artists and from building long-term projects and overall solidarity. I was fascinated by their personal stories and wanted to show them that they were dealing with similar challenges, fears and anxieties about the world, that they were not alone facing precarity. I started asking my participants if they would consent to having some anonymous quotes intentionally selected from their interviews published on my Instagram account. This was met, as were all my experiences working with artists, with the utmost generosity and support. I would post statements about their constant hustle for money, the Canadian public funding system for the arts, the burnout culture within the art world, the whiteness of artistic communities and audiences and other forms of discrimination against racialized artists, the different strategies artists adopted

to fight precarity, their views on unionism and their representative associations, etc.

Artists and friends started sharing my posts, which helped me expand my network and spread the word about working conditions in the Montreal’s visual art world. This personal project brought me attention and, eventually, a platform to further engage with artistic communities about labour issues, their rights at work, etc. Over the course of the summer an artist friend gave me the opportunity to start doing community radio, where I tried my best to communicate relevant information to artists about their rights at work and the resources available to them to access better working conditions. I met with incredible persons who gave me their time, energies, advice, support, to help me put together new projects. I realized that I was myself integrating these artistic communities as a full on (though unusual) member. It provided new angles to the content of my research, but it also shaped how I wanted to act and be in the world as a scholar and a person. I became more and more drawn to horizontal and collaborative ways of working, new methodologies I now always carry with me. This process estranged me as much as it allowed me to position myself in a very distinctive way within academia. I am ever so thankful for artists and for these experiences in which I found new ways of being. By stepping outside of a distant, supposedly “neutral” role as a researcher to become a community member, I accessed privileged stories which were essential to my understanding of the art world and its inherent power dynamics. I got to learn and eventually participate to community-based strategies to fight against inequality, racism and anti-Black racism, for instance. In the course of this first stage of transformation, I developed more personal and significative relationships with artists and arts workers. This emotional proximity with artists informed the second stage of my transformation into a researcher-activist, during which I consciously brought my work into the public sphere.

Stage Two: Going public

When the pandemic hit the world in March of 2020, it had devastating effects on artists around me. They lost their arts gigs and sometimes secondary jobs and they were not, for the vast majority of them, eligible to employment insurance. When we went on lock down, artists and arts workers were going through a very stressful period of their lives, while at the same time the most privileged of us were counting on cultural works to try to enjoy the lock down as much as possible. It did not feel right. In April, a colleague suggested I should use my expertise as a scholar specialized in artistic labour to publicly address the need to rethink our Canadian national protection system. Indeed, under its current form, it was failing miserably at protecting artists and other types of self-employed workers. I thought that maybe the conditions were finally right to start a public conversation. I invested myself into writing two articles, one in French (Dubuc, 2020b) and one in English (Dubuc, 2020a), to advocate for policy reform in Quebec and in Canada. I had the chance to see them both published on the same day at the end of April of 2020. It was the first time I had op-eds published and it felt like it was an important moment of my career. I was sending a political message into the world, a message informed by years of academic work and social implication in the art world.

During that same period, I started using social media to further engage with artistic communities, to exchange ideas and to get to know their opinions about what was going on in the art world. At that point of the summer we were all waiting upon the Ministry of Culture and Communications of Quebec to reveal its economic revival plan for the arts and culture sector. When it finally came out, it was with a lot of disappointment (but very little surprise) that we noted the plan did not mention visual artists or the visual arts sub-sector in general. The plan disproportionately advantaged promoters and producers over individual artists, who had to apply to new funding programs with no guarantee that they would access any form of financial support. Even if it was the case, artists would have to wait several months

before accessing these funds. There was no emergency fund provided to help them go through the crisis. It was outrageous. I posted about it on social media and received a lot of feedback and reactions from artists themselves. Some of them asked me if I would consider, in line with my recent articles, writing an open letter to address the situation publicly. This launched the third and final phase of my transformation into a researcher-activist, one in the course of which I undertook direct political action.

Stage Three: Organizing artists and arts workers

When I was asked to initiate an organized response to the revival plan, it was obvious to me that it needed to be of a collective nature. This was even more important in the context where the visual art world is known for its high degree of individualization and relative lack of cohesion. I started to draft a plan but wanted to ensure that the content would be shaped and utilized by the people the revival plan concerned directly. I reached out to a group of artists friends while being careful to include a variety of voices and experiences. I had learned enough about the symbolic violence and intentional exclusionary processes at play in the art world to know I had a duty to actively fight against it.

We were also supported by the representative associations of the milieu. Some of them circulated the letter in their networks, others pointed out how we could improve on the letter's content and tone. Our initiative ended up bringing together the voices of over 450 artists, arts workers, curators, arts administrators, etc. It was not a perfect process and we were on several occasions rightly criticized for some of the decisions we made. We learned a lot from these mistakes and were grateful for the people who engaged with us to point them out. Through both positive and negative feedback, it was moving to witness a level of engagement which had never been seen before in the course of a similar initiative.

Very shortly after we had sent the letter to the Ministry, I received an email inviting me to participate in a

national campaign advocating for basic income for the arts. The artist-researcher-activist who reached out to me had come to know about me and my work by reading one of the op-eds I had published in April. He was in charge of organizing the Canadian arts and culture sector and needed a francophone person who supported basic income to help him with the campaign in Quebec. Together, along with community and arts organizations, we reached out to important actors of the art world to raise awareness about the campaign and to mobilize them. In the course of this ongoing project, I met with inspiring people who share my dedication to the improvement of working and living conditions for artists and arts workers. Participating in raising awareness about what basic income is and what it would mean to precarious populations feels like an important success. Never before have we talked that much about basic income in the media, amongst friends and family members, etc. The pandemic has shown us what slowing down would mean for our personal and collective wellbeing, if only we were given the basic conditions necessary to do so.

The year 2020 feels like a very strange time to be alive. The pandemic has exacerbated some very real inequalities rooted in gendered, racist, ableist and/or classist dynamics. This, in addition to countless ecological disasters, the rise of the political right across the globe, civil wars and forced exiles often met with xenophobia, etc. Amidst these scary times, how can we give meaning to our roles as scholars? Obviously, I can only speak for myself and it is not my intention to judge other scholarly paths. I might not have realized it when my transformation into a researcher-activist began, but the pandemic has made me embrace it to the fullest.

I remember an artist telling me during an interview that he felt guilty spending his time working on his art when he felt he should be on the streets fighting capitalism. When I asked him where he thought that feeling came from, he answered: “well, I mean...What the fuck else are we supposed to do with our lives”?

This is precisely how I feel about my research.

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**Distanciamiento social y distanciamiento de la
cotidianidad**

Presentado por: Camilo Fabian Rojas Zapata
Crédito: Camilo Fabian Rojas Zapata

Un nuevo mundo

AUTORES:

Camilo Fabian Rojas
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RESUMEN EN ESPAÑOL: UN NUEVO MUNDO

La propuesta surge de la idea de construir un proyecto colectivo a partir del punto de vista de un niño de 6 años frente al coronavirus, a partir de esta, 11 diseñadores asumen el reto de ilustrar una viñeta cada uno, las cuales son dispuestas al lado de las ilustraciones realizadas por Matías durante el mismo periodo de tiempo, con el fin de realizar un ejercicio de paralelismo gráfico y a través del cual buscamos que el lector pueda ver las similitudes y diferencias en los signos visuales utilizados en estas.

ENGLISH ABSTRACT: A NEW WORLD

The proposal arises from the idea of building a collective project from the point of view of a 6-year-old child about the coronavirus, from this, 11 designers take on the challenge of illustrating a vignette each, which are arranged alongside of the illustrations made by Matías during the same period of time, in order to carry out an exercise in graphic parallelism and through which we seek that the reader can see the similarities and differences in the visual signs used in them.

RÉSUMÉ FRANÇAIS: UN NOUVEAU MONDE

La proposition naît de l'idée de construire un projet collectif du point de vue d'un enfant de 6 ans contre le coronavirus. À partir de là, 11 créateurs relèvent le défi d'illustrer une vignette chacun, qui sont disposées à côté des illustrations réalisées par Matías au cours de la même période, afin de réaliser un exercice de parallélisme graphique et à travers lequel nous cherchons à ce que le lecteur puisse voir les similitudes et les différences entre les signes visuels qui y sont utilisés.

RESUMO EM PORTUGUÊS: UM NOVO MUNDO

A proposta surge da ideia de construir um projeto coletivo do ponto de vista de uma criança de 6 anos contra o coronavírus, a partir disso, 11 designers assumem o desafio de ilustrar uma vinheta cada, que são dispostas ao lado de as ilustrações feitas por Matías no mesmo período de tempo, a fim de realizar um exercício de paralelismo gráfico e através do qual buscamos que o leitor possa ver as semelhanças e diferenças nos signos visuais nelas utilizados.



UN NUEVO MUNDO



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Ilustración digital

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Estimado lector.

Nos complace presentarte la siguiente historieta ilustrada desarrollada durante el período de cuarentena 2020, la cual desarrollamos con base en una historia escrita por Matías Rojas de 6 años en la que nos cuenta cuál es su punto de vista frente al COVID-19.

A partir de esta, 11 diseñadores asumen el reto de ilustrar una viñeta cada uno, las cuales son dispuestas al lado de las ilustraciones realizadas por Matías durante el mismo periodo de tiempo, con el fin de realizar un ejercicio de paralelismo gráfico y a través del cual buscamos que tú como lector, puedas ver las similitudes y diferencias en los signos visuales utilizados en estas.

Espero que disfrutes de esta publicación tanto como la disfrutamos todos nosotros creándola.

Agradecimiento especial a Matías Rojas Rodríguez por su disposición y creatividad ya que sin su labor este trabajo no hubiera sido posible, e igualmente extendemos el agradecimiento a sus padres Mireya Rodríguez y Fabián Leandro Rojas por permitirnos trabajar con su hijo y el apoyo que nos brindaron.

Camilo Fabian Rojas Zapata

¡Escanea los códigos QR para expandir la experiencia!

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Profesor Fundación Universitaria Los Libertadores

ESCRITOR E ILUSTRADOR

MATÍAS ROJAS RODRÍGUEZ

Niño de 6 años

ILUSTRADORES EN ORDEN DE APARICIÓN

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Estudiante de diseño gráfico Fundación Universitaria Los Libertadores

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UN NUEVO MUNDO ♦ ♦ ♦

Historieta ilustrada con paralelismo gráfico

¡Hola! Mi nombre es **Matias Rojas** de 6 años.



Hoy les voy a
mostrarles
mí que es

MATÍAS ROJAS RODRÍGUEZ
Ilustración análoga





voy a contar para
s el coronavirus.



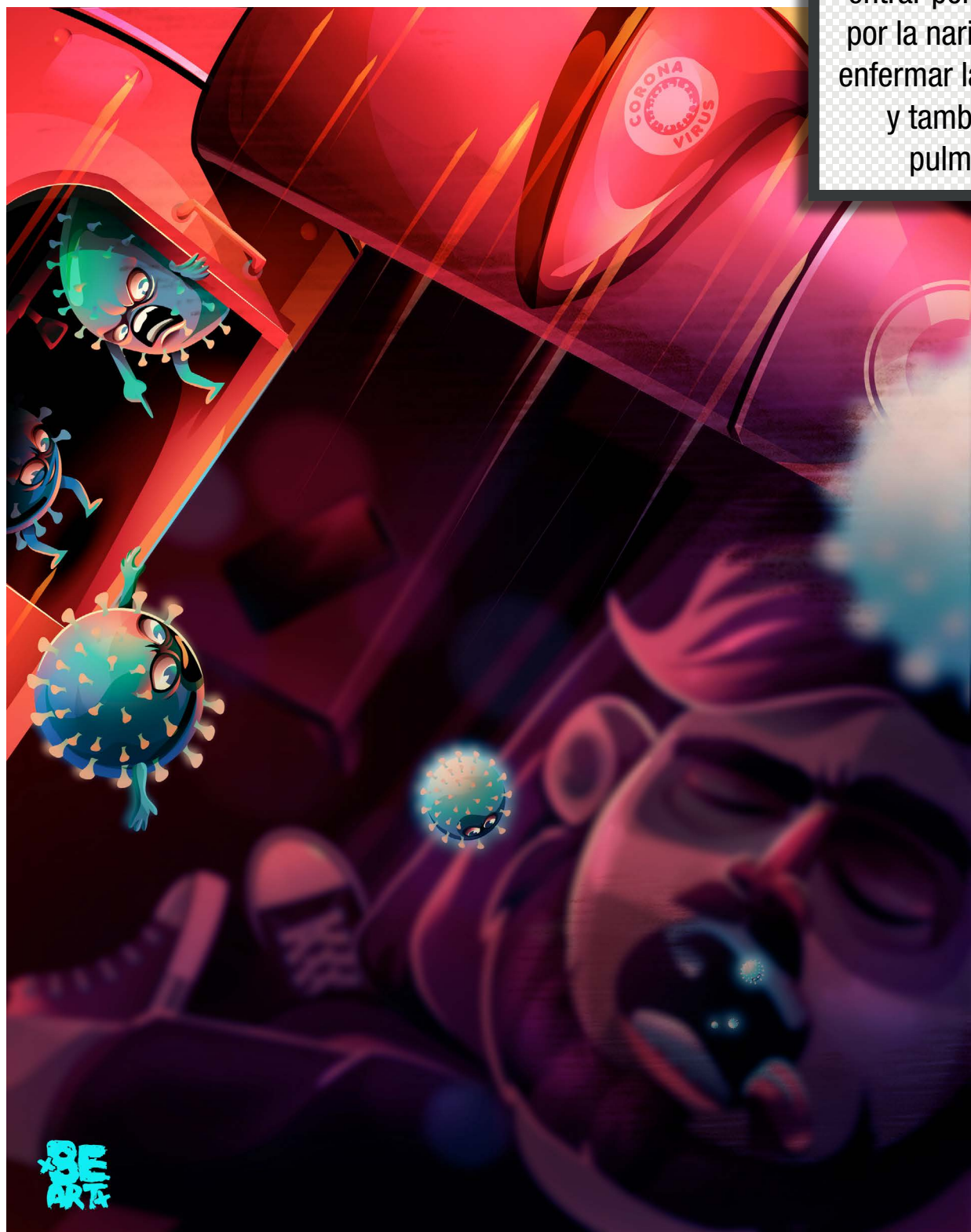
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Historieta ilustrada con paralelismo gráfico



Es como un
chiquito
entrar por
por la nariz
enfermar la
y tamb
pulm

ANDRES VARGAS BARRIOS

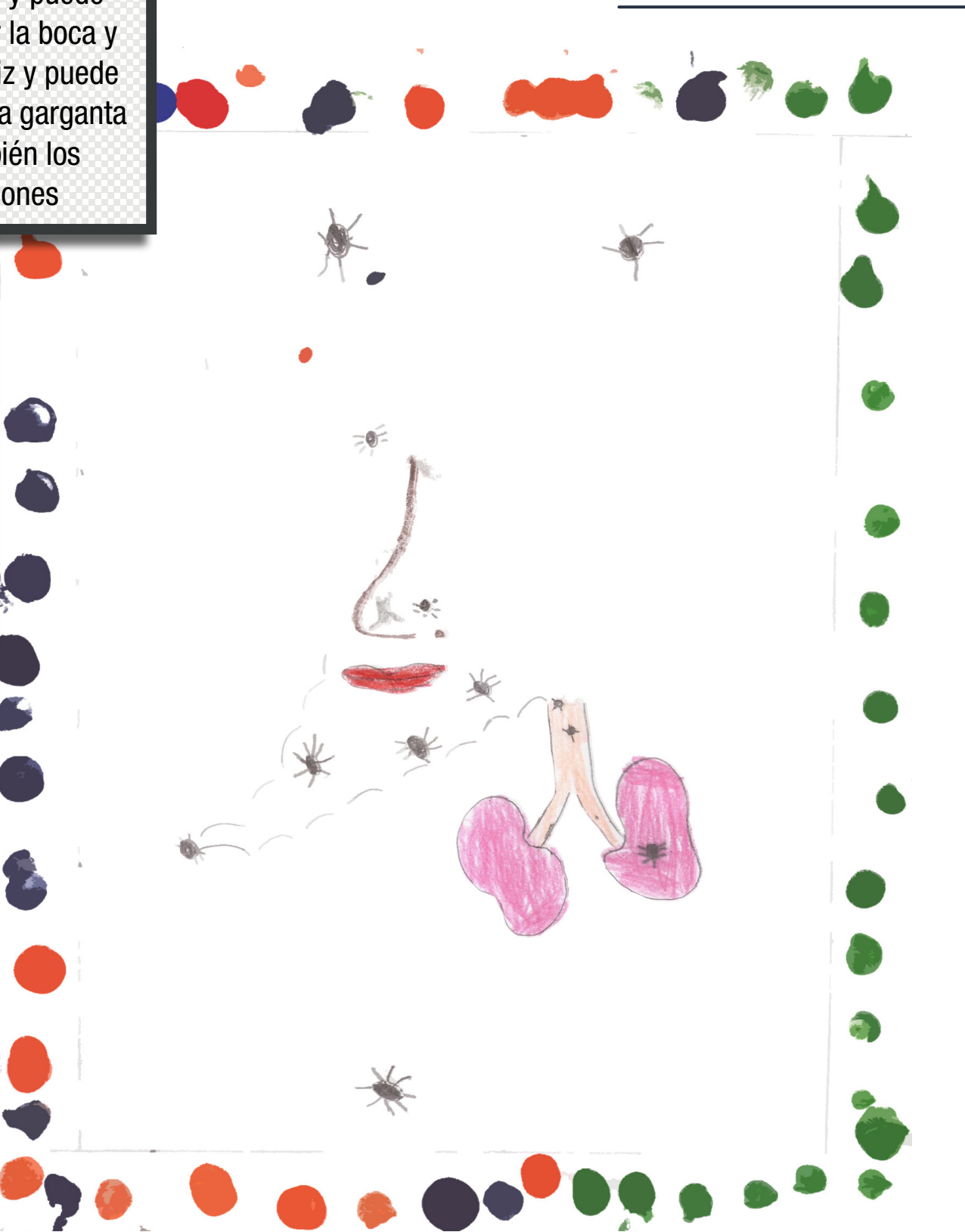
Ilustración vectorial

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un piojito
y puede
la boca y
z y puede
a garganta
ién los
ones



MATÍAS ROJAS RODRÍGUEZ
Ilustración análoga

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Historieta ilustrada con paralelismo gráfico



Y pueden morirse
muchas personas

Por eso toca lavarse
las manos

y s

MATÍAS ROJAS RODRÍGUEZ
Ilustración análoga





si tienes gripa
alejarte.



MARIA CAMILA LOZANO PEREZ

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Historieta ilustrada con paralelismo gráfico



En un **lindo país llamado China**
entraba por la nariz y la boca de l

MATÍAS ROJAS RODRÍGUEZ
Ilustración análoga



a, encontraron un raro virus que
as personas, nadie sabía que era



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Historieta ilustrada con paralelismo gráfico

Científicos lo llamaron
coronavirus.



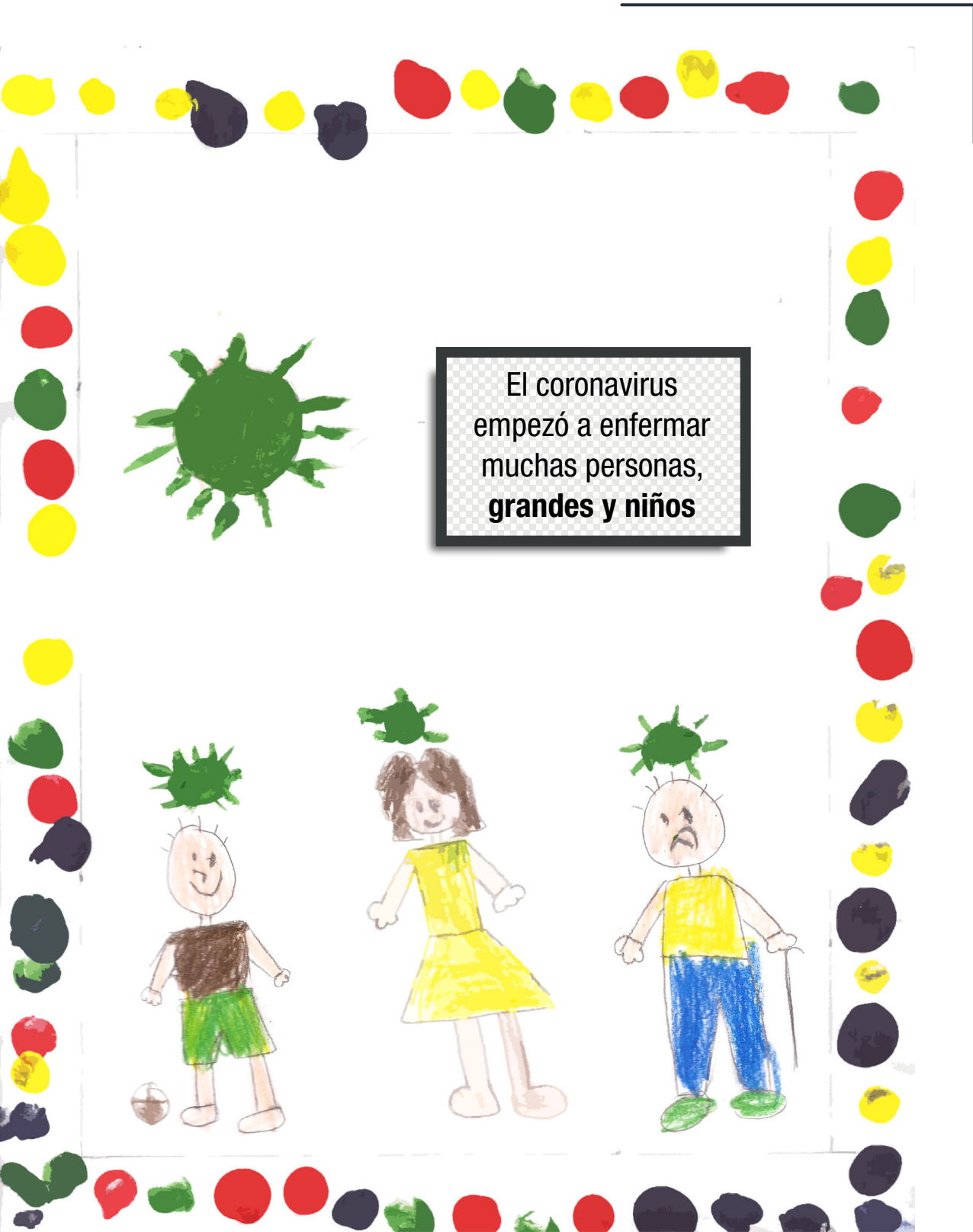
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MATÍAS ROJAS RODRÍGUEZ
Ilustración análoga

Historieta ilustrada con paralelismo gráfico

Los médicos decían que se **lavarán las manos con agua y jabón**, nadie se podía tocar porque se podían contagiar.



MATÍAS ROJAS RODRÍGUEZ
Ilustración análoga





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Historieta ilustrada con paralelismo gráfico

Una persona trajo el virus a mi país...



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...y las personas se están **enfermando**

MATÍAS ROJAS RODRÍGUEZ
Ilustración análoga



Historieta ilustrada con paralelismo gráfico



MATÍAS ROJAS RODRÍGUEZ
Ilustración análoga





y Dios se las va a dar
y nadie más morirá.

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ANNIE JULIETH SOGAMOSO

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Historieta ilustrada con paralelismo gráfico



Lo mejor es e
lavarnos las m
cirujanos, salud
tener fe que esto

Dios da un n

MATÍAS ROJAS RODRÍGUEZ
Ilustración análoga



star en casa,
anos como los
ar con el codo y
o será un milagro.



uevo mundo.



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Escrito por **Matias Rojas.**



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