

*Silence and silencing
in children's literature*
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WEDNESDAY THURSDAY FRIDAY SATURDAY SUNDAY IRSC L CONGRESS WEBSITE

Start » Thursday » Session 4 » Radical Aesthetics » Munari-Charlip: Go and Come Back. Picturebooks as Silent Interpictorial Playscapes

Munari-Charlip: Go and Come Back. Picturebooks as Silent Interpictorial Playscapes

Marnie Campagnaro

The use of literary and visual intertextual mechanisms in children's picturebooks is well established, much appreciated by readers, and often investigated by scholars of children's literature (Nikolajeva & Scott, 2001; Pantaleo & Sipe, 2008; Hoster Cabo, Lobato Suero & Ruiz Campos 2018). The term "intertextuality" was coined by Julia Kristeva (1969), and it is used to mean the set of relations between a given text and both other writings by the same author, and the literary and visual texts or models of other authors of the same period, or earlier. No text is ever produced in isolation. It is always interlaced with other texts, steeped in countless references to other works (involving transfers from one text to another, from a text to an image, or vice versa, or from one image to another). These combinatory mechanisms (quotations, allusions, paratextual references, and so on) generate relations of filiation, of more or less conscious inheritance. Bachtin (1979) made the point that there may often be two different "voices" on the same page, or even in the same sentence, each representing a different point of view, in an implicit dialogue that enriches the semantic fabric of the work.

What happens if this unspoken filiation between two different voices refers not only to quotations, portions of text, or single images, but to a whole work, a picturebook, transforming it into a fascinating inter-iconic game? This paper examines the intertextual and intervisual games (Van Meerbergen, 2012) played during the 20th century by two such remarkable, eclectic characters as Bruno Munari and Remy Charlip, who wove together some very special picturebooks (Beckett, 2002; Campagnaro, 2016). Their works focus the reading experience of boys and girls on an innovative process for developing a visual imagination, based on the idea of the picturebook as a precious space for silent contemplation, and on the use of silence as an indispensable resource for building paths of visual literacy through picturebooks.

Selected picturebooks (preliminary)

Charlip, Remi (2000). *On dirait qu'il neige*. Paris: Les Trois Ourses.

Charlip, Remi (2011). *Reading dance*. Parma: éditions Minimondi.

Munari, Bruno. (1981). *Cappuccetto Bianco*. Torino: Einaudi.

Munari, Bruno. (1977/2012). *Ricerca della comodità in una poltrona scomoda*. Mantova: Corraini

Biographical information

Marnie Campagnaro

PhD, Researcher in History and Theory of Children's Literature at the University of Padua (Italy). She has lectured as a visiting professor at several prestigious European universities and been an invited speaker at numerous international conferences. In 2017 she was appointed to organize the 6th International Conference of the European Network of Picturebook Research. Her most recent publications include: *Il cacciatore di pieghe* (Pensa Multimedia 2017); Bruno Munari's visual mapping of the city of Milan (in Goga & Kümmerling-Meibauer (eds.), *John*