



# **Making, Building, Mending: Creativity & Craftsmanship in Children's Literature & Culture**

**University of Rouen Normandy, May 2-4, 2024**

Convenors: Virginie Douglas (University of Rouen Normandy), Cécile Pichon-Bonin (CNRS, University of Burgundy), Rose-May Pham Dinh (University Sorbonne Paris-Nord)

Venue: Campus Pasteur (Faculty of Law, Economics and Management)

## **Detailed conference programme**

## Thursday 2 May

8.00-9.00	Registration and Coffee				
9.00-9.30	<b>Conference Opening</b> (Plenary - Amphi 600) Welcome Speech – Dr Sylvaine Bataille-Brennetot, co-director of the ERIAC research centre Opening remarks and presentation of the poster session - Virginie Douglas				
9.30-10.30	<b>KEYNOTE - Clémentine Beauvais</b> <b>Crafting Reading Pleasure with Literary Analysis? Tentative Notes from the Field</b> Chair: Virginie Douglas				
10.30-10.50	Coffee break (Forum)				
	Plenary – Amphi 600	Conference room C107	Conference room C108	Conference room C109	Conference room C110
10.50-12.50	<b>PANEL 1* - Mending the World by Minding the World</b> <b>Chair: Yannick Bellenger-Morvan</b>  <b>Marek OZIEWICZ</b> Exploring Natureculture and Climate Justice with Geoff Rodkey's <i>We're Not from Here</i>  <b>Kirsten HUNT</b> Constructing Identity in the Anthropocene through Darcie Little Badger's <i>A Snake Falls to Earth</i>  <b>Ben SCREECH</b> After the flood: Activism, agency and action in Sarah Guillory's <i>Nowhere Better than Here</i>  <b>Nick KLEESE</b> Making Kin and Queens: Natureculture and Politics in <i>Nausicaä of the Valley of the Wind</i>	<b>PANEL 2* - Adult Control vs. Children's Self-expression</b> <b>Chair: Cécile Pichon-Bonin</b>  <b>Svetlana MASLINSKAIA</b> The Struggle against Children's Agency: Children's Creativity in Russia (1910-1930s)  <b>Megan SWIFT</b> Doing it Ourselves: Spontaneity and Restraint in Early Soviet Pedagogies of Paper Craft  <b>Marina BALINA</b> "Good Material Calls for a Good Tailor": Teaching Creativity through Restraint and Control  <b>Laure THIBONNIER</b> Children's Drawings of the Siege of Leningrad	<b>PANEL 3* - Children as Readers, Translators, Poets and Healers</b> <b>Chair:</b>  <b>Björn SUNDMARK</b> Sensing Nonsense: Translating "Jabberwocky" in the Language Classroom  <b>Chrysiida PSARRI</b> Blackout Poetry: Children as artists  <b>Chrysogonus Siddha MALILANG</b> From <i>Migrants</i> to Unicorns: Wordless Picturebooks and the Rise of Collective Creativity  <b>Aliona YAROVA</b> Creative Writing as Therapy: Children's Literature and the War in Ukraine	<b>PANEL 4 - Children as artists</b> <b>Chair: Florence Cabaret</b>  <b>Sara PANKENIER WELD</b> The (De)Constructivist Co-Creation of Avant-Garde Art: Picturebooks by Nathalie Parain in Transnational Context  <b>Loïc BOYER</b> The Paper Yard: Where the Avant-Garde Meets Childhood  <b>Bettina KÜMMERLING-MEIBAUER</b> Weaving Adverts and Drawing like Dürer. Bugs as Artists in Children's Literature  <b>Matilde TEGGI</b> The Project "Parol&Immagini" [ <i>Words&amp;Images</i> ]: A sensory experience of art through picturebooks and tactile illustrated books in the museum context	<b>PANEL 5 - Old &amp; New Gender Roles 1</b> <b>Chair:</b>  <b>Frauke PAUWELS</b> Caring or creating? How the portrayal of dolls perpetuates gender bias in engineering  <b>Claudia &amp; Mary NELSON</b> Making, Building, and Mending the Child: Schooling Girls in Louisa May Alcott's <i>Eight Cousins</i> and Christabel Coleridge's <i>The Girls of Flaxby</i>  <b>Inès NAJI</b> Goldsmiths and Gemstones: Shaping Individuality in Jacqueline Wilson's <i>Double Act</i>

\*Panels marked with an asterisk indicate a panel proposal in response to the Call for Papers.

12.50-14.15	Light lunch (Forum)				
Thursday	Plenary Amphi 600	Conference room C107	Conference room C108	Conference room C109	Conference room C110
<b>Parallel sessions</b>  14.15-16.15	<p><b>PANEL 6 – Children’s Self-Expression</b> <b>Chair:</b></p> <p><b>Sietse HAGEN</b> Mending Indigenous Space in <i>Healer of the Water Monster</i></p> <p><b>Irena Barbara KALLA &amp; Aleksandra MARKIEWICZ</b> Recycling people? Ecological Creativity in Children’s Books</p> <p><b>Julie VILOTTE GRASSET</b> “Everything was something else before, and will be something after”: Renovating, Recycling and Creativity in Sara Pennypacker’s <i>Here in The Real World</i> (2020)</p> <p><b>María ALCANTUD DIAZ</b> “Every cloud has a silver lining”. Representations of creativity related to resilience and empowerment of children or young adults in SDG-focused picture books</p>	<p><b>PANEL 7 - Adults in the Making</b> <b>Chair:</b></p> <p><b>Caroline STARZECKI</b> A Teenage Girl’s Empowering Diary: The Unreliable Narrator in <i>The Basic Eight</i> (1998) by Daniel Handler</p> <p><b>Carla PLIETH</b> A Visual Voice. The Cathartic Potential of Drawing One’s Life in Recent Multimodal German Young Adult Literature</p> <p><b>Miranda GREEN-BARTEET</b> “I don’t have a talent”: Creativity and Rebellion in <i>The Hunger Games</i></p> <p><b>Amelha TIMONER</b> Making up Stories to Find One’s Voice in <i>His Dark Materials</i></p>	<p><b>PANEL 8 *- Children Co-producing Texts Across Media</b> <b>Chair:</b></p> <p><b>Nina CHRISTENSEN</b> What’s in it for them? Children on relational agency and the affordances of books, when co-creating with peers, professional authors and illustrators in a library setting</p> <p><b>Sarah MYGIND</b> Collaboration and Co-Creation Between Young People and Media</p> <p><b>Stine Liv JOHANSEN</b> “I just want to show that I am living a normal life”. Young people with disability on social media</p> <p><b>Lasse BALLEBY</b> “I would like you to f*** off” – ethical hesitancy, agency and co-creation in ethnographic field work examining children’s digital media practices in “zones of high intensity”</p>	<p><b>PANEL 9* - Crafting Texts, Constructing the Child, and Fashioning the Self</b> <b>Chair:</b></p> <p><b>Jacqueline REID-WALSH</b> Was Luisa Terzi the First Female “Paper Engineer”?</p> <p><b>Elizabeth Massa HOIEM</b> Victorian Children’s Production Stories: Manipulating the Global Economy in the Pages of a Book</p> <p><b>Hannah FIELD</b> “The Tale of the Tie-In”</p> <p><b>Mariah KUPFNER</b> (recording) Mary Pets, Ann Plato, and the Stitched House: Black Girls’ Needlework and Self-Making, 1830–1850</p>	<p><b>PANEL 10 - Old &amp; New Gender Roles 2</b> <b>Chair:</b></p> <p><b>Rosalyn BORST</b> Fierce and Ferocious Drawing and Knitting: Creative Expressions of Female Anger in Contemporary Picturebooks</p> <p><b>Gro Marie STAVEM</b> Girls with tools in two Norwegian books</p> <p><b>Kiera VACLAVIK</b> Creativity and Self-Fashioning in the Works of Noel Streatfeild</p> <p><b>JAKOBI Stefanie</b> Male Art and Female Craftsmanship? The Representations of Art and Craftsmanship as gendered concepts in Berte Bratt’s Oeuvre</p>
16.15-16.35	Coffee break (Forum)				

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<b>Parallel sessions</b>  16.35- 18.35	<b>PANEL 11 - Healing Oneself, Healing Others</b> <b>Chair:</b>  <b>Cath AYRES</b> Making and Mending the Self: Crafting nonbinary identities in middle grade fiction  <b>Katarina IVON</b> Mending my Mother's Broken Spirit – An Example of a Child Healer Figure in Croatian Children's Literature of the 1930s  <b>Shiqing ZHANG</b> Queer Magic Craft: Girl, Witch and Dragon in <i>Earthsea</i>  <b>Mary Ann S. SAUNDERS</b> Surviving Present Trauma, Crafting Trans Futures: Lexie Bean's <i>The Ship We Built</i>	<b>PANEL 12 - Child vs Adult</b> <b>Chair:</b>  <b>Vanessa JOOSEN</b> Childhood and adulthood in Angela Carter's children's books  <b>Richard GRANGE</b> Subverting and reversing adult-child power positions through tools and crafting in <i>miniature</i> texts  <b>Felicia BOYAGES</b> The Bag as Book: Reading through the 'Contents' of the Story  <b>Macarena GARCIA GONZALEZ</b> Relational Ontologies for Intergenerational Creativity: The Arts of Noticing Children's Writing	<b>PANEL 13 - Translation &amp; Transmediality</b> <b>Chair:</b>  <b>Oleksandra KOSIUHA</b> The book cover as an interpretation of the narrative  <b>Katarzyna KRZAK-WEISS &amp; Aleksandra WIECZORKIEWICZ</b> Writing to Pictures. Or how Maria Konopnicka created (fabricated) Polish children's poems for English watercolours  <b>Yannick BELLENGER-MORVAN</b> Stop-Motion animation and Hand-crafted Puppets: Storytelling as Craftsmanship in Henry Selick's <i>Coraline</i> (2009)	<b>PANEL 14 – Fan Fiction as Recreation</b> <b>Chair:</b>  <b>Fabienne SILBERSTEIN-BAMFORD &amp; Jennifer DUGGAN</b> Digital to Physical: Amateur Bookbinding and the New Materialities of Fanfiction  <b>Natalie HSIEH</b> "Happy in a million different ways": Fanfiction and Counterstorytelling in Cynthia So's <i>If You Still Recognise Me</i>  <b>Daniel CINI</b> Reading Emma Watson: The Construction of a Bookish Persona	<b>PANEL 15 - New Children, New Childhoods</b> <b>Chair:</b>  <b>Élise TERNOY</b> "Gifted kids": embodiment of pre-teen girls' creativity in text and on screen  <b>Louise ALMQVIST</b> Pippi Longstocking: The Construction of a New Kind of Child  <b>Rachel MILNE</b> A Mind of Making and Mending: Traumatic Dislocations, Neuroqueer Spectrums and Fantastic Worldbuilding in <i>Coraline</i>



## Friday 3 May

8.00-9.00	Coffee & networking				
9.00-10.30	<b>KEYNOTE - Marie-Aude Murail (with Constance Robert-Murail)</b> <b>Limited Means: The Unlocking of a Child's Creativity</b> Chair: Rose-May Pham Dinh				
10.30-10.50	Coffee break				
	Plenary – Amphi 600	Conference room C107	Conference room C108	Conference room C109	Conference room C110
10.50-12.50	<b>Parallel sessions</b>  <b>PANEL 16* – Toys in Children's Culture: Towards Creativity, Imagination, Expression and Education</b> <b>Chair:</b> <b>Isaac LARISON</b> "Toying" with Ideas: Can Reading Children's Books Change the World?  <b>Tzina KALOGIROU</b> Let's Make a Doll: How to use poetry to craft a doll in the playground, garden, or classroom  <b>Dorota UCHEREK</b> Darkness in the sugar land. Images and functions of toys in M. A. Kuzniar's novel <i>Midnight in Everwood</i>  <b>Dorota MICHUŁKA &amp; Justyna BAJDA</b> Ambivalence and subversiveness of magic realism. Marionettes in Angela Carter's <i>Magic Toyshop</i>	<b>PANEL 17 – Children as Citizens</b> <b>Chair:</b> <b>Anne MOREY</b> Participatory Membership in the Junior Literary Guild  <b>Justyna DESZCZ-TRYHUBCZAK, Giuliana FENECH, Nicky PARKER, &amp; Farriba SCHULZ</b> Seen & Heard: Towards an Intergenerational Creative Protest and Social Movement  <b>Samina MISHRA</b> Being and Becoming: Children's voice, Art and citizenship  <b>Mar SANCHEZ</b> Healing the Capitalist Wound: The Role of Children in <i>cartonera</i> publishers' affective communities	<b>PANEL 18* - The Picturebook as Art and the Art of the Picturebook</b> <b>Chair:</b> <b>Janet EVANS</b> Make your own book then read and play with it: Children making, writing and reading their own picturebooks  <b>Olghahan BAKŞI YALÇIN</b> Fostering Creativity and Imagination in Young Minds through Pop-up Books: Damon's <i>Moon and Alice Beazley</i>  <b>Artemis PAPAILIA</b> Story-doing: Hervé Tullet's Revolution in Children's Interactive Literature  <b>Cristina CORRERO</b> Can We Do It? – Yes, we can: Fostering creativity, autonomy, and active engagement in young children through picturebooks and digital supports	<b>PANEL 19 – Child Writer, Child Reader 1</b> <b>Chair:</b> <b>Jennifer M. MISKEC</b> "The Craft and Consequences of Creation": Writing and Writing Instruction in Beginner Chapter Books  <b>Maria Teresa CORTEZ</b> Reading, performing and handmaking: <i>O Gafanhoto</i> (1903-1904; 1910), a creative children's periodical at the turn of the century  <b>Aliénor ASSELOT</b> Scrapbooks made by and for children in 19 <sup>th</sup> -century Spain: creativity, empowerment and consumer mentality  <b>Sally MURPHY</b> Not Mandy: What a treasured piece of Juvenilia reveals about the author	<b>PANEL 20 – Creative Meta(Non)-Fiction</b> <b>Chair:</b> <b>Krzysztof RYBAK</b> Verbal and Visual Representations of Book Production: How Are Books Made in Informational Picturebooks from Greece, Poland, and Portugal?  <b>Beatriz LOSTALÉ &amp; Sofia NETO</b> Weaving reality into the book-object: (Re)creating experiences and prompting activities through format in children's publications  <b>Nancy WEI-NING CHEN</b> To Wreck is to Create: Reading and Re-Creating Picturebooks for Children
*Panels marked with an asterisk indicate a panel proposal in response to the Call for Papers.					

12.50-14.15	Light lunch (picnic in the Patio, weather permitting)				
FRIDAY	Plenary Amphi 600	Conference room C107	Conference room C108	Conference room C109	Conference room C110
<b>Parallel sessions</b>  14.15-16.15  *Panels marked with an asterisk indicate a panel proposal in response to the Call for Papers.	<b>PANEL 21 – Toys and Toy Books</b> <b>Chair:</b> <b>Sara REIS DA SILVA</b> The reinvention of places and the playful-creative impulse of the child protagonist in Portuguese children’s literature  <b>Krystyna ZABAWA</b> “Kryśia who invented Plastuś” – Child’s Creativity in Maria Kownacka’s Books  <b>Dimitris GOULIS</b> Toys and children’s items of the Holocaust as reflected in Greek children’s literature in the age of postmemory  <b>Vera N. VELDHUISEN</b> Making Detectives, Building Suspense, and Mending Society: Cognition and Co-creation in Children’s Detective Picturebooks	<b>PANEL 22* - World-Building &amp; Constructing Systems of Oppression</b> <b>Chair:</b> <b>Elizabeth LEACH-LEUNG</b> “I can’t even read”: Re-Constructions of Literacy/Illiteracy, Dyslexia, and Lexism in YA Fantasy  <b>Emma TUELLER STONE</b> “I am, unfortunately, [God]”: World Creation as Divinity in Brandon Sanderson’s <i>Mistborn</i>  <b>Catalina Paz FRITIS</b> ‘I am made of love’: Fantasy at the service of Smuggling Queerness in <i>Steven Universe</i> (2013-2019) and <i>OK KO! Let’s Be Heroes!</i> (2017-2019)  <b>Georgios CHATZIAVGERINOS</b> “I’m a real boy”: How Disney and Guillermo Del Toro Reconstruct Pinocchio and Deconstruct Toxic Masculinity	<b>PANEL 23 - Creativity in and through picturebooks</b> <b>Chair:</b> <b>Inês COSTA</b> In the <i>baking</i> : An interactive reading of a picture-cookbook  <b>Niveditha SUBRAMANIAM</b> A Felt Approach to Making Children’s Picturebooks: Notes from a Practitioner-Researcher  <b>Vassiliki VASSILOUDI</b> Creativity and Book Culture in Contemporary Picturebooks  <b>Pamela ELLAYAH</b> Innovative Materiality in the Picture Book Production of Margaret Wise Brown	<b>PANEL 24 - Child Writer, Child Reader 2</b> <b>Chair:</b> <b>Diana NAVAS</b> (Re)constructing Books: materiality as a narrative component in contemporary Children’s Literature  <b>Kaja GRIMSGAARD</b> Interpreting Non-Fiction Picturebooks through creative work in the classroom  <b>Tone-Louise STRANDEN</b> Aesthetic /artistic Responses to Picturebook read-alouds  <b>Elizabeth NELSON (&amp; student team)</b> Co-designing critical, crafty reader response activities for 3–5-year-olds during “book sharing” library activities	<b>PANEL 25* - 30 Years of Zines, Book-Making and Self-Publishing with Young People</b> <b>Chair:</b> <b>Naomi HAMER</b> The zine and book-making revival for young people as museum education  <b>Theresa ROGERS</b> Street Zines: Zine-making with youth experiencing homelessness  <b>Karen SHARKEY</b> History of Zines for Kids in the context of public library collections and programs  <b>Logaine NAVASCUES</b> Children shaping stories: a hands-on approach to book-making using words, images and creative formats

16.15-16.35	Coffee break (Forum)				
FRIDAY	Plenary Amphi 600	Conference room C107	Conference room C108	Conference room C109	Conference room C110
<b>Parallel sessions</b>  16.35-18.35  <i>*Panels marked with an asterisk indicate a panel proposal in response to the Call for Papers.</i>	<b>PANEL 26 - Industry &amp; Science</b> <b>Chair:</b> <b>JUNKO Paulina</b> Made in the Darkness: Childhood as “the Place of Creativity” in the Series <i>Stories without Electricity</i> by Ondjaki and António Jorge Gonçalves  <b>Letterio TODARO</b> Creative Minds, Tireless Laborers: The Value of Learning by Doing in Torben Kuhlmann’s <i>Mice-World</i>  <b>Jörg MEIBAUER</b> Constructing a socialist world: The GDR activity books <i>Bau mit uns. Bastelarbeiten aus Wellpappe</i> (1959) and <i>Himmelsstürmer. Unser Flugzeug- und Raketenstartplatz von morgen</i> (1963) in their visual contexts	<b>PANEL 27 - Craftsmanship &amp; empowerment</b> <b>Chair:</b> <b>Åse Marie OMMUNDSEN</b> Childrens’ Sanctuary: Constructing treehouses in Norwegian children’s literature  <b>Svetlana KALEZIC-RADONJIC</b> Making, Building, Mending: Craftsmanship as empowerment of intellectually disabled youth in YA novels  <b>Lily Rose FITZMAURICE</b> “I remember crying... building a pirate Lego set. After that, I felt better.” Exploring the act of building and building metaphors in the context of loss through child characters in mimetic middle grade fiction  <b>Amandine VATTAIRE</b> (recording) “Écoute, Petit Pierre”: Constructing Children as Craftsmen in French Musical Tales by Marlène Jobert	<b>PANEL 28 – Arts &amp; Crafts</b> <b>Chair:</b> <b>Lily STONE</b> Tactile Picture Books: Developing and conceptualising tactile literacy  <b>Hadassah STICHNOTHE</b> Lotte Makes the Cut: The Literary Afterlife of Lotte Reiniger  <b>Elizabeth A. GALWAY</b> The Arts and Crafts of War: WWI Children’s Literature and ‘Constructions’ of/by the Child  <b>Vladimira REZO</b> Busy Female Hands: Handwork and Girls' Education in Jagoda Truhelka’s <i>Zlatni danci (Golden Days)</i>	<b>PANEL 29* – The Art of Crafting Children's Literature</b> <b>Chair:</b> <b>Marnie CAMPAGNARO</b> From Tactile Tales to Multisensory Mastery: Redefining Prereader Literacy (1968-1980)  <b>Anna ANTONIAZZI</b> Have Interactivity and Digital Technologies Transformed Writing and Reading?  <b>Ilaria FILOGRASSO</b> Making the book together: Children's literature as collective project in Mario Lodi’s experience	<b>PANEL 30* - Print Interactivity: Activities, Games and Contests in the Children’s Magazine</b> <b>Chair:</b> <b>Eva VAN DE WIELE</b> “Movable” sections of children’s magazines, a historical comparative approach  <b>Maaheen AHMED</b> Creative Consumption: Drawing Games and Contests in the <i>Journal de Mickey</i>

## Saturday 4 May

8.00-9.00	Coffee & networking			
9.00-10.30	<b>KEYNOTE – Christian Voltz (translated by Constance Robert-Murail)</b> <b>A Step-by-Step Guide to Creating a Picture Book</b> Chairs: Éléonore Hamaide & Cécile Pichon-Bonin			
10.30-10.50	Coffee break			
	Plenary Amphi 600	Conference room C107	Conference room C108	Conference room C109
<b>Parallel sessions</b>  10.50-12.50  <i>*Panels marked with an asterisk indicate a panel proposal in response to the Call for Papers.</i>	<b>PANEL 31 – The Child as Co-creator</b>  <b>Chair:</b> <b>Smiljana NARANČIĆ KOVAČ</b> Child Characters as Picturebook Creators  <b>Linh S. NGUYEN</b> To Heal Our Ailing Kingdoms: Making Portals in <i>The Colours of Madeleine</i> and <i>His Dark Materials</i>  <b>Inger-Kristin LARSEN VIE</b> The Child Reader as a Co-creator of Picturebook Biographies  <b>Anne LIND</b> Literary Walks. The student as co-maker of the book in education outside the classroom	<b>PANEL 32 – Cultural Transmission Through Craft</b>  <b>Chair:</b> <b>Chiara MALPEZZI</b> Reweaving women’s lives: Ecofeminist textile metaphors in female biographies and autobiographies for young readers  <b>Ana Margarida RAMOS</b> Sewing and mending as metaphors for affection: Memories and intergenerational relations  <b>Serpil KARAÖGLU &amp; Ilgim VERYERI ALACA</b> Craft-based Intergenerational Exchange via Picturebooks on Patchworks  <b>Victoria DE RIJKE</b> Piece by Piece: Quilt collage as activist and decolonising art in children’s literature	<b>PANEL 33*- The Child as a Creator of Childhood: Contested Dialogues with Adult Collaborators, 1830-2010</b>  <b>Chair:</b> <b>Kate CAPSHAW</b> Claiming Power over Violence: Black Youth Create Books for Social Change during the US Civil Rights Movement  <b>Anna Mae DUANE</b> The Child <i>is</i> the Book: Student Work as Racial Testimony in Charles C. Andrews’s <i>History of the New York African Free Schools</i> (1830)  <b>Victoria FORD SMITH</b> Ripened and Matured: The Precarious Erotics of the Child Prodigy  <b>Elizabeth MARSHALL</b> Child Witness: Crafting Childhood in Graphic Life Writing	<b>PANEL 34 *- De/constructing Space and Affect in/through Children’s Books: Museum, Kitchen, Garden, Battlefield...</b>  <b>Chair:</b> <b>Anna KÉRCHY</b> The Psychogeography of the Museum in Contemporary Children’s Art Books  <b>Sidia FIORATO</b> Creative spaces for other(ed) identities: The Gardens of Alice, Coraline and Bod  <b>Anette SVENSSON</b> The Kitchen as a Creative Transmedia Space: Children’s Literary Cookbooks  <b>Elahe MOUSAVIAN</b> The Representation of War and Warzone in Contemporary Children’s Picture Books



SATURDAY	Plenary Amphi 600	Conference room C107	Conference room C108
<b>Parallel sessions</b>  14.15-15.45  <i>*Panels marked with an asterisk indicate a panel proposal in response to the call for papers.</i>	<b>PANEL 35 – Creation &amp; Recreation</b> <b>Chair:</b> <b>Mairéad JORDAN</b> Vibrant Matter, Material Entanglements, and the Child as Co-Creator in <i>Un Grand Jour de Rien</i> <b>Cécile POIX</b> Neology in Children's Literature: Constructing the ability to craft language <b>Željka FLEGAR</b> Theatrical Adaptations from the Top: Transforming Fairy Tales Through Improvisational Play	<b>PANEL 36 *– From one generation to the next: Children's Food Making as Cultural Transmission</b> <b>Chair:</b> <b>Karen KRASNY</b> Kneading Memory and Desire in my Mother and Grandmother's Kitchen: Cultural transmission and post-memory constructions of the Holocaust through food in children's literature <b>Sonya SACHAR</b> “Can you bring the samosas?”: Cultural ways of learning in Canadian schools <b>Eleanor JOHNSTON</b> Onion tears and grumpy Ned; Constructing the child-maker as healer and bearer of culture in picture-cook-books	<b>PANEL 37 – Black Identities</b> <b>Chair:</b> <b>Sara VAN DEN BOSSCHE</b> Creative Interventions – Creation as Empowerment for Black Characters in Contemporary Dutch-Language Graphic Novels and Picturebooks <b>Philip NEL</b> Purple Crayon, Red Author, Black Character?: A Material History of <i>Harold and the Purple Crayon</i> <b>Élodie MALANDA</b> Self-publishing as Agency. When Black children's book authors create their own books to resist the white gaze.
15.50-16.30	<b>Closing Remarks (Plenary - Amphi 600)</b>  Conclusion and Thanks  Publication Prospects  Latest Book News  CBC 2025 Announcement		

