



TWO M
CONTENTS
AGENCY

CHILEAN
DELEGATION
20-24 OCTOBER







INTRODUCTION






To define Chile, even from its origins, there are many voices. Some of them say that its name comes from the Trile bird (*Xanthornus cayenensis*) that, when flying over the skies, sings “thrile”, which later evolved into Chile. Others claim that it comes from the Quechua word 'chiri', which means cold or snow, as the tall mountain range of Los Andes, which crosses it from north to south, or like the crystalline glaciers. However, the most accepted definition would come from the Aymara word “chilli”, which has two meanings: “the end of the world” and “the deepest place on Earth”.

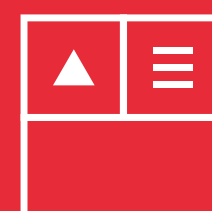
Chilean literature has a position as a Latin American referent, writing its own history, yesterday thanks to the poetry of its Nobel Prizes Gabriela Mistral and Pablo Neruda, today with a well-stocked ecosystem of books that enables one to integrate aesthetical, symbolic, cultural, and politic values to the debate.

In 2020, the pandemic crashed into the reality of the world, and also of the publishing industry. The difficulties went from the logistics in the chain of production to the intermittent closure of the markets. However, the Chilean publishing scene was able to do the unthinkable, and digital and physical copies in all genres followed an upward trend.

According to the 2020 statistical report by the ISBN agency, digital publications grew in an historical 166.9%, compared to 2019. Physical books did not stay out of the explosion of publications, and grew in a 15.96%.

In this ecosystem, as well, the coexistence of digital and physical books was complementary. While university and academic publishers are successful with the digital books, there are also those who mix physical and digital, installing specialized topics with a bold design, and those who deliver entertainment, understanding, and adventures to children in innovative formats and materials that favor the experience of reading physical books. Because the 10 publishing houses that have arrived to the Frankfurt Book Fair, thanks to the coordination of the Ministerio de las Culturas, las Artes y el Patrimonio, through the Consejo Nacional del Libro y la Lectura and the Ministerio de Relaciones Exteriores through ProChile, is only the tip of the iceberg of a very talented literary industry based on Chile, which is nowadays looking forward to internationalize their catalogues.





INTERVIEW



INTERVIEW

TWO M CONTENTS AGENCY

ASTRID VELASCO / MARTÍN MOON /
twomcontents.cl / info@twomcontents.cl / [@twomcontents.cl](https://www.instagram.com/twomcontents)

Due to their 18,265 kilometers of separation, Chile and South Korea have not developed a great dialogue between their cultures. That is why with Two M Contents an interrelation and accelerated construction of cultural bridges is born, which will even take "Condorito" to Frankfurt for its internationalization to all continents. We spoke with the agency's director, Hung Ju Moon.



TWO M CONTENTS



INTERVIEW
TWO M CONTENTS AGENCY**Why did you choose to be a cultural bridge between Latin and Asian culture and how has this experience been?**

I always had an interest in literary agency, and in 2012, I had the opportunity to come to live in Chile. It was an opportunity to share the culture of my country, Korea, and to get to know the culture of Chile while living here. I always had that interest in both cultures and doing business as an agency. In 2018 we established the agency with Vivian Lavín's support, together with whom we achieved many things. We participated in Frankfurt and we also had the opportunity to go to the book fair in Argentina, and one of the works I remember the most is the translation of the Selk'nam and Allende books that were exported to Korea. I thank Vivian, and Andrea Ahn of the Korean SME support organization, Kosme. I am ashamed to say at this stage that we have managed to create a bridge, because we are just beginning out, but I consider that we have contributed to both cultures, because Chile was not a very relevant topic for Korea and the other way around, and we have managed to establish this link at a cultural level.

Cultural bridges are platforms that generate tools and means to help understand the diversity of another culture; in our case, we decided to promote not only literature but also the art and heritage of places as far away as Asia and South America. This lack of exchange between the two continents encourages us to take a big leap to promote, distribute, and merge the cultural richness of both extremes. The experience has been exciting because you discover new foods, life stories, social models, new scenarios, and a totally different language. It has also been enriching, both societies have been 100% receptive and

perceptive, we have even discovered impressive meeting points between both cultures, for example their native peoples. And everything has been discovered through research findings to build new literary works with high social and cultural impact content.

What is the role of literary agencies in the global book ecosystem?

The main goal is to achieve a wider scope of distribution of works and titles, because in many cases it is difficult for a good author to internationalize his or her work, or for a Publishing House to find works and authors of worldwide scope. The agency acts as a mediator between both parties, and contributes to the appropriate choice of the Publisher for each author. In the current global book ecosystem: the growth of the digital medium as a window of expression has led to a considerable increase in the consumption of books in digital formats. However, when working in this medium, we realize that even today in this era in which we depend so much on the Internet, readers continue to buy physical books in Chile, and it is pleasing to see lines to respect the capacity in bookstores. You can see the appreciation for the physical format. But we want to emphasize that the possibility of digital media has made it possible for unknown authors to publish their works and finally have their art in physical form. It is clear that we are in constant change. Whether in print or electronic media, the consumption of books in Chile is constantly increasing.

INTERVIEW
TWO M CONTENTS AGENCY

Where would you like to expand during 2022?

With all that we have experienced in 2020 and 2021, we believe that 2022 will be an adventure, and we hope that there will not be as many surprises as in the past years. However, our focus as a company is to have a global reach and cover Southwest Asia, which includes countries such as Indonesia, Singapore, Thailand, and the Philippines, these would be our expectations and our target countries for 2022.



CHILEAN
DELEGATION
20-24 OCTOBER



TWO M CONTENTS AGENCY

When Hung Ju Moon arrived in Chile in 2017, he knew that the idea of a literary agency was the right one. As he inserted himself into society he knew that connecting Chile with Korea would be an adventure he was interested in living, and the cultures themselves proved him right. In 2018, it opened its doors to become a bridge between both countries, discovering their common identities, such as the similarity between the historical realities of their indigenous peoples. Today, they seek to conquer Southeast Asia and contribute to this rich cultural exchange.



ISBN 978-956-09410-0-8



CHAJNANTOR, ORIGEN DEL UNIVERSO (CHAJNANTOR, ORIGIN OF THE UNIVERSE)

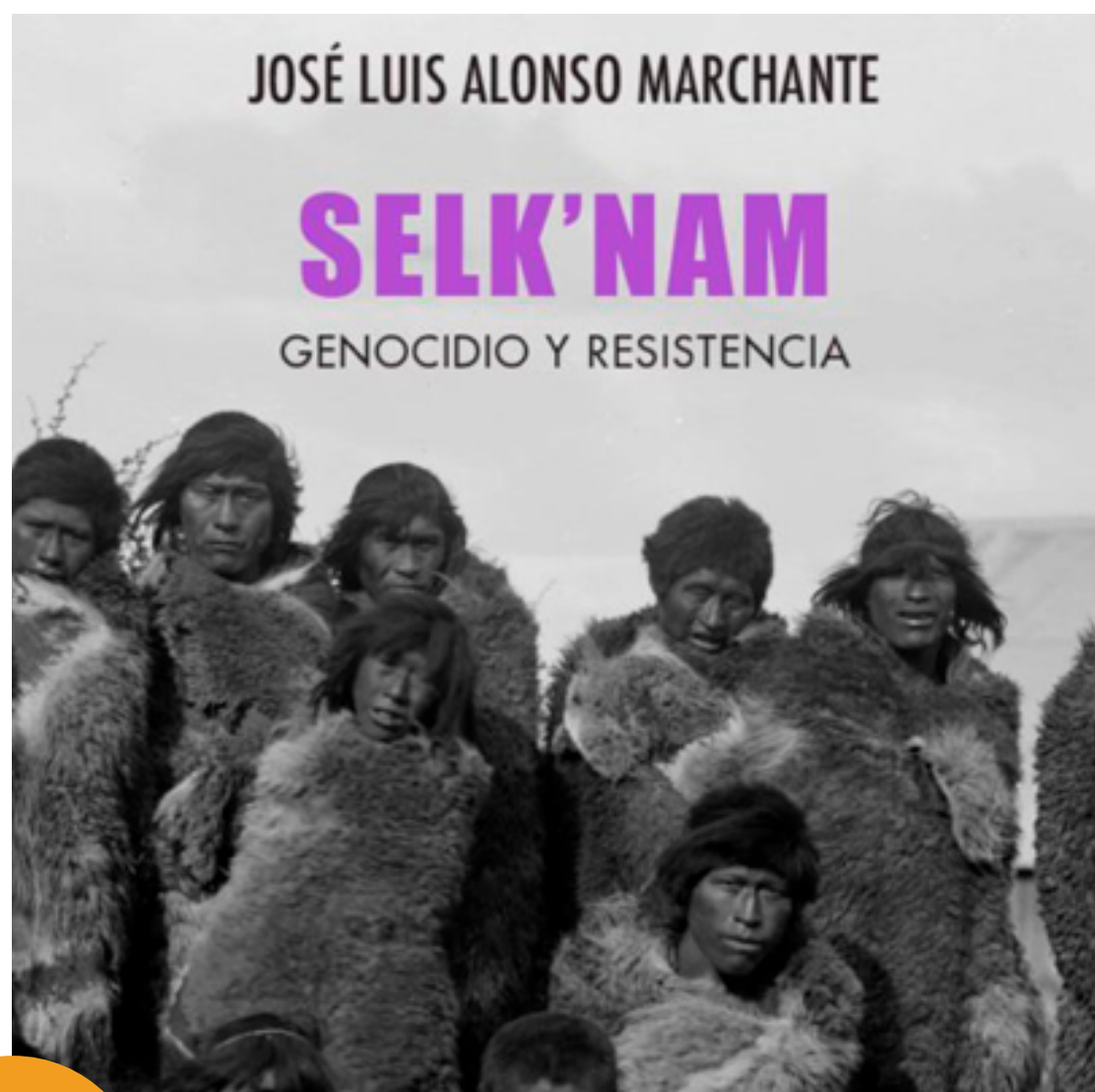
Author. Pablo Monreal

Genre. Comic book - Adventure - Science Fiction

130 pages / Year 2018

In a year 2032 society, the ALBOR astronomical project, in the Atacama Desert, aims to discover the origin of the universe and all that has been created. Such a project, with ups and downs, conceals the great conflict that many people have already foreseen, and it can change the meaning of life and some reasons for existence. But ALBOR has a support group, the Arcanes, which is made up of young people from all over the world who defend the birth, development and purpose of the project. Despite this, some other groups, religious or governmental in origin, will try to stop this in any way they can.

ISBN 978-956-3247-49-7



SELK'NAM GENOCIDIO Y RESISTENCIA (SELK'NAM, GENOCIDE AND RESISTANCE)

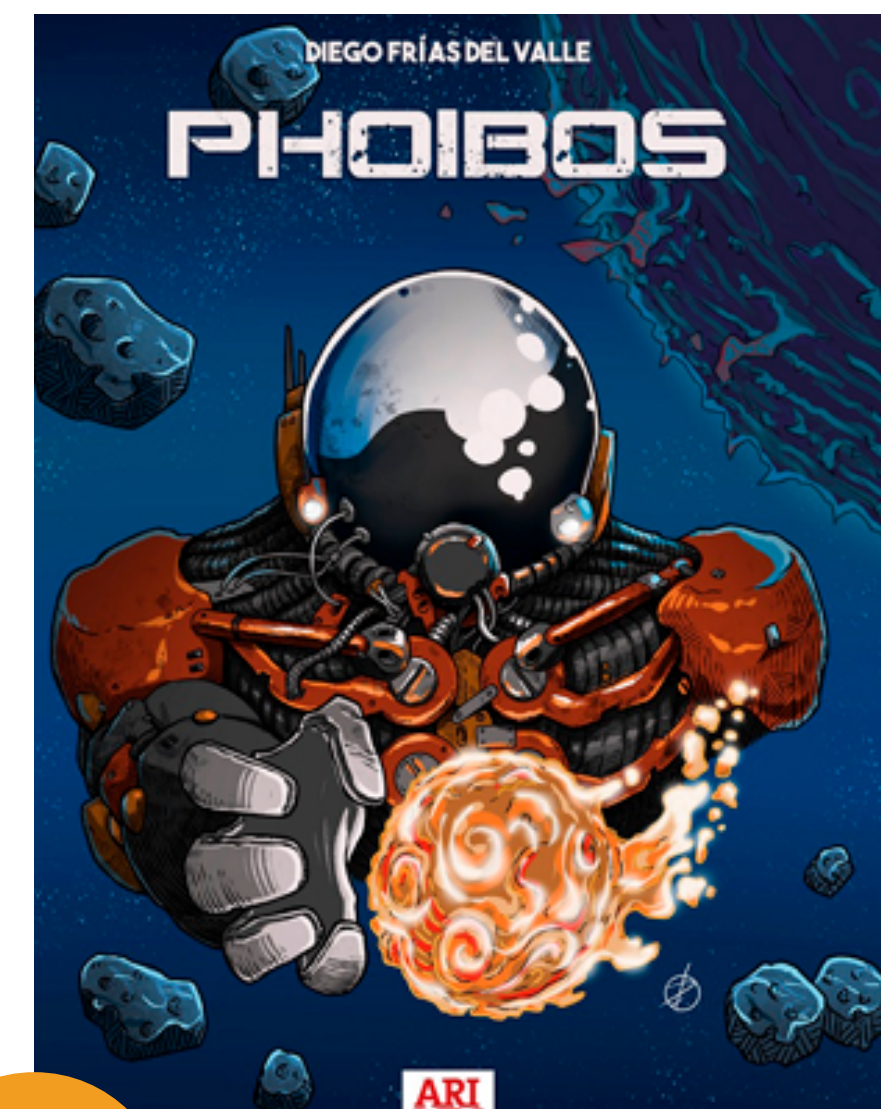
Author. José Luis Alonso Marchante

Genre. Historical novel - Nonfiction

368 pages / Year 2019

Alonso Marchante has undertaken a major interpretative work, reviewing a large documentary base of narratives segmented by time, discipline, and institution. From this tremendous review of bibliography and documents, an integral interpretation with its own value emerges, which allows us to dismantle judgments and prejudices which have become by dint of repetition a sort of common sense when thinking about the history of the colonization of Tierra del Fuego. It is a book that brushes colonialist, nationalist, regionalist, supremacist history against the grain, in order to contribute to a humanist interpretation.

ISBN 978-956-7798-02-5



PHOIBOS

Author. Diego Frías del Valle

Genre. Comic book - Adventure - Science Fiction

120 pages / Year 2018

After waking up from a coma, astronaut and scientist Dr. Duncan finds himself adrift in a very complex place to wake up: space. Everything suggests that his laboratory ship has been destroyed, thus losing any possibility of communication with nearby ships or bases. His only chance is to use his wits and instinct to save his life and solve the problems and challenges that come his way. A comic book to recommend.

ISBN 978-956-362-719-0



ALTAIR Y LA LUZ DEL PODER (ALTAIR AND THE LIGHT OF POWER)

Author. Luis E. Saavedra

Genre. Science Fiction - Illustrated Book

130 pages / Year 2019

In the near future, the last humans survive by taking refuge in Antarctica, in a mega-city governed with an iron fist, surrounded by four districts that supply it with energy and food. The city was sealed with strong glass and metal to keep it safe from danger, but at this point, resources have begun to deplete. Altair, a young man who is about to come of age, faces great challenges: discovering the origin of his strange abilities, fighting for freedom, and finding the path to the natural restoration of the planet in a place called Sawken Kreen.

ISBN 978-066-400-800-1



CONDORITO

Author / Illustrations. René Ríos Boettiger (Pepo)

Genre. Comic book - Humor - Adventure

32 pages / Year 2021

This special edition has a Latin American historical dimension. Because Condorito, this famous character created by Pepo in 1949, is not only Chilean, but from all of Latin America. In all the countries of the Southern Cone, they feel Condorito as their own and because of this same universality, this agency is committed to take it to the Asian market. We will soon see it translated and on sale on the streets of South Korea, from where they hope to expand it throughout Asia.



EXCERPTS



CHAJNANTOR, ORIGEN DEL UNIVERSO (CHAJNANTOR, ORIGIN OF THE UNIVERSE)

Author / Illustrations. Pablo Monreal

Genre. Action - Science Fiction

Publisher. Wolu

130 pages

Year 2018

Format. Rustic printing with flaps / Black and white

ISBN 978-956-09410-0-8



Synopsis

"ALBOR is the biggest astronomical project in History, and it aims to discover the origin of the universe and to understand how everything that exists was created. Toward the year 2032, many groups have realized that the discoveries that ALBOR is achieving are dangerous and may change the sense of life and the reasons of our existence. Government and religious groups will attempt to stop ALBOR from making more findings. For this reason, ALBOR has the ARCANES, a group of young people from different tribes around the world that will defend the search for the origin of the universe"

From the Publishing Agency:

There is no doubt that comic books have experienced an impressive development in Chile in the last years. Chajnantor is a clear proof that this industry is at a level in which it has nothing to envy the greatest international exponents of the genre. A very well thought script, which takes the reader from the very beginning into a futuristic world, that will immediately captivate them. With a clear and progressive character development, it makes the reader crave to know further how these personalities will behave in different situations.

Its magnificent the way in which the story was thought out, being able to intermingle technological concepts with ancient cultures. It is clear that this piece of work intends to make some cultural aspect of Chile better known, especially its perfect conditions for the observation of the skies, as is mentioned in a panel: “This are the Chajnantor plains, the best place in the word to look at the stars.” A futuristic world that, even being a dystopia, shows the real dimension of the human being, the struggles for power, the will to survive, but, among all that, a purer motive stands out. The motivation of the protagonists: the search for the truth and the origin of all the universe. Doubtlessly a profound theme, but one very well driven. The battle scenes are presented through very fast and attractive dynamics, full of details. The twists are a tool that the author uses in an expert way, arousing a feeling of constant expectation. The design of the panels has a bold design but is addictive, giving this piece of work a distinctive touch.

A very well though argument, set in the year 2032 shows a society in which, even when in theory everybody knows their role in it, the truth is it hides a lot of things. Our protagonists are a group of young people coming from different tribes around the world who have as their main goal to defend the greatest telescope ever created by mankind. The conflicts between nations turn this task into a

very dangerous one, being the object of many attacks. But during the course of these events they begin to discover a message, that if deciphered, it would certainly be the key to knowing the origin of the entire known universe.

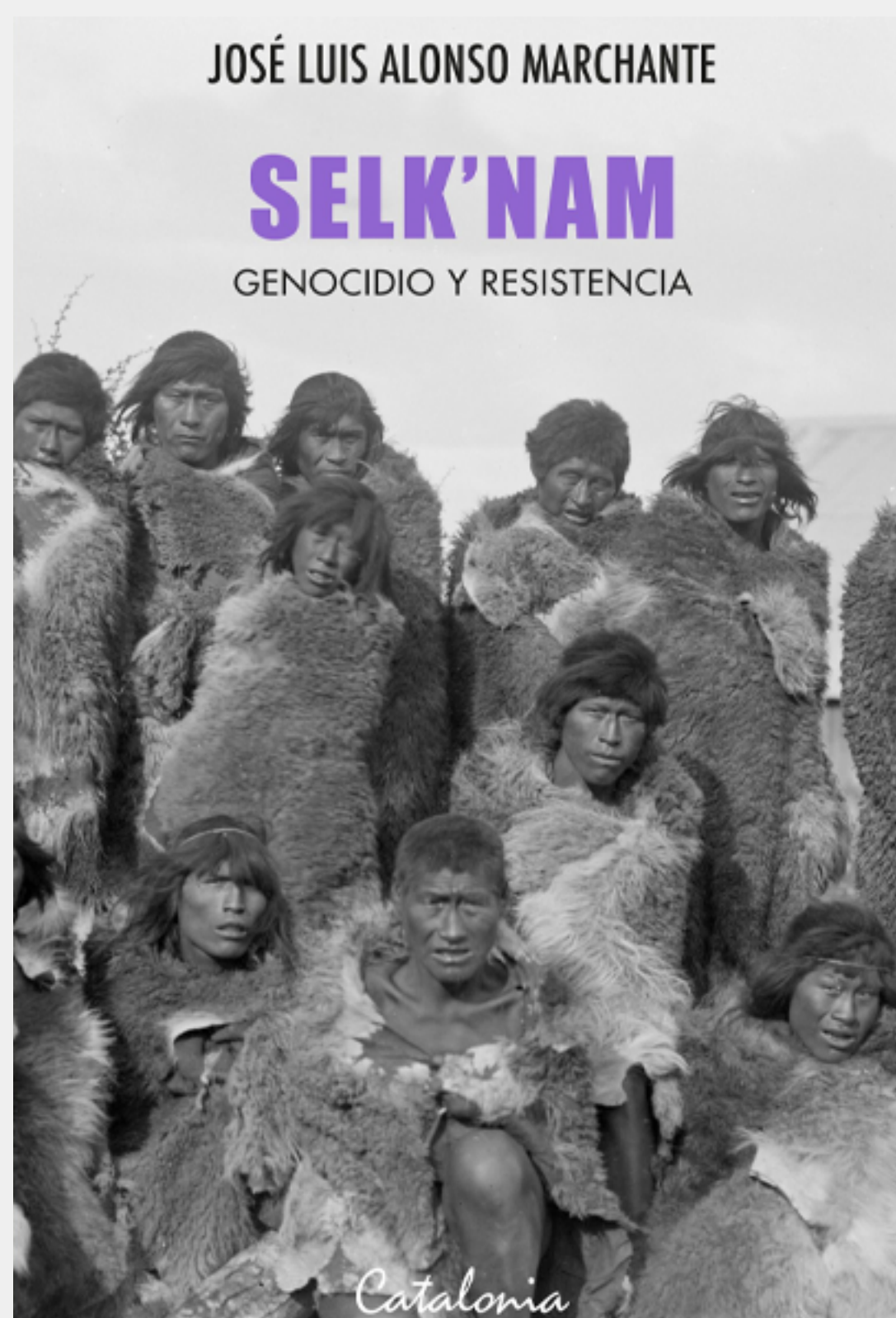
Under this premise, we enter into a rich narrative, whose initial approach is slowly clarified without any plot-hole. On the opposite, it grants the reader a very satisfactory feeling, as each of the elements of the plot begins to fit one with another throughout the reading.

It is easy to see the dedication to showcase something different: the election of the tones of the inking, in addition to the degree of detail on the backgrounds and expressions make of this piece of work a visual delicacy. It invites to stop in the reading to inspect every of the strokes, hatchings and contrasts. It is really pleasing to be able to see the dedication and caring that author Pablo Monreal has put into each of these pages.

This piece of work was sponsored by the Concejo Nacional de Cultura y Artes, who financed its reproduction and, seeing the finished product, it became part of the language textbook for sixth grade, as a whole unit. The recognition of the quality of the work is clear.

The author

Pablo Monreal. Illustrator, writer, and architect, Pablo has worked in the comic book format since 2015, creating his works “CARTA PRAT” and “CHAJNANTOR”, being both recognized by the Chilean government with the “Fondart” grant in the years 2015 and 2016. Both pieces of work have appeared on public educational textbooks in the whole national territory. He is currently working in the development of animated series for his works.



**SELK'NAM GENOCIDIO Y RESISTENCIA
(SELK'NAM, GENOCIDE AND RESISTANCE)**

Author. José Luis Alonso Marchante

Genre. Historical Novel

364 pages

Year 2019

Dimensions. 15 x 23 cm

ISBN 978-956-3247-49-7

About José Luis Alonso Marchante:

Spanish writer, born in 1971 in the city of Gijón, on the shore of the Cantabrian Sea. Graduated in Business Sciences from Universidad de Zaragoza, economist by trade and impassioned for History by vocation. Linked to the Grupo de Investigación Frente Norte, in 2006 he published in Spain his first book, “Muerte en Somiedo, una historia de la guerra civil en Asturias y León” (Editorial Azucel). In 2014 he publishes in Chile (Editorial Catalonia), Argentina and Spain (Editorial Losada) “Menéndez, rey de la Patagonia” an exhaustive historical investigation that tells the violent process of colonization in Patagonia. The book received, in 2016 an honorific mention at Latino Books, and the author attended as an international guest at the XVII Feria del Libro de Chiloé. In July, 2018, he presented at the XXXI Semana Negra de Gijón and in December he was distinguished as a “Honorable Guest” of Tierra del Fuego. In December, 2019, he published in Chile (Editorial Catalonia) his third book, “Selk’nam, genocidio y resistencia”, which is already ready for its third edition. The book was presented in October, 2020, at the Festival de Autores de Santiago de Chile. Recently, the author has collaborated in an omnibus book that commemorates the 100 years since the strikes of the “Patagonia rebelde”.

About “Selk’nam, genocidio y resistencia”:

Published for the first time in December, 2019, in Chile, this book has been a great success both with the critics and the audience. It has already seen three editions, with presence in the written media, radio and television in Chile, Spain, Italy, and Argentina. The project for this book

began in late 2007, when during a trip to Argentina the author met the fascinating but violent history of Patagonia and Tierra el Fuego, of the men and women who dwelled in those lands and the First Nations that lived in those lands thousands of years prior, and who suffered the devastating effects of the colonization of their lands.

Among all these protagonists that were silenced by the Official History, arises the legendary Selk'nam people, whose history goes back to the dawn of the times. Ten thousand years inhabiting Isla Grande in Tierra del Fuego, as an example of a perfect adaptation of the human being to a natural environment with a rigorous weather and extreme living conditions. They formed a very egalitarian society, where men and women had very important roles and where the high life expectancy turned the elders into wise and indispensable people to pass on their knowledge to the other members of society. Children would learn from their elders in a natural manner, and corporal punishment was unknown among indigenous families. There was not either individual wealth, and decisions were made prioritizing collective interest, showing always a great respect for nature, that provided nourishment and was the source of life. Selk'nam people had the custom of painting different parts of their bodies, decorating them with points and lines, geometric and abstract patterns. This specially happened during Hain, a complex ritual that speaks of the rich spiritual manifestations that this people had. Selk'nam corporal painting is already part of the artistic heritage of America, and its aesthetic has inspired a great number of painters and artists around the world. However, in the late 19th Century, Selk'nam people suffered the violent impact of colonization. In this particular case, it took the form of a terrible genocide endured by men, women, and children, when the great cattle breeder land owners invaded their lands with thousands and thousands of sheep. Today, the Selk'nam people have a historical process of social and cultural mobilization, that

corresponds to an increasing prominence of indigenous communities in both Chilean and Argentinian societies. One of the main propositions in "Selk'nam, genocidio y resistencia" is that the word genocide should not be associated by any chance with disappearance, which implies the negation of the continuity of the Selk'nam people until the present day. We must banish from our language, once and for all, the words extinction, extermination and disappearance, and demand the authorities, instead, the respect of the rights of the First Nations, their territories, customs, and language. Selk'nam people exist and are alive. They are proud of their blood and lineage, and they fight for their past and their legitimate rights to be recognized.

To compile documentation for this book, José Luis Alonso Marchante made several trips to South America. In 2009 he visited Tierra del Fuego, and in 2011 he spent several days investigating Magallanes archives, visiting as well the neighboring Argentinean province of Santa Cruz. In 2012, he completed several research residencies at the archives in Buenos Aires and Santiago de Chile, cities that he visited once again in 2014. In May, 2015, he went to Paris to visit the Musée de l'Homme and in August 2017 he visited the Welt Museum in Vienna, which exhibits some of Martin Gusinde's works, the main scholar on the Selk'nam. In December, 2018, the author made another trip to Tierra del Fuego to meet with indigenous communities and incorporate the vision of contemporary Selk'nam into his book.

Reviews of the book:

"The meticulously grim description, the exhaustive bibliographical inquiry, the images that take us to the area, and the accurate references turn this into an indispensable book for scholars and, at the same time, its fluent narration makes it an informational text for larger audiences. It was needed a

perspective as his to dismantle in a detailed way what happened in Finis Terrae, a geography that is so distant that some refer to it as the place where the wind turns around”

Marcelo Valko, Argentinian writer

“Alonso Marchante has done a major interpretative job, examining a great corpus of documents that present narrations that are segmented at a temporal, disciplinary, and institutional level. From this huge examination of the bibliography and the documents, most of which was already known, but had never been put into dialogue before, rises an interpretation of the whole set with its own value and enables de dismantling of judgements and prejudices that had been turned, by the force of sheer repetition, into some kind of common sense when thinking the history of the colonization of Tierra del Fuego. It is a book that brushes colonialist, nationalist, regionalist, supremacist history in the other direction, to contribute to a humanist interpretation”

Alberto Harambour Ross, Chilean historian

“This book is a great contribution to Magellanic and Patagonic history, with an approach to it that escapes what it usually has been said by most of the historians of the region, who are more interested in not upsetting the heirs of the so-called pioneers, or certain institutions, than in writing the truth. A book that discovers, refreshes and brings to the light a lot of information that enables a different approach towards the history of the colonization and population of Magallanes”.

Ramón Díaz Eterovic, Chilean writer

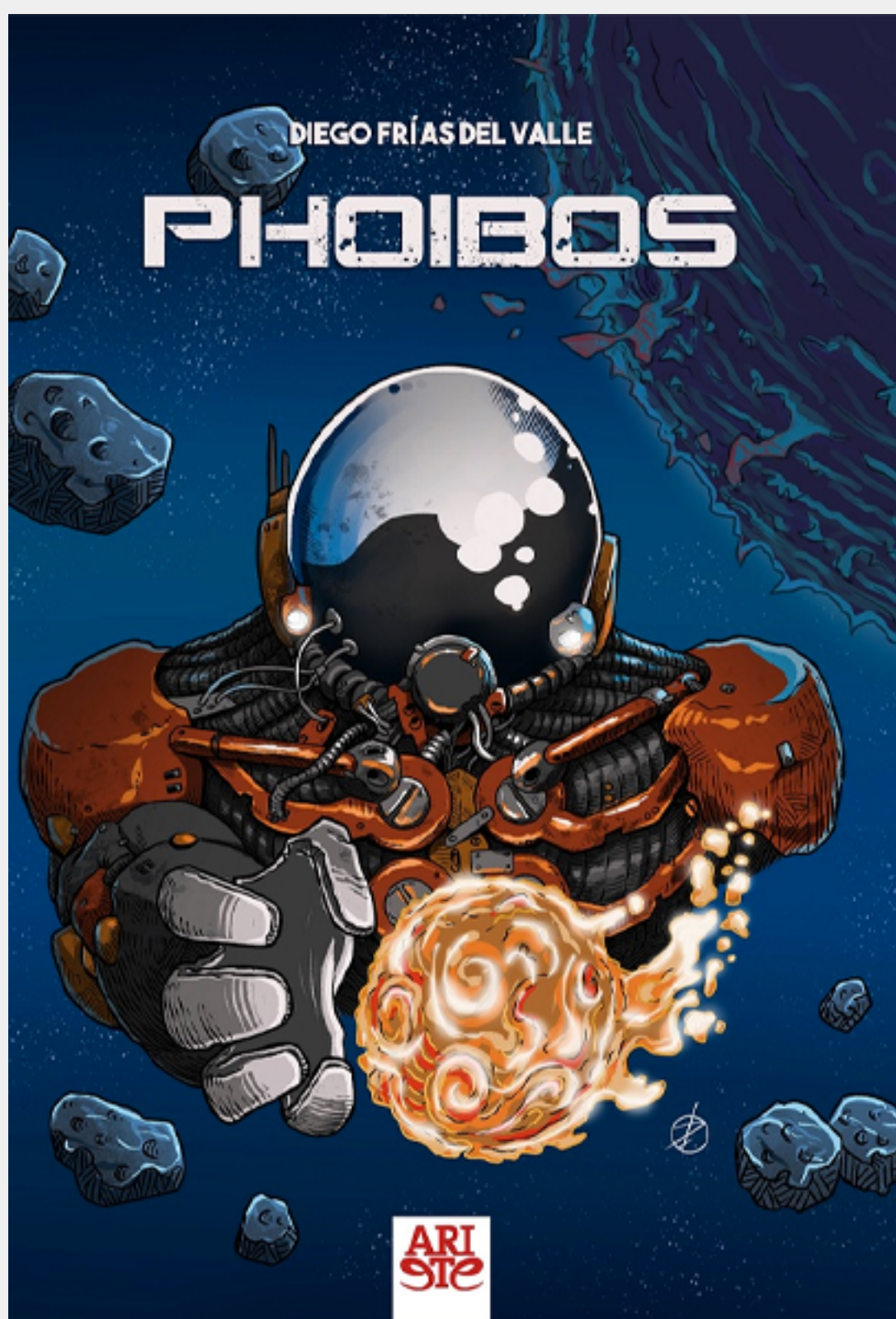
“The moving essay by José Luis Alonso Marchante encompasses a noteworthy number of contributions. It meticulously details the peculiarities of the lineages of the country, Selk’nam,

Kawésqar, Yagán or Haush, equivalent to the other nations in the rest of America: potentially nomads, a good adaptation to their natural environment of rigorous weather and extreme living conditions, while showing respect for nature and its resources, not creating a surplus and avoiding individual hoarding. They venerated their elders for their wisdom, and they were essential for the conservation and dissemination of a cultural heritage that younger ones received from their elders in a direct, spontaneous manner and, naturally, without corporal punishes”

Miquel Izard, professor at Universidad de Barcelona

“In this book you will find, in a Patagonic code, the abuses that the Chilean State has historically committed against its own people, to favor small elites. It should be in every bookstore”

Jorge Baradit, Chilean writer



PHOIBOS

Author / Illustrations. Diego Frías del Valle

Genre. Adventures - Science Fiction

Publisher. Ariete

120 pages

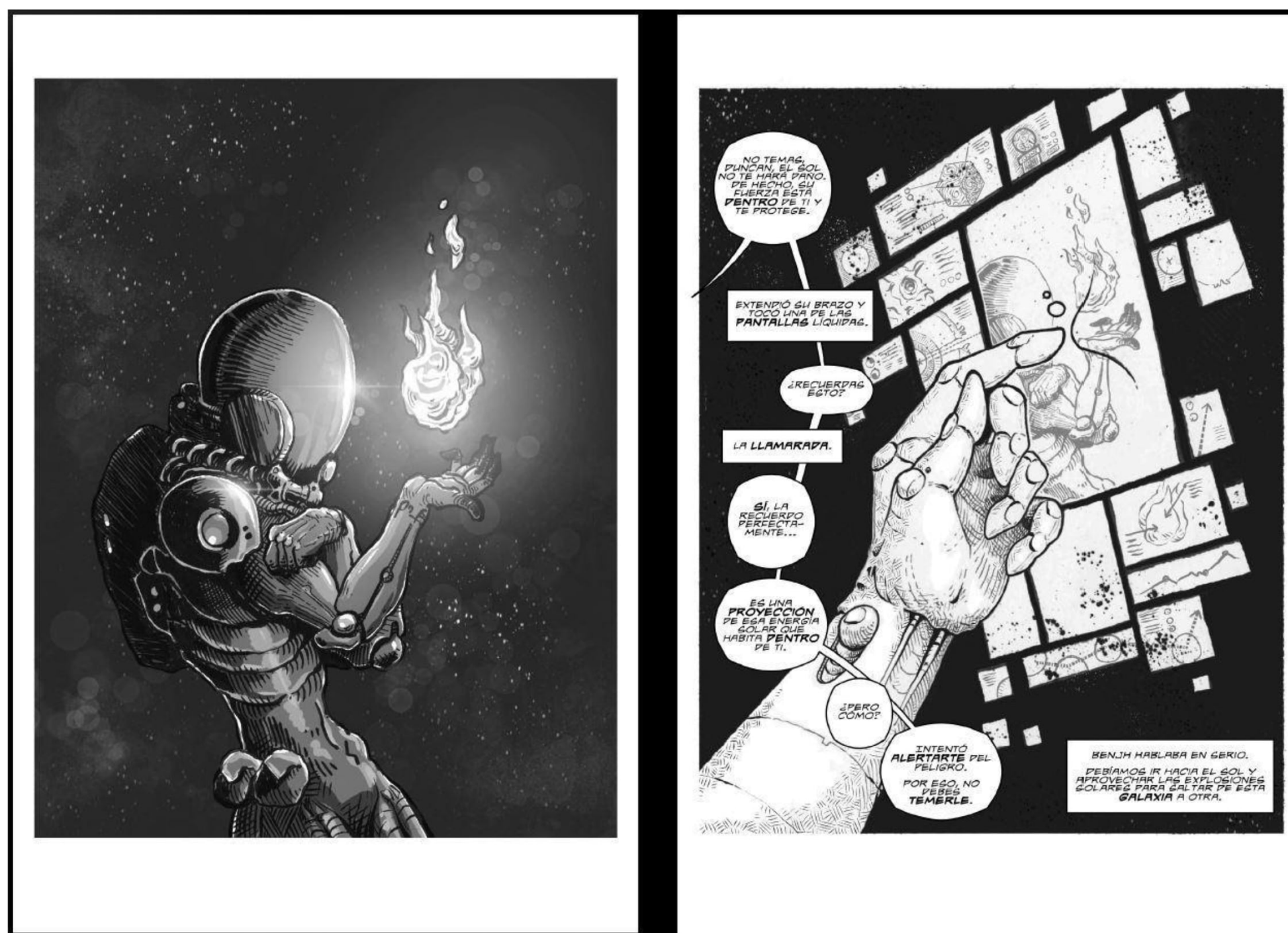
Year 2018

Format. Paperback, black and white

Dimensions. 150 x 260 x 6 mm

Weight. 192 g.

ISBN 978-956-7798-02-5



Synopsis

It all begins with Dr. Duncan, who in the year 2518 wakes up from a comma (a long-term period of unconsciousness caused by an illness or injury), drifting and outside Planet Earth, being his only company “the ship in which he was working”. This ship was a laboratory focused on Bio-Algorithmia, a science that pursues the programming of human cells so the human kind may evolve into a new species, free of all ailments. However, something goes wrong, and Dr. Duncan is now witnessing the aftermath of a tragedy, as both he and his spaceship are completely isolated from the rest of humanity. Making use of his experience and, above all, his wit, he has only one clear and urgent objective: to survive.

While searching for more survivors of this tragedy, he is overwhelmed by the sensation that only someone drifting in outer space can feel.

Suddenly... In between all these really hard moments, he finds a form of life; something he would have never been able to imagine, and, from that moment onwards, his desolated situation drastically changes.

That is how this story begins; which makes us wonder if perhaps we have limited comic book writers over the years to stick to such a defined style? In this case, the author has used a narrative that is not so descriptive in its ambience, but rather focused on the present, on the sensations of each moment; with a visual support that is able to take us into his story.

Author

Diego Frías del Valle (1985). Chilean professional architect and self-taught illustrator.

As almost every architect and illustrator, he has been drawing since he has memory. In 2017, he decided to take his interest in illustration to a professional level. Since then, he has been drawing every day.

His passion is to “Create futuristic fantasy worlds and tell stories through their characters”. This led him to create the comic book PHOIBOS. His artistic interest goes from illustration to comic books, going through manga, and the development of his own characters. His favorite genres are science fiction, fantasy, and cyber-punk.



ALTAIR Y LA LUZ DEL PODER (ALTAIR AND THE LIGHT OF POWER)

Author. Luis E. Saavedra
Illustrations. Christian Morales
Genre. Science Fiction
Publisher. Altair Films
130 pages
Year 2018
Format. Rustic paper; enameled, coated
Dimensions. 220 x 220 mm
Rights available:
For every language
ISBN 978-956-7798-02-5



“Altair and the light of power” is a Sci-Fi and fantasy graphic novel for young children that takes the Selk'nam mythology from Patagonia to present it in a fun and dynamic way through drawings, digital comic books, and a promotional game for smartphones. The story is comprised of six independent 36 pages long chapters long, a deluxe compilation, and a 36 pages long special edition that collects the sketches drawn during the work in progress of this novel.

In the cold landscape of the Chilean Antarctic territory, a great civilization has managed to survive in time thanks to the construction of the Cupola City, a complex of domes interconnected by a series of long tunnels and hallways. It is a modern, organized, and safe place in which thousands of inhabitants live locked behind thick windows, through which the great extension of snow can be seen, whose horizon seems imperceptible.

That is where Altair, a Mechanic Worker resides. He is almost 18 years old and showcases an ability in repairing Aerodriving Motorcycles, and a strange resistance towards low temperatures. Restless and curious, he lives the clumsiness typical of a young man in the process of growing up, who refuses to accept major responsibilities. Alongside Celephais, his great friend, they enjoy speed and exceeding the limits imposed by the Supreme State, a totalitarian regime whose presence is embodied in the Sentries, machines designed and armed with control devices to maintain order and stability.

This State manages the economy, health, and energy, as well as the activity of each of its citizens. The right hand of the Supreme State is Octavia, an attractive young lady with an extraordinary dexterity for martial arts. She is implacable and determined, even though this is a mask covering a girl full of doubts and insecurities. She is in charge of every Sentry in the town. Cupola City is connected with the deepness of the snow, where resides the energy needed to

keep it running: minerals and oil that are soon to be depleted. The only ones who can go out of Copula are the Mechanic Workers, and only to repair any crack or damage dealt by the White Snakes, ex-citizens who have now learned to live in secrecy in the snow, travelling from place to place with extreme easiness. They want to take the control of the energy resources by the means of violence. The Supreme State is aware of their infiltrations and mutinies.

Anticipating the storms, The Roamers appear, a small community of beings who ride thick woolen llamas, who seek shelter near the city. No one has been able to see their faces under the wrapped clothes that cover them. Nonviolent and enigmatic, they have refused to be part of Copula City. It is rumored that when they set out towards the horizon it will be the beginning of the end. Altair's grandfather must deliver him a glow sphere called the Light of Power when he is about to reach the age of majority and the glow rays will set up towards the horizon. He is the only relative he has left, after the strange passing of his parents, a well-known couple of scientists who were researching alternative energy sources. The Supreme State knows about the Grandfather's mission, and is aware of Altair's particular conditions, and is eagerly waiting for the moment he gives him the sphere. Altair will go searching for answers to a past whose present is nothing more than a great chimera he must unravel, in a journey towards an unexpected place, guided by his emotions, his friends and the Light of Power. A place that will have the definitive answers about his origins and duties when he discovers, one step at a time, that he is the last descendant of the Selk'nam tribe, and that he must accept the responsibility of his past as an inhabitant of the land at the end of the world that has been destroyed by the ambition of the mankind. That is also the place where the Supreme Power needs to keep perpetuating its rule.

“ALTAIR Y LA LUZ DEL PODER” / <http://www.altairylaluzdelpoder.cl>

ABOUT THE AUTHORS:

LUIS E. SAAVEDRA / Illustrator and Story

Born the 8 of June of 1975, Industrial Designer from the PUCV, captured by animation, movies, comic books, heavy metal, sketches and design until nowadays, and creator of this saga. As I have not been able to make the animate series for “Altair”, I began to draw it and turn it into a Sci-Fi and fantasy graphic novel for children, contained in a beautiful definitive book, with a deluxe bound, thanks to my family of printers. Complementing my interest in audiovisual communication, I have carried out several educational animation projects from the concept of “storytelling”, and I am able to resume that path, it would be thanks to Joseph Campbell, who wrote: “And so every one of us shares the supreme ordeal, carrying the cross of the redeemer— not in the bright moments of his tribe’s great victories, but in the silences of his personal despair.”

CHRISTIAN MORALES / Adaptation & Script

Audiovisual Communicator, Master in screenwriting and librettos from the Universidad Autónoma de Barcelona. Diploma in photography from the Arts Department of the Pontificia Universidad Católica de Valparaíso. Author of the books “Valparaíso no patrimonial” parts 1, 2 and 3, by Editorial Ocholibros. Script for the graphic novel “Hijo de ladrón”, by Editorial Ocholibros. Writer of the book “La historia de los Titanes del Ring”, by Editorial Ocholibros. Script for the illustrated series “Altair y la luz del poder”. Writer of the books “Sin Rollo”, by RIL editores; and “Máquinas celibatarías, by Editorial Tiempo Nuevo. Screenwriter for the movie “El rey de San Gregorio”, the documentary series for TV “Marginales”, “Las 4 vidas de Aniceto”, “Pesquisa” and “De puños y letras”. Winner of several awards and competitive funds.



CONDORITO

Author / Illustrations.

René Ríos Boettiger (Pepo)

Genre. Comic book - Humor - Adventure

Format. Paperback, Couché paper

Dimensions. 21x28 cm

32 pages

Year 2021

Summary

Condorito is known through a comic magazine of the same name, along with the hundreds of newspapers that publish its comic strip. It is read and loved by his fans, men and women, boys, teenagers, and adults. Condorito was created by René Ríos, better known by his pen name, Pepo. His first appearance (1949) was in the Okey magazine, where he was just a character among many others. World Editors is the worldwide license holder for Condorito. They launched their first licensing program in 2011 with their own style guide.

HISTORY

The first publication of a Condorito strip was in Okey magazine number 1, owned by the Chilean publishing house Zig-Zag, on August 6, 1949.

The idea to create Condorito came to René Ríos Boettiger, pen-named Pepo, after watching the movie "Saludos Amigos" (1942), made by Disney. In it, Donald Duck and Goofy go in a symbolic journey through Latin America, where they found characters that supposedly represented each of the countries they visited: Argentina, Peru, Brazil, Mexico. Chile was represented by a small airplane: Pedrito, a name that was an homage to the president then in office, Pedro Aguirre Cerda. In the film, Pedrito, the airplane attempts with great difficulty to cross over the Andes mountain range to deliver some mail to Argentina. Pepo found the way that Chile was represented unusual and squalid. So, outraged, he began working on a character that would be more representative and that should embody a common Chilean. To do this, he got inspired by the Andean condor, bird that appears in the national emblem of his country. During its

appearance in Okey magazine, he gave Condorito a real context in a fictional city, Pelotillehue, among his relatives and situations that people could relate to. By 1955, year in which the first compilation of Condorito jokes appeared, the character already had his definitive look. As a proper publication, Condorito made its appearance on December 21 of that year.

The essence of this character lies in capturing the Chilean and Latin American identity through ingenuity. The genius of its creator stood out in being able to show with his lines, characters that by themselves were already a vivid image of the Latin American reality. Undoubtedly the best known character in Chile, this anthropomorphic condor, with little plumage except for its tail, and with such charismatic features, has done a great job in identifying with his audience, creating more and more a niche of followers that transcends several generations.

In spite of being a very characteristic type of Chilean humor, it manages to create a sense of belonging in each of the countries in which it has been able to reach and take hold in the minds of all its readers. It is noteworthy that common expressions throughout Latin America have their origin in this wonderful comic.

By looking for inspiration in common people, "Pepo" shows a condor who, although from a poor class, is always willing to help others. And through everyday situations he makes everyone laugh with his witticisms.

The development of this comic has led to the creation of several iconic characters, each with a very striking characteristic of their personality and design, thus providing greater diversity and possibilities when it comes to creating themes and material for jokes.

Throughout the years, Condorito has laid the foundations of a unique comic style that has positively influenced the creativity of other artists. Inspiring many to achieve serialization with their works.

Making a work part of the popular culture of an entire region of the world, expressing tangible

realities of its audience and creating a sense of belonging that transcends all borders is what defines Condorito.

WHAT DOES THE BRAND OFFER?

More than 69 years of history with a wide knowledge within three different generations that grew up with the adventures of our characters. Regional presence in all Latin America, with a transversal target audience both grown-ups and children, without class or gender distinctions, with a large variety of characters that make it collectible. Every company who has been licensed by us has had a story of success with our brand.

Adaptability and flexibility to the new times, quickness in decision making, which results in a great opportunity for all our licensees and licensed, The designs may be developed together.

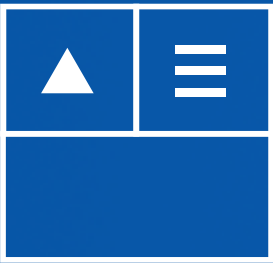
Support from the headquarters with all our social media. Synergy between licensees to boost our areas in a continuous way, creating robust and stable business teams.

CONDORITO AND THE FUTURE

- We have tested a new Condorito for the children market, aired at Cartoon Network, under the name of Condorito Jr.
- We are now preparing the second movie and other family series.
- We design custom-made magazines for different kinds of clients. We count with Condorito and other characters as brand ambassadors.
- Currently, the brand is very well positioned for the South American region, having products in Peru,

Ecuador, Colombia and an alliance with TWO M CONTENTS SPA for the distribution of the brand in Asia.

In these 72 years of endorsement, we keep having a strong presence and transcending to the new generations of the continent, reason why our character will keep on going for several years, entertaining us with the stories of its most famous characters, such as Condorito, Yayita, Pepe Cortisona, Don Chuma, Ungenio, Garganta de Lata, Huevo Duro, Perro Washington, Loro Matías, among others.



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