

As works of artistic value and commercial objects, children's picturebooks are designed, produced, purchased, given as presents, borrowed from libraries, lent to friends and/or treasured by collectors. They are artefacts that primarily lend themselves to shared read-alouds. They can be new discoveries, but they can also be old friends as they are read and read again. Picturebooks are also felt and handled by curious hands as their material nature suggests they should (Van der Linden, 2006 ; Ouvrard, 2022).

In some cases, picturebooks are textless. In fact, a picturebook owes its identity to the prominence of pictures in relation to text (Mickenberg & Vallone, 2011) and as underlined by critics and philosophers time is necessary to become aware of the details of a picture or a painting. Browne (2011) considers that an image is a riddle requiring and stimulating observation skills, and Molly Bang (2016) unveils some of the visual stratagems used by artists to produce pictures that are both dramatic and full of subtleties.

Children's books, as specialists in the field (Prince, 2021 ; Mickenberg & Vallone, 2011) remind us, are designed to instruct and entertain. They convey values (subject to historical change but some of them unchanging), ways of relating to and experiencing the outside world as well as ways of perceiving other human beings. Human experience is bound to time – chronological, linear time, cyclical time, layered time or spots of time that keep on resonating. How are children made to feel the different rhythms of time in picturebooks?

The aim of this conference is to reflect on and discuss the role of SLOW TIME in today's picturebooks published in English (from 2000). SLOW TIME is the opposite of cut-up time, or time divided into small units for the purpose of carrying out numerous tasks, i.e. time spent struggling with time (Chalanset & Danziger, 1994). There might be several ways of dealing with the topic: slow time might be a theme in the narrative (cf. generations, seasonal change, slow motion, stillness of all kinds...). Slow time can be the time of the artist crafting the text and/or the images. It might be that slow time is the implied rule when reading a picturebook to or with children. If so, how can a slow read involving the observation of pictures as well as the unfolding of a conversation be understood? Lastly how do picturebooks, a combination of dense often elusive text and subtle pictures affect adults (parents, librarians, educationalists) when they plunge anew into the world of childhood?



**FORMES ET EXPRESSIONS
DU TEMPS LONG DANS
LES ALBUMS DE JEUNESSE
ANGLOPHONES D'AUJOURD'HUI**

En présence de l'artiste et auteur David Ouimet

WEDNESDAY 29 NOVEMBER 2023

Tea and coffee from 8.30 am [MRSH]

- **9.00** - Opening of the conference by the University Chancellor or vice-Chancellor in charge of international affairs along with Pr. **Françoise Baillet**, head of the research team L'ERIBIA.
- **9.20** - **Véronique Alexandre** and **Elise Ouvrard** (Caen University) introduce **David Ouimet**, US author and illustrator of *I Go Quiet* (2019) and *I Get Loud* (2021).
- **9.30-10.15** - **David Ouimet** presents his ideas on the conference's main topic.
- **10.15-11.00** - Round table with 3rd year students who have studied picturebooks as part of their curriculum in the first semester. They engage with **David Ouimet**.

Coffee break (11.00-11.30 am)

- **11.30-12.15** - **Véronique Alexandre** (Caen University): Parenting slowly and softly using picturebooks.

Lunch break (12.30-2.00 pm)

- **2.00-2.45** - **Caroline Starzecki** (PhD candidate, Rouen University): Lemony Snicket's Metafictional Picturebooks: Encouraging Slow Reading Time in Children's Literature.
- **2.45-3.30** - **Ben Dammers** (Köln University): Mind the margin! Picture book peripheries and their reception (based on *Sam & Dave Dig a Hole*, 2014).

Coffee break (3.30-4.00 pm)

- **4.00-4.45** - **Betül Gaye Dinç** (PHD candidate, Northumbria University): Slowness and More-than-Human History in Aaron Becker's *A Stone for Sascha* (2018).
- **4.45-5.30** - Poster presentation by 1st year trainee teachers based on the picturebooks discussed by **Ben Dammers** & **Betül Gaye Dinç**.

PROGRAMME



THURSDAY 30 NOVEMBER 2023

Tea and coffee from 9.00 am [MRSH]

- **9.30-10.15** - **Artemis Papailia** (Democritus University of Thrace): "A Clock Has Stopped": Magical journeys in Barbara Lehman's books (*Museum Trip*, 2006 ; *Trainstop* 2008 ; *The Secret Box*, 2011) and the slow passage of time.
- **10.15-11.45** - 2nd year trainee teachers engage with illustrations from Artemis Papailia's material.

Coffee break (10.45-11.15 am)

- **11.15-12.00** - **Janet Evans** (Independent scholar, UK): Is "slow time" in the book, or in the person reading the book? – Considering slow time in picturebooks.
- **12.00-12.45** - 2nd year trainee teachers engage with Janet Evans' material and more.

Lunch break (12.45-2.00 pm)