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International Perspectives

Libros objeto de arte en la obra gráfica

Maria Dolores Solis

Inicié mi viaje por el grabado tradicional en los años 80 aproximadamente. El mundo de la alquimia me llevó a transitar por técnicas aplicadas en occidente como la punta seca, el aguafuerte, la mezzotinta, el aguainta, barniz blando, etc. fijadas en superficies de cobre y zinc mediante el uso de percloruro y ácido nítrico. Descubrí entonces los claroscuros de *Rembrandt* del siglo XVII, las ilustraciones del Apocalipsis de *Durero*, del renacimiento alemán, la serie Los desastres de la guerra de *Goya*, siglo XVIII. Años más tarde las ilustraciones correspondientes a las rimas infantiles realizadas en distintas técnicas, también calcográficas por la artista portuguesa Paula Rego a finales del siglo XX.

Me llamaba la atención la posibilidad de socializar la obra de arte ya que una de las características de la gráfica es la reproducción de un número de estampas, todas impresas en papel de algodón, de arroz u otros convirtiendo a las mismas en obras únicas, numeradas y firmadas, certificadas como originales lo que favorece en la adquisición de

una obra por un precio menor. Por ejemplo, en el periodo Edo, (1603 - 1868), las xilografías japonesas eran comercializadas a muy bajo costo con la idea de que todos puedan acceder a dichas obras. Estas estampas llegaron a Occidente influyendo en la obra pictórica de artistas impresionistas como Matisse y Van Gogh.

La exploración de técnicas contemporáneas gráficas durante los años sucesivos también me llevó a conocer otras posibilidades que no requieren de ácidos contaminantes, con resultados ricos en texturas. Entre esas opciones está la xilografía, grabado en madera, cuya data se remonta al siglo V A.C. en oriente. Maestros como Hokusai, Utamaro en Japón, o Guadalupe Posada, Mariana Yampolsky, Leopoldo Mendez, Rosario Monroy y Leonardo Tejada de Ecuador quien también participó en el taller de Gráfica Popular en México junto a los antes mencionados, El gran maestro Escher y tantos más que han dejado su impronta tatuada en la piel de los grabadores.

Todo este preámbulo para señalar que estas técnicas han nutrido un lenguaje propio para contar ciertas narrativas visuales en donde la línea, el color, la forma, textura y volumen dialogan entre sí generando una expresión personal, un discurso basado en imágenes simbólicas o metafóricas y atmósferas propias, dejando a las y los espectadores a su libre interpretación.

Estas narrativas se alimentan de historias, de la tradición oral de pueblos, de literatura, de interacciones y tránsitos entre seres vivos, de vidas, de paisajes interiores, de otros lejanos, de transformaciones matéricas, de sueños, introspecciones, gestos, sonidos, silencios, vivencias, de quizás, distintos lenguajes en búsquedas constantes de formas para seguir contando o comunicándonos.

En este formato: **libros objeto de arte**, exploro las formas antiguas de contar historias y transmitir conocimiento como en los rollos de pergaminos egipcios hechos de papiro, o los códices mayas hechos de papel amate, o rollos verticales u horizontales japoneses hechos en tela llamados Emaki, etc.



libro objeto de Arte 1
Lola Solís 2025



libro objeto de Arte 2
Lola Solís 2025



Te llevo conmigo
Lola Solis, 2025



textil, s.t.
Lola Solis, 2025

Estos libros realizados a lo largo de los últimos años post pandemia fueron estampados en sedas naturales, en lino, en gaza de algodón, en papel fibras de cabuya, abacá y otros hechos a mano. En papeles chinos, japoneses, italianos y franceses. Ellos guardan palabras-semillas, instantes capturados, deseos, sentires e historias bordadas.



biblioteca portatil
Lola Solis,2025

Las obras compartidas en links de la web fueron creadas en pandemia y difundidas de esa manera con el objetivo de crear una comunidad virtual para seguir conectados y expresándonos desde este lenguaje visual.



Fragil I

Lola Solís, 2021

Hoy este lenguaje en la gráfica contemporánea se enriquece de impresiones digitales, fotografía, collage, pintura, intervenciones sobre la estampa, o monotipo, la tipografía, la costura.

[El viaje - Lola Solís](#)

El interés por sacar una edición grande cada vez es menor, en ese sentido puede llegar a ser una obra efímera, un papel que se deshace, las nervaduras que se degradan en el tiempo, el envoltorio de una funda del té que he tomado, deja su huella de color envejecido, siendo entonces un espacio para una impronta, o la corteza de un árbol que se deja *frottage** o la tinta de la cochinilla* que sangra al papeltambién es poesía visual, elementos que construyen o de-construyen la imagen en proceso.

La obra gráfica requiere de ciertas condiciones para ser preservada en el tiempo, como

es prevenirla de la humedad, de la luz solar directa, la protección en papel absorbente y estar guardada en carpetas planas en el caso de no estar enmarcada adecuadamente. Quedan los registros de procesos grabados, o compartidos en el ciber espacio y pueden preservarse también allí en el tiempo como memoria histórica y socio cultural del momento en el cual fueron creadas.

Lic. Lola Solís

Artista gráfica y pedagoga en artes visuales

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Pacarina Grabado (23 de abril 2021) El Viaje - Lola Solís

<https://www.youtube.com/watch?v=F4dLBtpJyUU&list=PLTzg1quPh2URdTW7bC9a8doB7kqhFvlt>

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English, 中文, Español: A Mix of Languages in Me

Shiyang C. Li 李师杨

I learn English for school and everyday life in the U.S.
From talking with others to learning new things,
everything slips out as English, English, English.
Everything is thrown at me as English, English, English.
When I communicate with my friends,
the words just spill out of my mouth.
Without English, I would have no friends in the U.S.,
learning would be very complicated,
and I would be practically fainting in the school hallways!
English may not seem important,
but it is the core to learning new things.
The words, descriptions, and even slang
are fascinating to learn and speak.
English words put a smile on my face and brighten it up.

我学中文是因为我的家人和亲戚都讲中文。
我很喜欢中文的发音，因为她的四声变化，
每一个音都有她的声韵之美。

我喜爱汉字，因为其中有无数隐藏的秘密，
吸引我一一探索。

我最喜欢的方言是东北话，因为我的家人和亲戚们都是东北人，
说起来“老好玩儿了！”

我喜欢中文，不光是因为她有一个一个独特的汉字，
还因为里面藏着中华文化的血脉与精神。

掌握这样一种特殊的语言让我无比骄傲与自豪。

在我的眼中，中国文化很特别，很有趣，我会不断地学习，
并且希望通过我的一言一行影响更多人。

Aprendí el español
porque creo que hablar otra lengua es muy interesante.
También, me gusta aprender sobre la cultura
porque es muy emocionante.
Cuando estoy hablando el español,
es muy diferente
y siento que estoy en otro mundo.
Soy única y orgullosa
porque en los Estados Unidos,
no hay muchos jóvenes que hablen el español muy bien.

Author's Note

The purpose of this poem is to tell people why I chose to learn these languages: English, Chinese, and Spanish. Languages are important to me because I unite different cultures and traditions all together when I am learning them. They are pronounced and written in various ways, each carrying unique traits and meanings within.

When I write in English, I just write in English about whatever comes to mind. When I write in Chinese, I think about the content mostly in Chinese. I borrow a little bit of English when my mind doesn't immediately think of a Chinese word. I also memorize many nice phrases, and when I write, I borrow some as my "guiding points" which serve as keywords and support the main topics. I then go back and revolve around the points to create a more detailed writing. When I write in Spanish, I first think about the content in English, and then translate it by myself into Spanish.

This Trilingual Poem is for the audience who are passionate and are interested in languages and cultures. I wrote this to communicate with others that speak these different languages, also as a celebration and recognition of the languages' importances. I am communicating and building connections with others across cultures, contexts, and disciplines through this poem. It is important to preserve this piece because it expresses how a multilingual child thinks and feels about each language.

Experiences Across Disciplines and Fields

A New-Old approach to collaboration: Havruta style text study

Rebecca Shargel, Ashley Lucas

This [video](#) introduces a unique way of engaging readers across texts. The authors reflect on the rich complexities of a process of text analysis called Havruta style text study.

A Knitter's tale

Ashley Lucas

When I was a tween, I attempted to pick up knitting. The incentive was to earn a badge to adorn my green Girl Scout sash. I distinctly remember struggling to learn the knit and purl stitches. My mother tried to help and impatiently demonstrated the maneuvers. I believe it was after 15 minutes that she declared I was hopeless. I immediately put down my knitting needles, foregoing the badge, and did not pick them up again until 35 years later.

Why I Started, Again

Like most people during lockdown, I needed a hobby. I am not sure why I decided on knitting, but perhaps I wanted to prove my mother wrong. I came across a website called *Studio Knit*, which provided easy-to-understand videos and written explanations on the basics of knitting. I was enticed by the idea that I could create loads of different knitting patterns with only two different types of stitches - a knit and a purl. I am happy to report

that I was finally able to conquer the elusive stitches by watching step-by-step videos. Along with learning specific stitches, I was also introduced to patterns. I soon learned that most patterns are presented in two ways: 1) written out, and 2) in a grid pattern chart.

Written Pattern

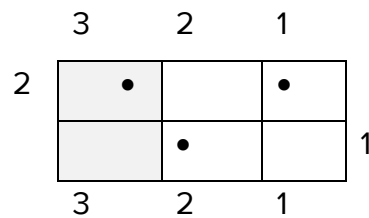
Step 1: Cast on an odd number of stitches.

Step 2: Stitch pattern repeated for every row. (*K1, P1* K1)

Step 3: Continue pattern on every row until you reach the desired length.

Step 4: Bind off.

Grid Pattern



RS: Knit

WS: Purl



RS: Purl

WS: Knit

It was not long before I created a scarf using a Seed Stitch pattern.



My first project, mistakes and all. A scarf!



My second project, a scarf for my husband (which he never wears) using a different stitch pattern.

Deconstructing How I Learned to Knit

As a professor of secondary education, I constantly reflect on how students learn and make sense of challenging concepts and skills, and how teachers can facilitate the learning process. Reflecting on my own journey through learning to knit has given me the opportunity to think about what worked, what hindered my progress, what sparked my curiosity, and what gave me those aha moments.

The Glory of YouTube

During COVID, I had no choice but to learn via video instruction. While I could have bought a knitting book, I knew I did not have the patience to read written descriptions of learning stitches. Instead, I needed slow-motion demonstrations with voice explanations that accompanied the demos. The benefit of video is that there is no shame in watching it again and again, because no one is the wiser. (The fear of feeling foolish for being slow to pick up on something never leaves someone, no matter how old one is or how many degrees they have.)

My journey went from learning individual stitches to watching “stitch a-longs” to completing a project beyond a rectangular scarf.

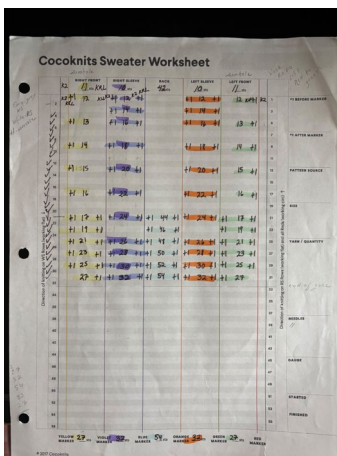


My first stitch-a-long, moving on to a hat.



Hitting a Snag: Seeking Real Live Help

After completing two easy construction sweaters with the aid of YouTube and simple written patterns, I knew I needed real, live help if I wanted to progress beyond a raglan sweater. My beloved yarn store offers knitting classes, and the time was right for me to dive into a cardigan. The class, however, did not go quite as planned. It was complicated by the fact that the sweater called for a specific knitting technique called Cocoknits, which none of the 6 students nor the teacher were familiar with. Most of us sat confused as the teacher diligently tried to teach us to read a pattern specific to Cocoknits.



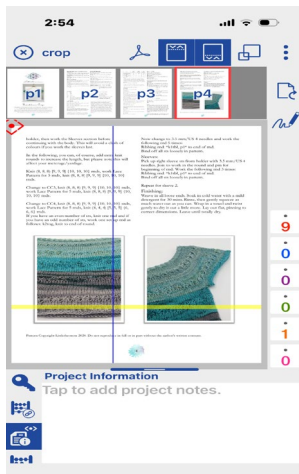
No written directions were included, and I was confused by the four new stitches that I had to master. My progress was slow as I constantly had to *tink* back (undo the stitches). I believe I restarted the sweater at least three times. I was not the only one who almost gave up, but we all finished the four sessions with something that resembled the beginnings of a sweater.

Learning it is Okay to Make Mistakes

I continued taking more classes, which gave me more confidence to try trickier projects. A long pattern that involves multiple components to construct no longer scares me quite so much. I have an array of resources that I continually rely on. Whenever I forget how to do a SK2P or a SSSK, I typically turn to Pretty Pink Knit on YouTube, as I find it offers the clearest, simplest explanations and slow-motion videos. Video with a verbal explanation tend to sink in best for me, rather than a written description. There are silent YouTube clips, but I still need the verbal explanation.

Plan

I know I am “supposed” to read through a whole pattern before I start on a project, but I find myself easily overwhelmed by too much written direction. Instead, I use my trusty Knit Companion app to download a pattern and read through it only to highlight the number of stitches for a given section based on my size.

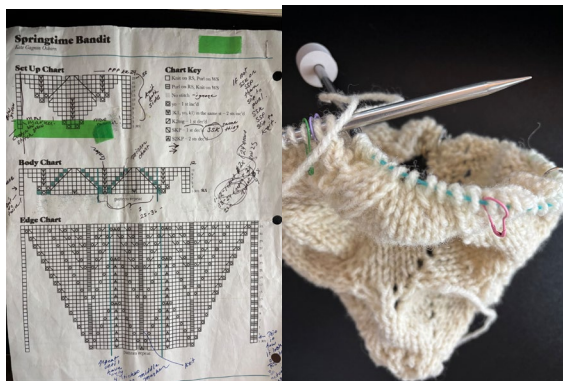


You are Not Wasting Your Time, You are Learning Through the Process

I have learned to accept that I will probably have to start, unravel, and start again every time I begin a new project. It used to frustrate me that I made mistakes, but I understand now that it is part of the learning process to wrap my head around a stitch pattern. It would not matter if I analyzed a pattern by reading more carefully or slower. I need that mind muscle connection. Besides, I am eager to start a new project, so I tend just to dive in.

It is Okay to Walk Away

I have also learned to step away from a project and accept that it is beyond my current skill level. My nemesis is a lace shawl. While knitting lace is my favorite, I cannot make sense of a particular lace shawl pattern. I took a three-session class on it, made it halfway through several times before realizing it was not quite right, and even tried it with several different yarns. I have made peace that the pattern is complicated and that, with a few more years of knitting under my belt, I can try again with the aid of a human instructor.



Abandoned project mid row

Epilogue

I did eventually finish the Cocoknits sweater, but it was ugly. The mistakes (and there were so many of them) were completely obvious: the buttonholes did not match up, and after six months of taking up space in my closet, I unraveled the whole sweater. I can use it for a new project, albeit not a Cocoknits pattern.

