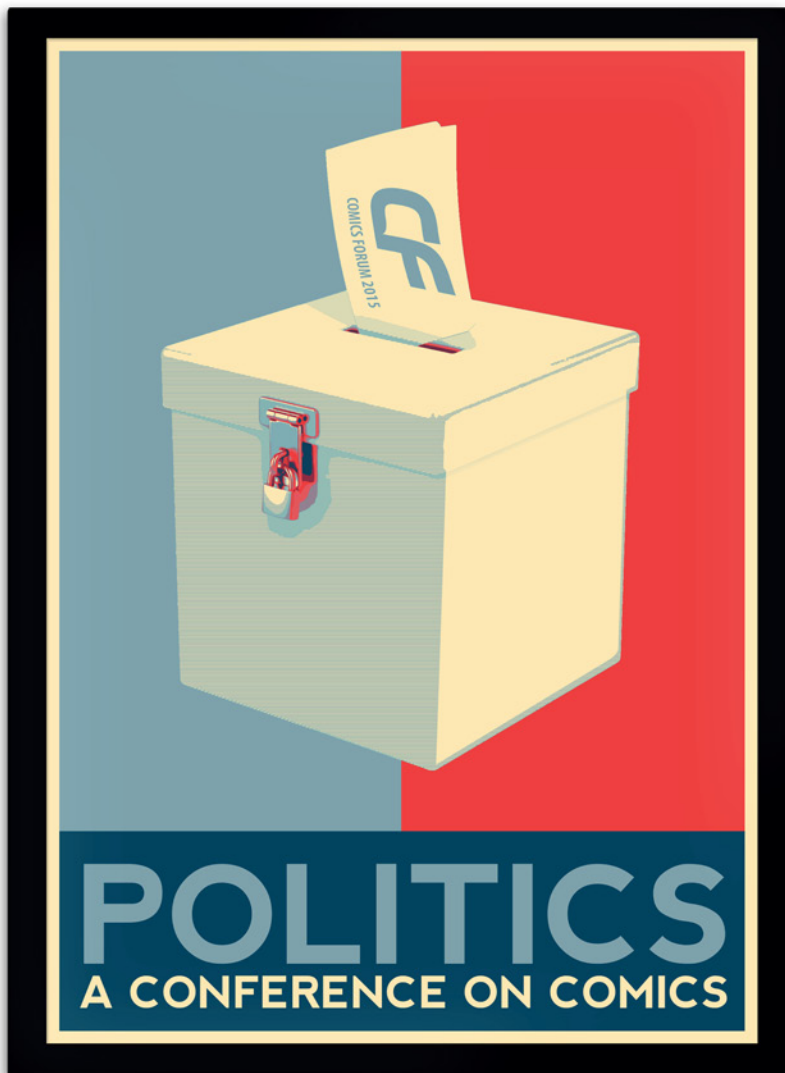


COMICS FORUM 2015



LEEDS CENTRAL LIBRARY (UK); 12TH-13TH NOVEMBER 2015

comicsforum.org

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#ComicsForum15

Welcome to Comics Forum 2015

I am delighted to be able to welcome you to Comics Forum 2015, a conference about comics and politics. This marks the seventh Comics Forum conference and I would like to thank all our speakers and delegates for joining us this year.

Thanks also to the Comics Forum team, who have organised and promoted the event. They are: Helen Blejerman, Kat Lombard Cook, Laurike in 't Veld, Will Grady, Chris Thompson, Hannah Miodrag and Paul Fisher Davies and Ian Hague. Without their efforts this conference would not have taken place, and I am very grateful to them for all they have done. I am also really excited to have joined with the Applied Comics Network to bring you this year's conference and I would like to thank Lydia Wysocki, Ian Horton and John Swogger for their enthusiasm and hard work at pulling everything together.

Finally, I would like to extend my gratitude to the staff of Leeds Central Library, and in particular Dawn Stanley-Donaghy, who have been very supportive of Comics Forum since 2012 and continue to provide us with a conference venue; to Hugo Frey, Mel Gibson and Roger Sabin for their counsel and good advice with relation to the development of Comics Forum; and to our supporters: the University of Chichester (www.chi.ac.uk), Thought Bubble (www.thoughtbubblefestival.com), Dr Mel Gibson (www.dr-mel-comics.co.uk) and Molakoe Graphic Design (<http://molakoe.wordpress.com>) for their continued support for Comics Forum.

If you use twitter please do live tweet panels using the #comicsforum15 hashtag. A list of speakers and their twitter handles can be found at <http://bit.ly/1kDtvGe>

Wishing you a very enjoyable conference; if you have any questions or comments do not hesitate to contact me either in person at the conference or by email at: comicsforum@hotmail.co.uk.

Hattie Kennedy
Conference Organiser
Comics Forum 2015

Programme

12/11/2015

0900-0930: Registration

0930-0945: Opening Remarks

0945-1100: Panel 1

Panel 1A: Judge Dredd	Panel 1B: Alternative Representations of Histories
Chair: Dan Smith	Chair: Alex Link
Kelly Kanayama 'I Can Say What I Like': Satire and Colonised Bodies in 'Judge Dredd: America'	Carolina Gonzalez A Dead Tree in the Front: The Historical Memory as a Political Problem
Michael Bradbury Judge Dredd and Fascism: The Political System of Mega City One	Robert Shail The Politics of Hergé's <i>Tintin</i>
Dan Smith Othering and Stereotypes in the Global Future Cities of Judge Dredd's World	Alex Link The Consolations of Conspiracy in Alan Moore and Eddie Campbell's <i>From Hell</i>

1100-1130: Break

1130-1245: Panel 2

Panel 2A: Constructing History with the Community	Panel 2B: Political Cartoons
Chair: Paul Bristow	Chair: Dieter Declercq
John Swogger Digging Deeper: Applied Comics and Political Discourse in Archaeology	Selen Calik Following the News on Cartoon Magazines: The Changing Role of Turkish Cartoon Magazines in Relation to Local and Global Mediascapes
Paul Bristow Secret Identity—Community Comics and Cultural Heritage	Louisa Buck The British Political Cartoon
	Dieter Declercq Tom Tomorrow: Reflexive Sisyphus?

1245-1345: Lunch

1345-1500: Panel 3

Panel 3A: Representing Fact Through Fiction	Panel 3B: Political Theories and Real World Ramifications	Panel 3C: Representing Heroes and Gods
Chair: Mihaela Precup	Chair: Dragoş Manea	Chair: Peter Wilkins
Zsofia Bacsadi Samizdat and Underground Comics	Darryl Cunningham Supercrash: Ayn Rand and the 2008 Banking Crisis	Zanne Lyttle The Politics of Representing the Divine in 21st Century Comics
E Dawson Varughese ‘...even to the peril of my own life’*: The Politics of Combat in the Indian Graphic Novel <i>Twelve: How it Ends</i>	Paddy Johnston Neoliberalism in Boneville, Part 2: Content vs Context when reading Jeff Smith’s <i>Bone</i>	Brenna Clarke Gray & Peter Wilkins The Politics of Transformation in Superhero Comics
Mihaela Precup Politics and Everyday Life in Rutu Modan’s Work	Dragoş Manea Soldiers, Convicts, and Savages: On the Conservatism of <i>Manifest Destiny</i> (Chris Dingess, 2013–)	Woody Evans Because I Am the Goddamn Batman: Liberty, Authority, and Posthuman Superheroes

1500-1530: Break

1530-1645: Keynote 1: Karrie Fransman in Conversation with Simon Grennan
Karrie will be joining us to discuss her work and creative process and the role played by politics in her books and practice.

Evening: Conference Dinner

0900-0915: Registration

0915-1030: Panel 5

Panel 5A: Applied Comics in Action	Panel 5B: Graphic Justice
Chair: John Miers	Chair: Mitchell Travis
<p>Lydia Wysocki, John Miers, Dr. Mark Jackson, Dr. Jane Webster, Gillian Johnston Politics of Representation, History, and Access to Information: Cartooning the Gertrude Bell Archive.</p>	<p>Thomas Giddens Comics and the Other of Legal Knowledge</p>
<p>Corinne Pearlman Need Not Apply</p>	<p>Kim Barker The Politically “Correct” Othering of Characters in Comics?</p>
	<p>Mitchell Travis Do You Know What Your Children Are? Post-human Registration, Embodiment and Legal Personhood</p>

1030-1045: Break

1045-1145: Panel 6

Panel 6A: Constructing Identities within Communities	Panel 6B: Representations of Place
Chair: Andrew Godfrey	Chair: Lise Tannahill
<p>Sarah McNicol Experiencing Political Hauntings Through Comics</p>	<p>Deniz Ozcetin Building Past upon Present: Orientalism and Anti-Communism in Martin Mystère Series</p>
<p>Andrew Godfrey The Ignorant Comics Artist: Pedagogy and Performance on the Medical Stage</p>	<p>Lise Tannahill Representing Corsican Nationalism In Bande Dessinée: ‘We want our grand-children to know’</p>

11:45-1215: Break

1215–1315: Panel 7

Panel 7A: Female Representation	Panel 7B: Othering
Chair: Penelope Mendonca	Chair: Chantal Cointot
<p>Nicola Streeten “feeling empowered does not mean being powerful” (1) The Response of Comics to the Feminist Backlash in 1990s Britain</p>	<p>Ernesto Priego Viva Palombia! The Politics of National Representation, Marsupilami and the Other Scene</p>
<p>Penelope Mendonca The Good Eggs, The Bad Mothers and The Ugly Politics of Parenting; Female Cartoonists and the Graphic Mumoir</p>	<p>Chantal Cointot Panthers in the Hole: Depicting the Prison Experience in Comics</p>

1315-1400: Lunch

1400-1515: Panel 8

Panel 8A: Making Comics about Conflict	Panel 8B: Marginalized Voices
Chair: Geo Sipp	Chair: Clari Searle
<p>Adam Shapiro Graphic Novel Storytelling for Human Rights</p>	<p>Margerita Wallin Wictorin Hello Sweden! Comics as an Educational Medium for Stories About Migration</p>
<p>Bruce Mutard Being Political Making Comics</p>	<p>Debarghya Sanyal Indian Editorial Cartoons and their Tryst with Social Censorship</p>
<p>Geo Sipp <i>Wolves in the City</i>—The Algerian War and Colonialism in Comics</p>	<p>Clari Searle Humanising Political Narrative Through Autobiographical Webcomics: From the Work of Aleksandra Zograf to the Rise of ‘Comics4Syria’ on Facebook</p>

1515-1530: Break

1530-1645: Keynote 2: **Applied Comics Workshop**

1645-1700: Closing Remarks

Abstracts

**Zsófia Bacsadi (Eötvös Loránd University)
Samizdat and Underground Comix**

Many of us have heard about the so-called samizdat. During the Cold War with the intention of avoiding official censorship some people in the Soviet bloc reproduced banned documents by hand that were passed on from reader to reader. But what has it got to do with the emerging underground comix in the U.S. during the late 1960s? Was not samizdat distributed through unusual channels? Was not it born to evade official censorship and strict moral codes? Did not samizdat authors and producers deal with 'scandalous' and 'subversive' subjects? Was not samizdat connected to nonconformism and counterculture? Did not it exist along with official and politically approved publishing as a sort of 'second publicity'? As a matter of fact, the underground comics scene did roughly the same: issues were distributed through alternative channels, not in official comic book shops. The authors wanted to dodge the loathsome 1954 Comics Code which prohibited the representation of certain topics. They dealt exactly with the forbidden themes listed in the mentioned Code (violence, nudity, obscenity etc.). This underground scene was strongly intertwined with the counterculture of the 60s—it provided readers and distribution channels for underground comics. And these publications existed along with official comics shops—in addition they were concerned with topics never mentioned in traditional comic books. In my talk I will point out some similarities and differences between the underground comix scene and samizdat. I will show how the two caused certain changes in their respective political spheres and how two (although differently) oppressive systems could provoke artistic proliferation.

Zsófia Bacsadi was born in Debrecen, Hungary in 1991. She is a Master's student in Media Studies at Eötvös Loránd University. She has written her BA thesis on the connection between second generation Holocaust narratives and detective stories (examining Art Spiegelman's *Maus* among others). In her MA thesis she will examine autobiographical graphic novels and marginalized groups. Her research interests include comics studies, politics of representation, popular culture studies and film studies. She regularly writes film reviews in the Hungarian weekly political-cultural magazine *Magyar Narancs*.

**Dr. Kim Barker (University of Wolverhampton)
The Politically "Correct" Othering of Characters in Comics?**

The interactions between law, politics and cultural representations are often complex. The forms of media that have seeped into mainstream culture pose new challenges to established social and gender norms, and this is especially apparent with gender-based representations and images. The representations and cultural representations of female—and male—characters have traditionally been clearly delineated, falling within established stereotypes. The depictions of a Black Captain America; a female Thor; and increasingly violent depictions of Catwoman and Batwoman by DC comics are a number of examples of how othering is becoming more apparent within the comics genre, yet also challenging the established stereotypes. 'Comics Should Be Good's' illustration challenge has asked artists to depict male heroes and villains in sexy poses usually associated with female characters. This is not the only initiative challenging the distinctions between male and female characterizations in comics – it also challenges the othering of females in comics.

Why has othering taken on such prominence in this genre? Does it reflect current political trends? Is it reflective of legal and social norms, or is this form of 'othering' a creative escape mechanism? Is this not othering, but pure comics art? This paper will explore some of these issues, and consider, given the rise in comics readership, whether political othering is also indicative of a wider issue concerning the interaction between political and social norms, and how these influence – or otherwise – depictions of gender-disparities through this genre.

Dr Barker is a lecturer in law at Wolverhampton Law School. Kim's doctoral thesis examined the contractual regulation of copyright in virtual worlds and online games. Kim has presented nationally and internationally on aspects of her research and her wider research interests span intellectual property but also digital properties, intersections of intellectual property and culture, comics and games. Kim is currently working on a number of projects broadly spanning law and culture.

**Michael Bradbury (The Open University)
Judge Dredd and Fascism: The Political System of Mega City One**

"Fascist!" is a phrase as commonly associated with Judge Dredd, lawman of the future, as "I Am The Law!" Throughout the publication history of *2000AD* Dredd has been described as a 'fascist pro-authority figure' (*BBC News*), and his fictional world as 'a fascist future' (*The Guardian*), 'underpinned by a fascist ideology' (Spracklen, 2013). This paper peels back the imagery of the comic to analyse this futuristic world's political and social structure in an attempt to establish whether it can really be labelled as 'fascist'. Drawing on stories from *2000AD* and *Judge*

Dredd: The Magazine, it maps the evidence from these stories onto the other major political ideologies of the modern industrial societies; liberal democracy and communism, before focusing on the structural ideas of fascist theorists such as Robert Griffin, Stanley Payne, and Robert Paxton. The paper then expands its analysis of the fictional Mega City One to the applied fascism of Hitler's Nazi Germany and Mussolini's Fascist Italy.

Examining both the high level political structure of Dredd's city-state political structure, as well as the social day-to-day life of its citizens, this paper asks whether the overtly and aesthetic projections of this near-future society actually adheres to the underlying premise of the 20th century's most destructive ideology, and if not, what kind of political structure is at play in *200AD*'s most famous character and setting.

Michael Bradbury is currently an undergraduate with the Open University studying History and Politics, with a focus on the Inter-War and Second World War periods. He is also the host of the 'comics, graphic novels and sequential art podcast and blog' *Give Me Comics or Give Me Death*. He is currently at work on his debut graphic novel, *Little Boats*; an historical fiction based on the allied evacuation of Dunkirk during the Second World War. mikebradburymail@yahoo.co.uk

Paul Bristow (Magic Torch Comics) Secret Identity—Community Comics and Cultural Heritage

An overview of the comics projects of Magic Torch, exploring the process, practicalities and pitfalls of creating historical comics as a way of engaging new audiences in local heritage. Over the last four years, Magic Torch have worked with schools and community groups to develop comics which encourage community campaigning, reflect on sectarian issues and reinterpret intangible cultural heritage. Using specific examples from project work within a distinct community, the paper seeks to explore how such comics are funded and supported, their purpose within a local context of constant post-industrial regeneration, and the potential to increase local confidence and skill around reading and visual literacy.

As part of heritage group Magic Torch, Paul has written folktales, comics and ghost stories which celebrate the more unusual history of the West of Scotland and beyond. His first children's novel, *The Superpower Project* was shortlisted for both the Kelpies and Scholastic / Montegrappa prizes in 2014. It will be published by Kelpies in early 2016. Paul graduated from Glasgow Caledonian University in 2015 with a MSc in Social Enterprise – his thesis 'Buried Treasure – Heritage and Social Enterprise' explored the ways in which heritage could be used to create and sustain projects with social purpose. www.magictorchcomics.co.uk <http://paulbristow.blogspot.co.uk/>

Louisa Buck (University of Brighton) The British Political Cartoon

Theories and understanding of the cartoon lead to questions about definition, history, purpose and approaches to meaning.

- What is the cartoon? How is it related to caricature?
- What is its history?
- What is its purpose?
- How can we understand it?
- Who is it for?

Described by the Oxford dictionary online as 'A simple drawing showing the features of its subjects in a humorously exaggerated way, especially a satirical one in a newspaper or magazine', the political cartoon is in some ways indistinguishable from the political caricature. Caricature, cartoon, comic strips and animated film 'are a connected series of para-artistic creations, arising historically in the above order'; they now exist in 'tandem together'. 'Caricature underlies the others and is present in each'.

However, while the caricature is a portrayal of the grotesque or ludicrous, the cartoon is a 'build-up' or debunking, that is to say, in some ways it is 'value-neutral, neither by definition humorous or a vehicle of propaganda, they can be seen as a portrayal of the essence of a situation. A battle between the real and the ideal, what the 'editorial cartoon does is to provide some kind of momentary focus', 'the successful cartoon gives us simply'...a 'neat summing up' of an event. This paper will look at how these questions can be answered in relation to the British political cartoon.

References

<http://www.oxforddictionaries.com/definition/english/cartoon>

Lawrence H Streicher, "On a Theory of Political Caricature," *Comparative Studies in Society and History* 9, no. no.4 (1967).431

E.H. Gombrich, *Meditations on a Hobby Horse and Other Essays on the Theory of Art*(Phaidon Press, 1994).131

My initial training was in Fine Art Sculpture at Wimbledon school of Art, London. I co-founded Tower Bridge studios and worked as a sculptor and taught for a number of years. Later I became more interested in drawing and printmaking and undertook an MA in Sequential Design and Illustration at the University of Brighton. I am now in my 5th year of a part time practice based PhD, also at the University of Brighton. I am researching the use of Greek mythology in the British political cartoon, with a case study of *The Myth of Sisyphus*.

Selen Calik (Kyoto Seika University)
**Following the News on Cartoon Magazines: The Changing Role of Turkish
Cartoon Magazines in Relation to Local and Global Mediascapes**

In “Constructing Meaning: Verbalizing the Unspeakable in Turkish Political Cartoons” (2012), Veronika Tzankova and Thecla Schiphorst claim that the suppressive political environment in recent Turkey has influenced the political cartoons’ use of language. Cartoons seem to rely more on the ambiguities of the Turkish language lately, to avoid possible lawsuits, censorship, etc. However, it can be argued that such pressure on even indirectly political cartoons and comics has been almost always present in Turkey, and a linguistic approach like theirs fails to grasp the properties of cartoons in general and the ambiguity in recent Turkish cartoons in particular. In order to address this “ambiguity,” obviously the verbal cannot be discussed without the visual, but it is also vital to consider the specific media environment. Proven strongly biased, the mainstream mass media have created an informational vacuum which new providers fill by leaning on a multiplicity of sources. The cartoon magazine Tzankova and Schiphorst resort to, Penguén, is a good example in that regard. It indicates the dynamics of global and local mediascapes, not only as a significant influence on both forms and messages of the cartoons, but also on the way they interweave and frame information. Examining Penguén cartoons regarding the “Occupy Gezi” protests, I intend to point to the multiplicity of information channels utilized by the medium and necessitated for interpretation. Combining semiotical analysis with the perspective of media studies, I will further discuss current cartoon magazines’ pronounced role as sources of news as much as that of critique.

Selen Calik received her B.A. in English Language and Literature from Bogazici University in Turkey (2008), with a thesis on taboo and sacrifice in Ursula Le Guin’s *The Tombs of Atuan* and “The Ones Who Walk Away from Omelas.” She obtained her M.A. from Istanbul Bilgi University Comparative Literature Department (2010), with a thesis on the perception of blindness in literature, especially in “The Country of the Blind” by H.G.Wells and *Blindness* by José Saramago. After spending one year as a research student at Kyoto University (2012-2013), she entered the PhD program in Manga Studies at Kyoto Seika University (2013). Currently she is conducting media-theoretical research on the non-representational aspects of anime.

Chantal Cointot (Nottingham-Trent University, UK)
Panthers in the Hole: Depicting the Prison Experience in Comics

In this paper, I argue that the graphic novel offers an important, under-examined medium for representing and reflecting on incarceration, by focussing on 2014 *Panthers in the Hole*, a biographical account by French comic artist David Cénou and writer Bruno Cénou of the Angola Three’s incarceration. *Panthers*

in the Hole interweaves the life narratives of Robert King, Albert Woodfox and Herman Wallace—who were put in solitary confinement in Louisiana State Penitentiary, a.k.a. Angola Prison, after the 1972 killing of a prison guard—with wider considerations on racial segregations and detention conditions in the USA. Through the study of panel layouts and other formal resources of the medium of comics, and with references to Michel Foucault’s *Discipline and Punish*, my analysis scrutinises the depiction of confinement, punishment and multiple forms of resistance, with a particular emphasis on the visual and textual representations of controls, regulations and how a sense of their arbitrariness is conveyed. This particular aspect appears all the more striking when compared with other representations of incarceration in comics. I go on to investigate the ongoing process by which the inmates are objectified and branded “delinquent”. *Panthers in the Hole* provides graphic accounts of the physical violence inflicted on the Angola Three: examining the visual representation of the effects of years of solitary confinement and arbitrary punishment over the ‘psyche’ or ‘soul’ of the inmates, I show that the elliptical form of comics is particularly apt for depicting self-altering experiences as I conclude my formal investigation with considerations on the explicit and graphic representations of the shattering of the inmates’ sense of self.

Chantal COINTOT is a PhD student and part-time lecturer at Nottingham-Trent University, UK. Her dissertation is on autobiographical comics in North-American and Franco-Belgian comics.

Darryl Cunningham
Supercrash: Ayn Rand and the 2008 Banking Crisis

In this talk I’ll be discussing my graphic non-fiction book *Supercrash: How To Hijack The Global Economy*. Economics is poorly understood by the general public. What are options, futures, bonds, credit default swaps, and collateralised debt obligations? The news media have generally done a poor job of explaining this apparent wizardry to those who have been most effected by the consequences of the 2008 financial crisis. My motive in writing this book was explain these aspects of finance and along the way show how the banking crisis came about and who was responsible. I also look at the free-market philosophy of unregulated corporate-run capitalism which currently dominates the world. The book looks at Ayn Rand in particular, tracing her life story and influence on politicians who were the key decision makers, leading up to the banking crisis.

Darryl Cunningham worked as a health care assistant on an acute psychiatric ward - an experience which inspired his graphic memoir *Psychiatric Tales*. His book, *Science Tales*, was shortlisted for Best Book, British Comics Awards 2012. *Science Tales* takes on the controversies surrounding climate change, electro-convulsive therapy, the moon landing, the MMR vaccine, homeopathy, chiropractic, evolution, and fracking. His latest cartoon book, *Supercrash: How*

To Hijack The World Economy takes us to the heart of free-world politics and the financial crisis of 2008, as he traces the roots of bankrupt countries to the domination of right-wing policies and the people who created them.

**Dieter Declercq (University of Kent)
Tom Tomorrow: Reflexive Sisyphus?**

Tom Tomorrow (Dan Perkins) is a Pulitzer-nominated political satirist working in the tradition of American alt-weekly cartooning. Journalists have described his weekly comic strip *This Modern World* as an ironic voice of exasperation in a political climate that is nothing short of absurd. Similarly, Perkins has described his profession as political satirist in the seemingly absurdist terms of a Sisyphus labour, explaining that “You have to want to save the world in order to get up every day and do this work, but in order to maintain your sanity, you simultaneously have to understand that you’re just not going to.” This talk will further investigate the apparent links between the political satire of *This Modern World* and the philosophy of the Absurd. More specifically, I will investigate whether an understanding of the issues at stake in Albert Camus’s *The Myth of Sisyphus* increase our understanding of the issues at stake in *This Modern World*’s political satire (and political satire in general). Although I will conclude that Tom Tomorrow is strictly speaking no Absurd Hero as defined by Camus, his political satire should nonetheless be situated in the same ‘ballpark’ of existential problematics as Camus’s Existentialist philosophy. I will argue that the moral urgency of *This Modern World* reveals something about what’s at stake in satire in general.

Dieter Declercq (dd298@kent.ac.uk) is a graduate teaching assistant and PhD student at the University of Kent. His PhD research focuses on morality, truth and irony in satirical cartooning. He has a broader interest in comics studies, animation studies, comedy studies, television studies, moral and existential philosophy as well as analytic aesthetics. He has published on The Simpsons as ethical truth-telling in *Ethical Perspectives*.

**Zanne Domoney-Lyttle (University of Glasgow)
The Politics of Representing the Divine in 21st Century Comics**

“There are three things I have learned never to discuss with people... religion, politics and The Great Pumpkin” - Charles M. Schulz

Controversial religious cartoons have dominated news stories within the last few years. First Jyllands-Posten, then Charlie Hebdo felt the unsavoury and tragic effects of depicting a divine figure from a religious tradition. Both examples in turn affected the political landscapes: not just of their own countries, but on a global scale. However, cartoons and comics have often been created to respond to political situations, and divine figures are often part of the image, used to either

lend legitimacy and authority to the creators’ beliefs, or as a satirical symbol to mock political ideologies.

This paper will show examples from both approaches, arguing that use of religious or divine figures within comics and cartoons often serve to highlight political situations rather than religious ones. I will also discuss how modern representations and interpretations of divine figures, across the Abrahamic traditions in particular, come to be clashing points for different understandings of religious viewpoints, as well as discussing the more positive aspect that such publications can also aid inter-religious and nonreligious dialogues. Through the combination of text and image, cartoons, comic books and graphic novels have the potential to bring together religious/nonreligious groups, something which word alone often struggles to facilitate.

I am a first year PhD candidate working in an interdisciplinary environment between Theology & Religious Studies and the Stirling Maxwell Centre for Text/Image Studies, under the supervision of Dr. Charlotte Methuen (TRS) and Professor Laurence Grove (SMC). My thesis “Regenerating Genesis: Transforming Ancient Text into Graphical Literature” is concerned with comic book adaptations and interpretations of Genesis, specifically focusing on how audience reception is altered when reading the story from a text-image viewpoint as opposed to text alone. Case studies within my thesis include Robert Crumb’s *Genesis, Illustrated*, Winschluss’ *In God We Trust*, and *The Kingstone Bible*. I recently completed my MTh (Research) at the University of Glasgow within the same subject areas, and also graduated with a First Class (Hons) Degree in Theology and Religious Studies in 2013.

**Woody Evans (Texas Woman’s University)
Because I Am the Goddamn Batman: Liberty, Authority, and Posthuman Superheroes**

Superheroes give us a powerful way to view the intersection of transhumanism and politics. Some superheroes are libertarian, and some are authoritarian. Superman, perhaps the most powerful hero of the genre, tends to allow freedom to humans, other heroes, and even supervillains. Without godlike powers, more is at stake for heroes like Batman, and authoritarian attitudes may be more appropriate to their tasks. The formative ideas of transhumanism suggest that the differences between libertarian and authoritarian superheroes reflect competing models for posthuman politics, ethics, and human rights.

Woody Evans is a librarian from Mississippi. He has lived and worked in Taipei, Dubai, and rural Staffordshire (near the M6). You can find his work in *Boing Boing*, *Library Journal*, *Teknokultura*, *New World Writing*, *American Libraries*, and others. He lives with a dog and a son and wife in a house that he rents in a town in North Texas; he is now a librarian at Texas Woman’s University.

Karrie Fransman in Conversation with Simon Grennan
Keynote #1

Karrie Fransman is a graphic novelist and comic creator. Her comic strips and graphic stories have been published in *The Guardian*, *The Times*, *Time Out*, *The Telegraph*, *The New Statesman* and for *The British Red Cross*. Her graphic novel, *The House That Groaned*, was published by Penguin Random House's Square Peg and her new graphic novel *Death of the Artist* was published by Jonathan Cape and has been awarded a grant from the Arts Council England.

She has spoken at and run workshops for *The Guardian Masterclasses*, *TEDx*, *Central Saint Martins*, *The Hay Festival*, *The British Council*, *ARVON*, *The Free Word Centre*, *Scottish PEN*, *Latitude Festival*, *The Institute of Contemporary Arts* and *The British Library*, and presented her work in Spain, Belgium, Ireland, Russia, Bangladesh, Croatia, Corsica, Finland, Lebanon and France.

Dr Simon Grennan (www.simongrennan.com) is a scholar of visual narratology. He is author of *A Theory of Narrative Drawing* (Palgrave Macmillan 2016), co-editor, with Laurence Grove, of *Transforming Anthony Trollope: 'Dispossession', Victorianism and 19th century word and image* (Leuven University Press 2015) and contributor to *Representing multiculturalism in comics and graphic novels*. (Routledge 2014) and others. He is the creator of *Dispossession*, a graphic adaptation of a novel by Anthony Trollope (Jonathan Cape and *Les Impressions Nouvelles* 2015) and, since 1990, half of international artists team Grennan & Sperandio, producer of over forty comics and books (www.kartoonkings.com). Dr Grennan is Research Fellow in Fine Art at the University of Chester and Principal Investigator for the two-year research project *Marie Duval presents Ally Sloper: the female cartoonist and popular theatre in London 1869-85*, funded by an AHRC Research Grant: *Early Career* (2014).

Thomas Giddens (St Mary's University)
Comics and the Other of Legal Knowledge

Law is a discipline and profession grounded in rational text. The documents of law— judgments, statutes, journal articles—are predominantly presented in textual form and built upon principles of rationality, logic, and reasoned argument. To confront law with the medium of comics is to expose and challenge this preoccupation with rational text, and to open up law to its repressed other—the visual, the sensory, the aesthetic. Although a solid definition may be open for debate, many comics include both text and image; there are also certain rational elements involved in the formal logic of the medium (which can be invoked, manipulated, varied, and abandoned to various effects), as well as rich aesthetic and sensory dimensions. In short, when read epistemologically, the comics form can be seen to navigate the boundaries between reason, text, image and

aesthetics—a truly 'in-between' medium. Comics and comics studies are thus uniquely suited to critically explore the limits of rational text, and hence the limits of law's dominant knowledge and articulation.

Dr Thomas Giddens is a Lecturer in Law and a founding co-Director of the Centre for Law and Culture at St Mary's University, Twickenham, London. He is the founder and director of the Graphic Justice Research Alliance (graphicjustice.blogspot.com). His research work spans issues related to the interdisciplinary and cultural study of law, particularly focused on comics as a critical resource for legal studies. He has published articles on comics and legal aesthetics, criminal responsibility, and Batman and legal philosophy.

Andrew Godfrey (University of Dundee)
The Ignorant Comics Artist: Pedagogy and Performance on the Medical Stage

Healthcare information has always been a good means of communicating with the public and the patient, but does it address the patient's individual needs and give them a voice, or does it further enforce the divide between the medical world and the world of the patient? Is it possible that an approach catered to personal experience and active engagement will provide both a better means of disseminating information but also a therapeutic and socially engaged model from which to work?

In this presentation I will give an overview of the practical elements of my PhD thesis looking at the performative nature of Graphic Medicine, elements which are still very much in the planning stage at this moment (and therefore I would very much appreciate and encourage feedback with regards to this.) These practical workshops will see me work alongside members of the public to create, perform (using PowerPoint slides, music, sound effects, costumes, and props), and then discuss, comics about their experiences with illness and disability. At the same time I will run a reading and discussion group centred around works of Graphic Medicine, and with the permission of the participants will come up with unique ways to disseminate the work from printed to digital materials, talks and events, and exhibitions. The aim of this research is to be fluid, responsive, and non-hierarchical, letting the participants take the lead in how it is shaped, and allowing itself to be open to failure, and as such I will consider the possible ethical problems and limitations of this practise as well.

For these workshops I will draw inspiration from the work of Augusto Boal with his practice of Forum Theatre and his figure of the spec-actor, as well as from the disciplines of Applied Drama, Theatre-in-Education, and the work already been done in the fields of Graphic Medicine, Applied Comics, and Comics and Performance, hoping to add credence the theoretical grounding of my thesis which draws on the concepts of liminality, reflexivity, and transformation amongst others.

Andrew Godfrey is a PhD English student with a Masters in Comic Studies. He is researching the use of performance style elements in Graphic Medicine and the practical applications of these elements. He is heading up the organisation for next years Graphic Medicine conference in Dundee and self-publishes comics about chronic illness and mental health under the name Sicker Than Thou.

**Carolina Gonzalez (University of Glasgow)
A Dead Tree in the Front: The Historical Memory as a Political Problem**

The purpose of this conference is to discuss how the historical memory is a political problem in the graphic novel *Una historia* by Gipi. Using theoretical resources from history and literature, I am going to reveal and analyse the link between the war and the concept of historical memory articulated by authority figures as the official historical discourse. The introduction of the political dimension into the creation of the historical memory unsettles the division between the public and the private memory and demands analysis and rethinking about how the past becomes in a political discourse.

In 2013 I got a Master's degree in Modern Literature at Universidad Iberoamericana, Mexico City, and graduated with honors, with the dissertation "The hispanoamerican graphic novel as an exploration of the historic discourse". Also I studied analog and digital photography at the Academia de Artes Visuales and Escuela Activa de Fotografía, Ciudad de México, and I participated in collective photographic exhibitions. I am currently PhD student at the Universidad Iberoamericana and also I work as a professor at the Latinoamerican Literature Department in the same university. I have published in journals and books about children literature and graphic novel. I have also participated as an organizer and speaker in several congresses and symposiums in Mexico, United States, Spain, Peru and the Netherlands. Nowadays I am staying at University of Glasgow as a postgraduate researcher with Dr. Evelyn Arizpe.

**Brenna Clark Gray, Peter Wilkins (Douglas College)
The Politics of Transformation in Superhero Comics**

The advertisements for the Charles Atlas body building program that appeared in the back pages of superhero comics through the 1970s provide the essential model of the ideology of superhero transformation for characters like Spiderman and the Incredible Hulk: a skinny white male, a "98 pound weakling" who cannot defend himself or his girlfriend against bullies. In the advertisements, working 15 minutes a day with weights transforms Mac into a muscle man who can vanquish the bully, regain the affections of his girlfriend, and become "Hero of the Beach."

This talk discusses what happens when the "skinny white male" is instead a Muslim girl, a black Hispanic boy, or someone other. We examine the specific

visual depiction of transformative moments in comics such as Ms Marvel, Spiderman, and Thor, as well as the celebrations of and backlashes to these moments, to unpack the ideological issues at stake in them.

Specifically we examine the political meaning of the substitution of one form of "weaking" for another, and consider why many white male comics readers have such violent reactions to this substitution. If white male readers identify with the narrative of weakness transforming into strength, why do they disavow any identification with excluded and/or oppressed peoples occupying that narrative? Our objective is to understand the motivations of comics producers who make these substitutions and the reactions of readers to them so that we can better understand the political imaginary of the comics community.

Brenna Clarke Gray holds a PhD in Canadian literature from the University of New Brunswick, where she was a Canada Graduate Scholar. She is a faculty member in the Department of English at Douglas College in New Westminster, British Columbia. You can find her on Twitter @brennacgray.

Peter Wilkins holds a PhD in American literature and critical theory from the University of California, Irvine. He is the faculty research liaison for the Training Group at Douglas College in Coquitlam, British Columbia. He is a founding editor of Graphixia, a blog about comics, and a member of the editorial board of the Comics Grid.

**Ian Horton, John G. Swogger and Lydia Wysocki
Keynote #2 Applied Comics Workshop**

Ian Horton is a Senior Lecturer at London College of Communication, University of the Arts London. He has published papers on national identity and architectural aesthetics, text-based public art and colonialist stereotypes in European comic books.

His present research focuses on experimental typography and comic books. In 2008 he was co-organiser of the Beyond the Margins International Experimental Typography Symposium held in Cambridge. Recently he has presented papers on information design and comic books, experimental typography and curatorial practices at international conferences by organisations such as the Association of Art Historians, the Comics Forum, Comics Grid, Graphixia, International Association of Word and Image Studies and the Oral History Society.

John G. Swogger is an archaeological illustrator specialising in the making of comics about archaeological subjects. His comics have been published by CADW, the Museum of London, and the Princes Regeneration Trust, as well as by excavation projects in the UK, the West Indies and the Pacific islands. He has recently published an article about comics and archaeology—as a comic—in the

journal “Advances in Archaeological Practice”. He is one of the co-founders of the Applied Comics Network.

Lydia Wysocki is an educator, artist, editor, publisher and founder of Applied Comics Etc. All that wouldn't fit on her business card, so it says Comics Boss. She is doing a part-time PhD in Education (Newcastle University), focusing on comics and constructions of national identity.

Paddy Johnston (University of Sussex)
Neoliberalism in Boneville, Part 2: Content vs Context when reading Jeff Smith's *Bone*

Neoliberalism has been defined by Robert W. McChesney as “capitalism with the gloves off.” As a political ideology that has dominated global politics, neoliberalism's effects are wide-ranging throughout art and culture, and throughout labour and cultural production in various contexts. Comics are, of course, no exception to this, and the figure of the cartoonist as one suffering under the effects of neoliberal economic policies is an idea that has been central to my own research in comics thus far.

In previous papers I have demonstrated the effects of deregulation and aggressive entrepreneurialism—two significant characteristics of neoliberalism—on the cartoonists themselves, and on their cartooning as labour. However, with this paper, I now intend to apply a neoliberal analysis to the content of comics, rather than the context, with the aim of demonstrating that politics and ideology can permeate throughout a given text at many levels and of uncovering, perhaps, some contradictions between comics and politics that work together to create, in the words of Charles Hatfield an “art of tensions.”

I will do this by presenting an analysis of how the central characters in Jeff Smith's *Bone* demonstrate the characteristics of the neoliberal *homo oeconomicus* and of how *Bone*'s plot, dialogue, art, lettering, colouring and all aspects of its content reflect its creation in the context of neoliberalism. Having previously demonstrated the effects of neoliberalism on Jeff Smith as a creator, which I will reiterate in this paper, I will add to this an analysis of the content of his comics, to provide a full and complete picture of how neoliberalism permeates through *Bone*.

Paddy Johnston is a doctoral researcher in the department of English at the University of Sussex, and a cartoonist, with a practice-informed approach to research in comics studies and literature. His forthcoming thesis is entitled “Working With Comics” and will examine comics as labour, with a particular emphasis on the effects of neoliberalism, media convergence and the sociological readings of cultural work. He is a regular contributor to The Comics Grid, Comics Forum and Graphixia, among other publications, and is the co-editor of the

forthcoming collection *Cultures of Comics Work*. He is also a singer/songwriter and writer of fiction. His website is www.paddyjohnston.co.uk.

Kelly Kanayama (University of Dundee)
‘I Can Say What I Like’: Satire and Colonised Bodies in ‘Judge Dredd: America’

Originally *Judge Dredd*, the British comics series chronicling the adventures of an indomitable fascist law enforcement officer, has served as a satire of far-right ideology since its debut in 1977—and is perhaps the best-known British comics franchise of the past several decades.

Although *Judge Dredd* was initially aimed at preteen boys, its targeting of an adult readership from 1990 onwards through the *Judge Dredd Magazine* was intended to reinforce its satirical position (and participate in the trend for ‘darker’ comics).

To this end, ‘America’, the standout story arc from the first issues of the *Megazine*, sought to satirise not only right-wing politics but the ethical compromises involved in the survival of the *Judge Dredd* franchise. However, what it ultimately achieved was a reinforcement of the atmosphere of exclusively white male privilege surrounding the production of *Judge Dredd*.

‘America’ uses the ideals, activism and death of America Jara—freedom fighter and the daughter of Puerto Rican immigrants—as an allegorical critique of the US and Britain's relationship with the US. In one sense, ‘America’ exposes a predominantly male audience to a narrative that criticises male dominance of the female body and the restrictive socio-political effects of a hyper-masculine power structure, wherein fascism is associated with masculine imagery and the propagation of male bodies. The narrative also critiques colonialist domination of the Other; America's white male childhood friend Benny colonises her Latina body by transplanting his mind into it and overwriting her consciousness with his own, which is presented as unsettling rather than ethically justifiable.

Yet even as it critiques, ‘America’ stills privilege white and male voices over those of women and/or ethnic minorities. The story is told through the thoughts of Benny and Judge Dredd and largely deals with their experiences rather than America's, thus relegating her to the role of narrative subject rather than narrative creator and depriving her of internality. America's narrative role focuses increasingly on her female sexuality and reproductive capabilities in a way that is not adequately interrogated within the comic. In addition, the persistent othering of America's Puerto Rican parents follows a tradition within *Judge Dredd* of depicting non-white characters as targets of racist mockery. ‘America’ therefore manages to disseminate the most comfortable kind of subversive message to its readers: one that does not entirely upset a status quo of white male privilege.

Kelly Kanayama was born and raised in Honolulu, but has lived in the UK since 2007. She is currently conducting PhD research into transatlantic narratives in contemporary comics. She also holds an MA with Distinction in Creative Writing, and has had creative work about comics and pop culture published in *The Room*, *Lighthouse Literary Journal*, *Ink Sweat & Tears*, and the British Science Fiction Association's official magazine. Additionally, she writes for the intersectional feminist site *Women Write About Comics*, and writes about comics and academia at her own site, *More Than Four Colours*.

**Alex Link (Alberta College of Art and Design)
The Consolations of Conspiracy in Alan Moore and Eddie Campbell's *From Hell***

The Gothic monster traditionally participates in the ritual embodiment and exorcism of bourgeois angst, and is a politically charged construction, particularly in the context of recent interrogations of the history of this genre. Furthermore, such monsters tend to owe their longevity to their flexibility as signifiers. In this light, Alan Moore and Eddie Campbell's *From Hell* constructs an outrageous Jack the Ripper conspiracy—one as abstruse as the class inequities that ground the murders are obvious—while at the same time parodying this Gothic ritual of containment and expulsion. As alibi, the Ripper both obscures and renders sensationally visible the violence of everyday class disparity that, against the murders themselves, is naturalized. The narrative's foregrounded Christ Church Spitalfields encourages such naturalizations of political inequality, which, in turn, contributed to the Victorian constructions of the Ripper—and the poor—that *From Hell* seeks to invert. Hence, *From Hell*'s Ripper is an ambivalent figure in understanding the several political tensions at work in its London, particularly as they pertain to ownership of and responsibility for Whitechapel's culture, broadly understood, and to relations of capital. Indeed (time permitting) these latter relations even extend into and mark Moore's own relationship with his work, as expressed in "I Keep Coming Back," and "The Birth Caul."

I teach English at the Alberta College of Art + Design, and I've published several articles on comics, detective fiction, and the Gothic. In addition, I am the co-creator, with Riley Rossmo, of the comics *Rebel Blood* and *Drumhellar*, through Image Comics.

**Dragoş Manea (University of Bucharest)
Soldiers and Savages: On the Conservatism of *Manifest Destiny* (Chris Dingess, 2013–)**

Manifest Destiny, Chris Dingess' 2013– comic book series, offers readers a revisionist retelling of the Lewis and Clark expedition of 1804–1806, replete with fantastical creatures, impossible habitats and superhuman acts of heroism. The graphic narrative, published by Skybound/Image Comics, with art by Matthew

Roberts and Owen Gieni, tells the story of the Corps of Discovery, as they explore a quasi-mythical uncharted land, on the orders of President Jefferson. Their mission is to map and tame the newly purchased Louisiana Territory and prepare it for American settlers by vanquishing the myriad monsters that still populate the strange land (including half-man-half-buffalo creatures, gigantic frogs, and a plant that infects humans and animals, turning their insides plantlike and robbing them of their will).

Their task is thus a straightforward enactment of the grand narrative that gives the series its title, and the presence of defamiliarizing fantasy elements such as monsters and strange settings, does little, I argue, to subvert a foundational narrative still dominant in American cultural memory. Instead, the series has thus far manifested an ostensibly conservative attitude by privileging the perspective of white males (Lewis even functions as the series' primary narrator, as the comic juxtaposes excerpts from his journal with the events depicted in the panels), without sufficiently interrogating their role as protagonists and moral centers (Clark, for example, appears to be a benevolent slave master). In conversation with critics such as Hayden White, Astrid Erll, and Jan Alber, I explore *Manifest Destiny*'s politics and consider it a good example of the conservative disposition with regard to the remediation of historical narratives. I argue that this represents not so much a coherent political position, but an attitude that seeks to preserve the memorial status quo.

Dragoş Manea is an assistant lecturer at the University of Bucharest, where he teaches seminars in British and American literature, translation, and academic writing. His main research interests include the adaptation of history, cultural memory, and the relationship between ethics and fiction. His relevant publications include "Arenas of Memory: Spartacus and the Remediation of Historical Narratives" (in *Spartacus in the Television Arena: Essays on the Starz Series*, ed. Michael G. Cornelius, McFarland, 2015), "Bad Girls from Outer Space: Brian K. Vaughan and Fiona Staples's *Saga* and the Graphic Representation of Subversive Femininity" (with Mihaela Precup, in *Bad Girls: Recalcitrant Women in Contemporary Pop Culture*, eds. Julie A. Chappell and Mallory Young, forthcoming) and "Leonardo's Paradoxical Queerness: Da Vinci's Demons (Starz, 2013–) and the Politics of Straightwashing" (*Queer TV in the 21st Century*, ed. Kylo-Patrick Hart, McFarland, forthcoming).

**Sarah McNicol (Manchester Metropolitan University)
Experiencing Political Hauntings Through Comics**

The term social haunting, as defined by Avery Gordon, describes a way in which repressed or unresolved events from the past make themselves known to us in the present, "when disturbed feelings cannot be put away, when something else, something different from before, seems like it must be done" (1997, xvi). Many of

the ideas underpinning the concept of social haunting bear remarkable similarity to discussions to be found in comics studies literature. Discussing women's graphic narratives, for instance, Ulanowicz describes how these texts, "make visible fragments of traumatic experience that formerly have been neglected, repressed, or censored" (2011, 8). This session will explore the links between comics and ideas of social haunting in two political communities involved in the AHRC-funded 'Social Haunting: Past- and Present-making in Two Communities of Value'. Working with the Unite the Union Community Branch in Barnsley and the Co-operative College (Manchester) / Rochdale Pioneers Museum, this project is exploring how the political and ethical values of each organisation 'haunt' their present understanding of themselves. We are using a number of creative processes to explore this, including comics. In each locality, community members are working with a comics artist to explore political hauntings from the past and their impact on the present. The talk will include an overview of the ways in which members of the communities have chosen to represent political hauntings in comics, plus a discussion of specific comics created by members of each of the communities.

Dr Sarah McNicol is a Research Associate from the Education and Social Research Institute (ESRI) at Manchester Metropolitan University (MMU). She is a Co-Investigator on the AHRC-funded 'Social Haunting: Past- and Present-making in Two Communities of Value' where she is leading on the comics strand of the project. This brings together a comics artist and community members to create comics interpreting the political pasts of their communities. Sarah has published a number of articles about the potential of comics as educational or information resources and about the censorship of comics.

**Penelope Mendonça (Central Saint Martins)
The Good Eggs, The Bad Mothers and The Ugly Politics of Parenting; Female Cartoonists and the Graphic Mumoir**

While politicians across the world use motherhood to help frame their political agendas, becoming a parent can be a 'way in' to activism, as local and national policies have a direct impact on family life and finances (Greenlea, 2014). Whether trying to become a mother, or having or adopting a baby, the path one chooses - or is faced with - will be celebrated, scrutinised and criticized by loved ones, peers and strangers alike. Meanwhile, representations of idealized, heterosexual nuclear family life continue to dominate the media.

With recent advances in reproductive technologies, unprecedented growth within the fertility industry, and delayed childbearing, it is no surprise that autobiographical graphic novels are increasingly exploring conception, pregnancy and early motherhood. The last two years have seen the publication of Phoebe Potts' *Good Eggs*, and graphic mumoirs such as AK Summers' *Pregnant Butch*; *Nine Long Months Spent in Drag*, and Matilda Tristrams' *Probably Nothing*; a diary of

not-your-average nine months.

This paper will consider the extent to which female cartoonists are addressing contemporary issues of mothering by making graphic novels that communicate their most intimate experiences, and which offer counter-narratives to the dominant model of motherhood. As these cartoonists make the transition to parenthood, or don't, the personal is political, both in the stories and perspectives they share, and in their drawing style—especially the way they depict bodies.

Using examples from my PhD research and comics practice, I will conclude with a discussion about single pregnancy, which is increasingly being presented as respectable, yet can still carry with it a stigma that includes social and economic disadvantage; particularly when associated with biological father absence and welfare dependency.

Penelope Mendonça is undertaking a practice-based PhD Mothers Storying the Absent Father: A Graphic Novel at Central Saint Martins, University of the Arts, London. She is an independent graphic facilitator and cartoonist working on public engagement. With a background in social care, Pen's artwork considers social justice, care, disability and age.

**Bruce Mutard
On Being Political Making Comics**

This paper will examine a case of personal politics transforming as a result of making a comic that was created to be expressly political, i.e. *The Sacrifice* (Allen & Unwin, 2008), examining the case for a justified war. What it will show is how the in-depth research required by creating a work of historical fiction as a graphic novel from written and visual sources—in this case World War Two—changed my political stance from an unexamined left wing pacifism, to one that sounds conservative, but I think is politically neutral: that one must take responsibility or forfeit self-respect. This arose from the need to source contemporary letters, diaries and anecdotes to gain insight into how people thought, spoke and acted in those days, so better to create plausible characters and avoid anachronisms. Moreover, this transformation in my personal view, became the transformational arc of the principal protagonist, thereby research became the generator of the plot. This paper will also examine some responses to the work from different ends of the political spectrum; also to the mere presence of politics in an age of alienation from and disgust at partisan politics. Lastly, I will touch on what I feel are some of the challenges and responsibilities a creator of historical fiction has to historical fidelity in terms of politics.

Bruce Mutard has been writing and drawing comics for 26 years, producing 4 graphic novels: *The Sacrifice* (Allen & Unwin, 2008), *The Silence* (Allen & Unwin,

2009), *A Mind of Love* (Black House Comics, 2011), *The Bunker* (Image Comics, 2003) and a collection of short stories, *Stripshow* (Milk Shadow Books, 2012). He also has had short comics stories in *Overland*, *Meanjin*, *The Australian Book Review* and *Tango* among others. He also publishes other creators' comics under his own imprint, Fabliaux. In 2014, he completed a Master of Design in comics studies on the formal interaction of words and pictures at Monash University. He has conducted many presented papers, given comic workshops, and artists talks at RMIT, Edith Cowan University, University of Melbourne, Monash University, University of South Australia, Oxford University, Loughborough University and University of Arts, London among others. His special research interest is in the formal properties of comics in spatial and temporal terms. He is currently working on his latest graphic novel, *The Dust Of Life*.

Deniz Ozcetin (Akdeniz University)

Building Past upon Present: Orientalism and Anti-Communism in *Martin Mystère* Series

As an Italian comic book series created by Alfredo Castelli in the Cold War era (1982) and has since been published by Sergio Bonelli Editore through various sub-series, *Martin Mystère* came to be known with its documentary, even 'didactic' style based on significant historical events, geographical places, ruins of ancient civilizations, folkloristic and mythical elements or simply urban legends. Especially in the earlier years of the series, namely the 1980s and earlier 1990s, one subject served as the meta-narrative of the series—the legend of the lost continents of Atlantis and Mu. This alternative history tells that a long time ago two rival, scientifically and technologically superior civilizations led the world into a catastrophic war. These mythical civilizations are claimed to be located in the Western (Atlantis) and Eastern (Mu) parts of the world. During his adventures, *Martin Mystère* encounters with evidences of those erstwhile continents and their repercussions in the present day world.

Even though *Mystère* never seems to take sides clearly, there are certain 'presumptions' or 'biases', which can be defined as 'orientalist', in terms of the representation of the civilizations in question—a more rational, secular, scientific and predictable Atlantis vis-à-vis irrational, hot-tempered, mystic, metaphysical and unpredictable Mu. Keeping in mind the metanarrative of lost continents dominated the earlier years of the series, i.e. the Cold War years, it can be argued that the orientalist discourse of the series overlaps with the anti-communist sentiments of the period. This paper argues that the orientalist discourse of the meta-narrative of *Martin Mystère* series should be considered from within an anti-communist ideological perspective. In order to do that, the adventures mainly revolving around the meta-narrative of lost continents that were published in the 1980s and early 1990s are analysed from a Critical Discourse Analysis perspective.

After graduating from the Department of Political Science and Public Administration at METU (Middle East Technical University), I earned my MA degree from the Media and Cultural Studies Graduate Program and my PhD degree from the Department of Political Science and Public Administration of the same university. I wrote my MA thesis on the Turkish satirical comedies of the 1980s. Later on, I returned to the discipline of political science and wrote my PhD thesis on the relation between the transformation of penal policy, politics of security and urban politics in Turkey. I worked as a research assistant at the Media and Cultural Studies Graduate Program for 10 years. After completing my PhD in 2014, I started to work at the Department of Cinema/TV, Faculty of Fine Arts, Akdeniz University. I have a vast range of academic interests that usually overlap with my 'general curiosities'. They include cultural politics, ideology, popular culture, authority and power, discipline and punishment, colonialism/postcolonialism, critique of security and surveillance. I have been a comic book fan since I can read. Apart from *Martin Mystère*, I am a great fan of *Dylan Dog*, *Dampyr* and *Corto Maltese*. I have an article on *Dylan Dog* published in *Serüven*, Comics Studies Magazine, Turkey.

Corinne Pearlman (Myriad)

Need Not Apply

Applied comics is a term that I wish had been invented many years ago. It covers a variety of sins but seems much more of a catch-all than comics in education, although not perhaps something entirely generous as creative comics. But it's a great place to start for comics with a message or for those comics that simply want to explain stuff and get information across. In my childhood I was drawn to such comics, but only if the information was implanted as part of the story. Educational comics are now the new mainstream, whether in advertising, education, sex and health information and journalism, and comic workshops – at least with young people. As far as publishing is concerned, Myriad's own list, which I oversee as the graphics editor, is dominated by documentary stories and true stories – better known as graphic non-fiction and the graphic memoir. I'm not sure whether it's fair to call them 'applied comics' but I'm quite sure that they do each have a message, and that they have a very clear usefulness beyond the immediate pleasure of engaging with a narrative. It is their moment in the sunshine, and I've no doubt that part of their success – and appeal to publishers, including Myriad - is their ability to be marketed into different categories, beyond that general shelf in Waterstones called graphic novels, which still can be found at the back of many branches, beside the staff exit, and stocked with Marvel and DC.

Corinne Pearlman is graphics editor and Creative Director at Myriad, and a partner in Comic Company. corinne@myriadeditions.com

**Mihaela Precup (University of Bucharest)
Politics and Everyday Life in Rutu Modan's Work**

Israeli cartoonist Rutu Modan's work often ponders the effects of the political conflicts around Israel, with particular focus on the Israeli civilian population. *Exit Wounds* (2007), her first graphic novel, is a love/detective story set against the background of a terrorist attack that leaves one unidentified victim. Modan's second book, *Jamilti and Other Stories* (2009), collects some of her earlier short stories, some of which examine the rewriting of Israeli and Palestinian identity through the lens of national allegiances and ideologies. *The Property* (2013) is an often irreverent examination of the role of the Holocaust in the construction of contemporary Israeli identity.

In my paper, I will argue that Modan makes an important comment on the current situation in Israel by steering clear of ethical hierarchies or morality tales, and by reflecting on the painfully grotesque, macabre, but also comically absurd consequences of political conflict. Her style displays particular focus on individual characters' faces whose expressiveness contributes to the writing of parallel plots, and creates many situations where what is being said does not coincide with what is being shown. In her work, Modan complicates the victim-perpetrator binary by focusing less on the specifics of local politics, and more on how ingrained violence has become in the fabric of everyday life in Israel.

Mihaela Precup is an Associate Professor in the American Studies Program at the University of Bucharest, Romania. Her main research interests include American graphic narratives, trauma and autobiography studies, and family photography. Her most recent publications are "The Image of the Foreigner in Historical Romanian Comics under Ceaușescu's Dictatorship" (in Ayaka, Carolene and Ian Hague (eds.). Representing Multiculturalism in Comics and Graphic Novels. London: Routledge/Taylor and Francis, 2014) and "'That Medieval Eastern-European Shtetl Family of Yours': Negotiating Jewishness in Aline Kominsky Crumb's Need More Love (2007)," to be published in Studies in Comics (December 2015).

**Ernesto Priego (City University London)
Viva Palombia! The Politics of National Representation, Marsupilami and the Other Scene**

Franquin's 'Le dictateur et le champignon', is the seventh album of the *Spirou et Fantasio* series. After appearing as a serial in Spirou magazine, the book was published as a hardcover album in 1956. It was published in English in the UK in July 2015. This presentation will discuss the lexicopictographic representational strategies at play in relation to European and Latin American national and ethnic identities. The discussion will follow the theoretical work of the French

philosopher Étienne Balibar, particularly his elaboration of the concepts of 'politics of Other Scene', 'ambiguous identities' and of 'border' in the European context. The presentation will argue that these concepts gain a particular significance in relation to the Francobelgian comics production as exemplified in this 1956 album (and somewhat inexplicably again in the 2005 album 'Viva Palombia!'), and particularly in relation to word-and-image relationships and the panel and other graphic features of the medium. In 'Politics and the Other Scene' (2000), Balibar uses the notion of the 'Other Scene' to describe what he sees as the essential heterogeneity of political processes in comparison with Freudian psychic processes ('other scene' is a Freudian term). For Balibar, 'the other scene of Politics is also the scene of the other'. The presentation will discuss how Franquin's comic stages this 'Other Scene', where the paradoxically ambiguous, yet stereotypically deterministic identity of the imaginary country of 'Palombia' represents a site where anxieties about European identity in relation to Latin America are acted out. That the 1956 album has been translated and published in English in July 2015 adds a renewed contemporary complexity to the political dimension of the album in relation to European and British anxieties about political, geographical and national identities, including immigration.

Course director, Library and Information Science PG scheme, City University London. Lecturer in Library Science. Editor-in-chief, The Comics Grid: Journal of Comics Scholarship. Ernesto has been involved in comics scholarship since the mid 1990s. He does have his own specialised comics research interests like everyone else, but since 2010 he's focused on scholarly editing, journal and peer review management, and developing strategies to enhance scholarly publishing, the adoption of open access and the recognition of comics studies within the academy. He is a member of the Lib Tech committee of the Open Library of Humanities.

**Debarghya Sanyal (Business Standard)
Searching for India's Funny Bone: A study of Indian Editorial Cartoons and their Tryst with Social Censorship**

India has had a long tradition of editorial cartoons, with names like RK Laxman, Shankar and Kutty being celebrated as the keepers of nation's conscience and its humour. However, as we step into an era of comics journalism, there are two distinct movements which have come to define our cartoons and comics.

The first is a movement *away* from the biting political satire of pocket-cartoons which were last seen on newspaper front-pages in the 1990s (except the *Indian Express* which still carries one). Today the newspaper cartoonist is becoming a mere illustrator, supplying fillers for photographs.

The second is a movement towards a darker, more politically critical graphic novel,

where some of the biggest socio-political issues in our recent past have been handled in a semi-fiction chronicle or satire form.

Today, as we move from the text to the hypertext, both the critic and the criticised have become unprecedentedly embroiled within the process of opinion formation. Responsibilities have increased, so has intolerance for mistakes. The All India Bakchods being the hot example.

Therefore, as the Indian humour industry finds itself precariously poised between a fear of violent social ostracism and a need to highlight the increasing intolerance for creative expression, a new line of cartoonists have entered the arena.

This paper seeks to explore the changing mood and method of the Indian political cartoon as a reflection of the changing nature of censorship—less political, more social. The paper would concentrate on the works of Orijit Sen and the anonymous duo behind *Crocodile in Water, Tiger on Land*. Why do they later choose anonymity? Why have the political cartoon moved from the newspaper to graphic novels, a genre which remains niche and limited in its readership, in India? How has the web facilitated to this changing dynamic?

Debarghya is a student of English literature, who completed his BA (Honours) in English (2012), and MA in English (2014) from the University of Delhi. He went on to obtain a PG diploma in English Journalism from the Indian Institute of Mass Communications, New Delhi and currently works as a sub-editor in one of India's leading financial daily *Business Standard*. He is an avid reader of comic books, graphic novels, primary epics, fantasy literature, and folklore. His particular interest lies in exploring the formation of dominant popular iconographies and assessing how the oral narratives have grown to acquire new dimensions in the realm of popular culture. He is constantly engaged in the research and study of texts dealing with the interactions of oral narratives, comic books, television serials and films.

**Clari Searle (Coventry University)
Humanising Political Narrative Through Autobiographical Webcomics: From the Work of Aleksandra Zograf to the Rise of 'Comics4Syria' on Facebook**

This paper sets out to explore how webcomics could be valuable to humanise political reportage and to engage university students in better understanding politics and culture in our global world.

Aleksandra Zograf created his darkly humorous weekly comic strip to explore and share his experiences during the political turmoil in Serbia in the 1990s. As the bombs dropped on his hometown of Pancevo; Zograf dropped comics into the West via the Web. These comic strips reveal the human stories, which were clearly

beyond the scope of mass media communication of politically merited NATO bombings of Pancevo in response to Milosevic's government. Zograf notes in an online interview in 2012,

“What Western media were missing during the 90s was the information about ‘normal’ Serbian people, as the most frequently shown were the Serbian war mongers. The fact was that MOST of the Serbian people were clinched by catastrophic actions taken by their own government on one side, and the mindless actions of NATO who were bombing their towns by using the most advanced weapons on the other.”

To what extent could similar comic stories be used to redress human stories overlooked in political reportage? In the last few years, independent Syrian artists have established ‘Comics4Syria’ on Facebook to share and communicate their experiences. How could these stories be used to humanise and deepen understanding of politics within university education and media reportage?

Clari Searle teaches Applied Linguistics at Coventry University, including courses on; sociocultural linguistics, teacher training, intercultural communication and graphic novels. She is currently working on a proposal for a PhD on multimodality and the graphic novel.

**Robert Shail (Leeds Beckett University)
The Politics of Hergé's *Tintin***

The *Tintin* book series, which ran for nearly fifty years across more than twenty titles, has become one of the most popular and commercially successful in the history of comics. Despite this popularity, and a profusion of volumes celebrating its history, it has been the subject of only relatively sparse academic analysis. In contrast, the personal and political life of its creator (real name Georges Remi) has aroused considerable attention and controversy. Originally creating his character for a highly conservative Belgian publisher whose views he reflected, he subsequently worked for the Nazi-approved *Le Soir* throughout the German occupation, a decision that led to his being repeatedly investigated, arrested and banned during the immediate postwar years.

Rather than focus on Hergé himself, this paper will offer a close examination of the adventures of Tintin, mapping the character's progress from the anti-communist propaganda of *Tintin in the Land of the Soviets* and the pro-colonial sentiments of *Tintin in the Congo* to the seemingly more liberal stance of later work such as *The Red Sea Sharks* and *Tintin and the Picaros*. As well as illustrating the remarkable way that the series adjusted to changing political contexts from World War Two to the developing Cold War, this paper will show the complex and often contradictory nature of its hero's own political outlook, one which advocates international

understanding while utilising racial stereotypes and which can romanticise monarchy while condemning dictatorships. What emerges is a uniquely rich and detailed chronicle of our recent times.

Robert Shail is Professor of Film in the Northern Film School at Leeds Beckett University. He has published widely on British cinema and the representation of masculinity. His current research focuses on children's media, including comic books. Recent publications include 'Anarchy in the UK: Reading Beryl the Peril via Historic Conceptions of Childhood' in the Journal of Graphic Novels and Comics. His study of the Children's Film Foundation will be published by Palgrave/BFI later this year.

Adam Shapiro (Front Line Defenders) Graphic Novel Storytelling for Human Rights

Front Line Defenders has deployed graphic novel storytelling as a medium for conveying stories of courage and determination with the 2015 publication of *La Lucha: The Story of Lucha Castro and Human Rights in Mexico* (Verso Books – <http://www.versobooks.com/books/1839-la-lucha>). The book is the first in a series of nonfiction graphic novels aimed at raising public awareness, education and campaigning for the security and protection of HRDs at risk.

Graphic novels offer a distinct way in which to depict the often harrowing tales of ordinary people doing extraordinary work in defense of their communities, environment and societies. By putting human rights defenders at the center of the stories, Front Line Defenders is innovating human rights campaigning and developing an exciting tool for use at multiple levels of engagement.

This presentation will look at how the deployment of graphic novels as a tool for human rights work is being used and can have profound impact at various levels:

- international level, allowing for HRD protagonists to get access to political institutions such as the EU and IACHR
- public level, offering a compelling, engaging way to learn about human rights issues, without reading dense and technical material
- educational and campaigning levels, using the book in classrooms, including in countries of the HRDs, as a means of educating about human rights, the role of human rights defenders and the need for protection
- allowing the human rights defenders to have their stories more widely known and appreciated, and help shift societal impressions, combat efforts to criminalize and defame, and offer a means by which greater local support can be developed.

Adam Shapiro works as the Head of Campaigns for the Irish international human rights organization Front Line Defenders (www.frontlinedefenders.org). In his role, he is responsible for campaigning for human rights defenders around the

world, and has developed a number of campaigns around mega-sports events such as the Olympics and World Cup; radio Public Service Announcement campaigns in Colombia, Honduras and Macedonia; and a monthly video magazine series featuring stories about human rights defenders broadcast online.

Prior to his position at Front Line Defenders, Adam was working as an independent documentary filmmaker. He has made a number of full-length and short documentary films, which have appeared in film festivals around the world and on broadcast TV. He co-directed and co-produced the first documentary film shot in Iraq following the US-led invasion in 2003 (*About Baghdad*), co-directed and co-produced the first documentary in Darfur in 2004 (*Darfur Diaries*); and made the documentary series *Chronicles of a Refugee* (broadcast on Al-Jazeera Documentary Channel) about Palestinian refugees around the world.

Geo Sipp (Kennesaw State University) *Wolves in the City—The Algerian War and Colonialism in Comics*

As I have researched the history of the French-Algerian War for a graphic novel I am creating entitled *Wolves in the City*, (<http://www.facebook.com/wolvesinthecity>) I have become more aware of the topical relevance of this conflict, particularly as it relates to insurgency and counter-insurgency military tactics. Additionally, the plight of the human condition becomes a central theme and can be visually explored with an intimacy unique to the discipline of comics. It takes the work beyond the narrative of graphic fiction and draws parallels to conflicts and issues that we face militarily today and brings to the forefront the moral ambiguity of how people react to the emotional and physical displacement of citizens in crisis. Through meticulously researched comic strips such as *Tintin*, *Terry and the Pirates* and *Prince Valiant*, audiences have been compelled by the adventures of the lead characters in exotic foreign locations, while gleaning historical insights as foundations for the story content. More recently, with Art Spiegelman's *Maus*, Joe Sacco's *Palestine*, *Footnotes in Gaza* and *Safe Area Gorazde* and Jacques Tardi's *It Was the War in the Trenches*, the expanded format of the graphic novel has enabled artists to examine from a journalistic perspective the complexities of human cruelty and desperation. The examination of Colonialism in comics, particularly as it pertains to France's dominion over Algeria is explored in depth by Jacques Ferrandez with his series *Carnets d'Orient* and Alain and Désirée Frappier with their publication *Dans l'ombre de Charonne*. My intent with *Wolves in the City* is to provide an historical context of the French-Algerian War from 1954–1962, particularly as it relates to the ethical ambiguities of *The Question*, French journalist Henri Alleg's autobiography of the torture he endured at the hands of the French military. Yet the work also refers back to the romance of older adventure strips through the protagonist being an American expatriate joining the French Foreign Legion to escape a criminal past. Comics and graphic novels, through their unique perspective of observing and controlling the illusion of time, can create a narrative

that explores complex political, moral and social themes while also treating an audience to stories of shared cultural mythology. Colonialism and The French-Algerian War allows artists and storytellers to investigate all these issues.

Geo Sipp's drawings, paintings and prints reflect our experiences as consumers of the media; images are created as responses to social and political situations. The work is intended to reevaluate the ubiquitous visual narrative to which we've become conditioned. His current work is primarily intended for inclusion in a graphic novel entitled *Wolves in the City*, which has the French-Algerian War as its subject. Geo Sipp lives in Kennesaw, Georgia. Previously a Distinguished Professor of Art at Missouri Western State University and a recipient of the Missouri Governor's Award for Excellence in Education, he is currently the Director of the School of Art and Design at Kennesaw State University.

**Dr. Dan Smith (Chelsea College of Arts, University of the Arts London)
Othering and Stereotypes in the Global Future Cities of Judge Dredd's World**

Mega City One acts as the core of the Judge Dredd stories that have appeared in print since 1977. However, this is merely the east coast of North America. What of the rest of the world in Dredd's post-apocalyptic future? This paper will explore forms of othering and stereotyping through the mega cities across the globe.

North America contains Mega City-Two on the west coast, as well as Texas City, Las Vegas and Uranium City. Ciudad Barranquilla, Mex Cit, South Am City and the Pan-Andes Conurb are among the urban spaces in South America. Brit-Cit in the south of England, Murphy-Ville in the former Republic of Ireland, and Vatican City are amongst the European cities, while what was Russia is dominated by East Meg One and East Meg Two - embodiments of an imagined Soviet threat to Mega City One. The most prominent Asian urban space is Hondo City. Australia is dominated by Oz, the Sydney-Melbourne Conurb. Amongst the cities of Africa is Luxor, a city housed within a giant glass pyramid and ruled according to customs relating to elements of ancient Egyptian culture.

These cities are often characterised according to crude stereotypes. The approach to these cities is often presented in terms of a sense of irony and satire, but are these the perpetuations of crude, reductive and politically problematic stereotypes? To what degree are the representations of these cities as cultures to be read as holding up the prejudices of our time against the screen of future projection, encouraging us as readers to laugh at and ridicule these spaces of representation as inadequate and damaging? To what extent do these future spaces simply play on and exploit negative constructions of difference?

Dr Dan Smith is a Senior Lecturer in Fine Art Theory at Chelsea College of Arts, University of the Arts London, and is the author of *Traces of Modernity* (2012). His research interests include comics, utopia, science fiction, printed works, art history, outsider art, museology and material culture. 'Reading Correspondences through the Virtual Feminist Museum', *comicsforum.org* July 2015, <http://comicsforum.org/2015/08/12/reading-correspondences-through-the-virtual-feminist-museum-by-dan-smith/>, 'Architecture, Violence and Sensation: A Visitor's Guide to Mega-City One', *Intensities: The Journal of Cult Media*. 5. <http://intensitiescultmedia.com/issue-5-springsummer-2013/>. 'Reading Folk Archive: on the Utopian Dimension of the Artists' Book' in *Literatures, Libraries, & Archives* (2013), and 'Image, Technology and Enchantment - Interview with Marina Warner' in *The Machine and the Ghost: Technology and Spiritualism in Nineteenth to Twenty-First Century Art and Culture* (2013). His drawings can be found at danthatdraws.blogspot.co.uk

**Nicola Streeten (University of Sussex)
"feeling empowered does not mean being powerful" (1) The Response of Comics to the Feminist Backlash in 1990s Britain**

This paper will show how feminist comics reflected and responded to a feminist backlash in 1990s Britain. I argue that feminist comics used humour to function as a form of feminist activism. That is, addressing "the issues that concern us and then establishing procedures for creating change" (2). I will illustrate my paper with examples from publications such as *Bad Attitude*, *Harpies and Quines* and *Shocking Pink*.

1990s Britain saw a conflation of femininity with feminism presented as a positive force, exemplified by the Spice Girls and misconstrued as empowerment for women. In 1998 British feminist writer Natasha Walter proclaimed an all-embracing, inclusive 'New Feminism' with something for everyone (3). The language of empowerment and choice enabled a feminist backlash to germinate. This was bolstered by a materialising lads' culture producing lads' magazines such as *Nuts* and *Zoo* that included semi-pornographic imagery to increase readership. Carol Dyhouse referred to this period as the emergence of a 'girl poisoning culture' with 'girl-hurting "isms" such as sexism, capitalism and lookism' (4).

As the nature of feminist activism changed from a politics of spectacle to quieter and more far reaching forms, political expression at a grassroots level continued. Women's feminist comics were part of this, disseminating the feminist message and establishing a legacy for the activity within British women's comics today.

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Nicola Streeten is anthropologist-turned-illustrator and creator of British Medical Association award winning graphic memoir 'Billy, Me & You' (2011, Myriad Editions). She is researching for an AHRC supported PhD The Cultural History of British Feminist Comics from 1970, at the University of Sussex. Chair of the British Consortium of Comics Scholars, Nicola was shortlisted for the British Federation of Women Graduates Award, 2015. www.streetenillustration.com @NicolaStreeten n.j.plowman@sussex.ac.uk

John G. Swogger

Digging Deeper: Applied comics and political discourse in archaeology

Archaeology, like all social practice, is essentially political in nature. This is particularly the case when archaeology operates where there are issues of contested national, ethnic or cultural identity, issues concerning the rights or privilege of access to sites and monuments, issues regarding the ownership of artefacts or the treatment of human remains. In these instances, visual narratives of archaeological practice can become unintentional documents of political discourse. In some instances, the very act of using comics to make information about the material past accessible to a wider audience becomes a political act in and of itself.

Three case-studies—drawn from my own comics work on the Caribbean islands of Grenada and Carriacou, the Pacific island of Palau, and the Welsh/English border—demonstrate the extent to which comics about archaeological subjects can be political in nature. They demonstrate the potential for comics to be used in actively engaging with political issues surrounding science, field-work and intellectual practice, opening up such discourses to wider audiences.

These case-studies also address the consequences of such engagement, and the broader implications and potential of extending the discipline's political discourse—and its political remit.

John G. Swogger is an archaeological illustrator specialising in the making of comics about archaeological subjects. His comics have been published by CADW, the Museum of London, and the Princes Regeneration Trust, as well as by excavation projects in the UK, the West Indies and the Pacific islands. He has recently published an article about comics and archaeology—as a comic—in the journal "Advances in Archaeological Practice". He is one of the co-founders of the Applied Comics Network.

Lise Tannahill (University of Glasgow)

Representing Corsican Nationalism In Bande Dessinée: 'We want our grandchildren to know'

A modern militant nationalist movement began developing on the French island of Corsica from the 1960s. The movement became increasingly violent in the 1970s and 80s, creating a common perception of Corsica as dangerous and 'other' on the French mainland. This stereotypical perception filtered through to mainstream bandes dessinées, where Corsica has largely been portrayed as a war zone populated entirely by balaclava-wearing nationalists and tourists.

Since 2007, a Corsican publisher, DCL, has published high-quality bandes dessinées focusing on representations of Corsican history and culture, much of which is bound up with Corsican language and identity. Recently DCL has issued bandes dessinées which depict more recent history, including key events of nationalist militancy and violence in a realistic, non-stereotypical way. This paper will examine these bande dessinées and their importance.

Many events depicted in the bandes dessinées examined are Corsican lieux de mémoire or sites of memory, per Pierre Nora's definition- a 'significant entity, whether material or non-material in nature, which...has become a symbolic element of the memorial heritage of any community'. They are cornerstones of modern Corsican identity and culture. By depicting them in bandes dessinées, DCL firstly provides a counter to stereotypical mainstream depictions of Corsica for non-Corsicans, and secondly, for a local audience, reinforces the cultural importance of the events represented. Publication of these bandes dessinées constitutes a clear expression of Corsican social and political identity.

Lise Tannahill is currently completing her PhD in French at the University of Glasgow, on representations of French regional identity in bandes dessinées, with specific focus on Brittany and Corsica. Research interests include Corsican and Breton languages, regional identity, nationalism, Francophone visual culture and 20th century French history. She is a member of the Comics Grid editorial board, a co-organiser of the Glasgow branch of Laydeez Do Comics, and recently co-organised the Scottish Comics Unconference Meetup in Glasgow. (<http://www.comicsunconference.co.uk/>).

Dr. Mitchell Travis (University of Leeds)
Do You Know What Your Children Are? Post-human Registration, Embodiment and Legal Personhood

This paper will consider the ways in which legal understandings of the 'post-human' are encountered in Marvel comics; particularly focusing on the 'Civil War' event (2006-2007) and the X-Men storyline 'Days of Future Past' (1981). These moments of speculative fiction portray worlds in which the post-human is regulated by law, often with disastrous results for the post-humans in question and society in general. This paper argues that whilst the concept of the post-human is a useful reflexive tool, it is a dangerous category to introduce into law. This is primarily because it produces—rather than protects from—new forms of legal discrimination (either to post-humans or 'ordinary humans'). These engagements with the post-human will be interrogated in light of law's willingness to suspend legal personhood on the basis of certain types of (hetero)normative embodiment. Continuing this, the paper will reflect on recent legal developments in pre-implementation genetic diagnosis as a possible contemporary example of these issues in practice.

Dr Mitchell Travis is a Lecturer in Law and Social Justice at the University of Leeds. Prior to this he was a Lecturer in Law at the University of Exeter for four years. Mitchell's research broadly coheres around legal personhood and embodiment and has considered it in a variety of cultural mediums including science fiction and graphic novels. His work has been published in Medical Law Review, Law and Literature, The International Journal for the Semiotics of Law, The International Journal of the Legal Profession, European Law Review and The Law Teacher.

E. Dawson Varughese
'...even to the peril of my own life'*: The Politics of Combat in the Indian Graphic Novel *Twelve: How it Ends*

Despite modest growth post millennium, the Indian graphic novel market remains relatively niche when compared to other domestic fiction markets. This paper suggests that it is both the form and the subject matter of the Indian graphic novel which cause these works to be doubly marginalized. The paper focuses on a short graphic novel by Studio Kokaachi called *Twelve: How it Ends*. The narrative follows a *jawaan* (soldier) into battle against the illusive and yet, highly organised Naxalite movement. The Naxalite Communists are political guerrilla groups of India who follow a Maoist doctrine and are mainly dominant in eastern districts of the country. This paper is particularly interested in how this 'double marginality' allows for a certain creativity, through which unsavoury or inauspicious representations of Indian society and politics are communicated. These political, post-millennial presentations of Indian society are in complete divergence from the comics of the 1970s and 80s, particularly the *Amar Chitra Katha* series where India is portrayed

as honourable, virtuous, and auspicious. The analysis of *Twelve*: how it ends looks at both form and subject matter and suggests that the Indian identity is challenged through the ethics of combat, questioning personal allegiance to a country which post millennium has already undergone vast change. Subsequently, this paper closes in consideration of the role Indian graphic novels are playing in storying New India and their place in usurping established modes of visibility. *From: The Indian Army Officer's Oath.

E. Dawson Varughese is a global cultural studies scholar and her specialism is India. She is the author of *Beyond The Postcolonial* (Palgrave, 2012) and *Reading New India* (Bloomsbury, 2013). She has recently co-authored a book entitled: *Indian Writing in English and Issues of Visual Representation* (Palgrave, 2015) and is currently preparing a manuscript for Routledge entitled: *Genre Fiction of New India: post-millennial receptions of 'weird' narratives*. She works on Indian genre fiction, Graphic Novels and visual cultures advocating 'new ways of seeing in New India'. See her work at: www.beyondthepostcolonial.com

Margareta Wallin Wictorin (Linnaeus University and Karlstad University, Sweden)
Hello Sweden! Comics as an Educational Medium for Stories About Migration

Comics about migration is an expanding phenomenon (Marie & Ollivier, 2013:6). One example of this is the Swedish Comics album *Vi skall ses igen, Sanam*, i.e. *We shall see each other again, Sanam*. This album was part of a campaign in Swedish schools during 2013 and 2014, called Hej Sverige!, Hello Sweden!. The campaign was organized by a non governmental organization called Friends, in cooperation with UNHCR, United Nations refugee agency, and the aim of the campaign was to expand knowledge about exclusion, change negative attitudes among young people in Sweden towards immigrants and to work against xenophobia and bullying. Almost 2/3 of all the secondary schools in Sweden responded positively to this optional campaign, and about 66000 pupils have read the album.

I intend to describe, analyse and interpret the combination of words and images, and point to how the author and the artist have used verbal, visual and narrative means to make the story informative and convincing. I will apply a cognitive approach, to show how this comics story aims at creating meaning through cues and readerly inferences. (Kukkonen 2013:130). I will also show how educational comics can be integrated into school curricula, and discuss political implications.

Margareta Wallin Wictorin, is Senior lecturer in Art History and Visual Studies at Linnaeus University, Växjö, Sweden, and in Cultural Studies at Karlstad University, Sweden. She is active in Linnaeus University Center for Colonial and Postcolonial Studies and member of Nordic Network for Comics Research. Her main focuses in the comics field are comics and politics, postcolonial perspectives on comics, educational comics and autobiographical/autofictional comics.

Lydia Wysocki, John Miers, Dr. Mark Jackson, Dr. Jane Webster, Gillian Johnston (Applied Comics Etc & Newcastle University) Politics of Representation, History, and Access to Information: Cartooning the Gertrude Bell Archive.

The use of academic archives, particularly in the context of widening participation in Higher Education, is a political issue. Apart from the familiar questions of access and gatekeeping, navigating archives requires familiarity with reading protocols that may exclude inquisitive people who do not self identify as academic researchers.

Our digital comics project with Newcastle University's digital open-access Gertrude Bell Archive attempts to address this by using short online comics that present significant aspects of Bell's complex and multifaceted life, and is the first biography of her to exist in comics form. The comics serve as points of entry to the archive by using hyperlinked hotspots to direct readers to relevant artefacts.

Bell's archive consists of her letters, diaries, and extensive photographic documentation, covering her life and work in the late C.19th and early C.20th, in Britain and the Middle East. Her role in crowning the first King of Iraq, and establishing the Baghdad Museum, has huge modern political significance both in its own right, and in how her archive and legacy are presented.

Our talk will outline our aims and methods in using comics to support access to the digitised academic archive. We will discuss key political issues that arose around representation, audience, and accessibility of information. We will present initial qualitative and quantitative indicators of what our project, which will have been live for approximately three months when the conference takes place, has achieved.

Lydia Wysocki is an educator, artist, editor, publisher and founder of Applied Comics Etc. All that wouldn't fit on her business card, so it says Comics Boss. She is doing a part-time PhD in Education (Newcastle University), focusing on comics and constructions of national identity.

John Miers's business card says "I Got Comics", and has his phone number written out in words because he was keen to use a font he'd made himself but hadn't got round to doing digits for it. He's a cartoonist, PhD candidate and lecturer at Central Saint Martins, University of the Arts London

Dr Mark Jackson is Lecturer in Archaeology at Newcastle University. His research is based mostly on the Eastern Mediterranean, and as curator of the Gertrude Bell Photographic Archive <http://gertrudebell.ncl.ac.uk/> he maintains a research interest in Bell and other archaeologists of the 19th and early 20th century.

Dr Jane Webster is Senior Lecturer in Historical Archaeology at Newcastle University. Her research crosses traditional frontiers (both temporal and disciplinary) but focuses on colonial material culture, from the early Roman Empire to the eighteenth century. Jane is also leader of the Newcastle University branch of the Young Archaeologists Club (a club for children aged 8-16), which she runs alongside student volunteers.

Gillian Johnston is an Education Officer in Newcastle University library's Special Collections Educational Outreach team. Her role involves supporting outreach activities based on the Gertrude Bell archive, and other special collections.

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