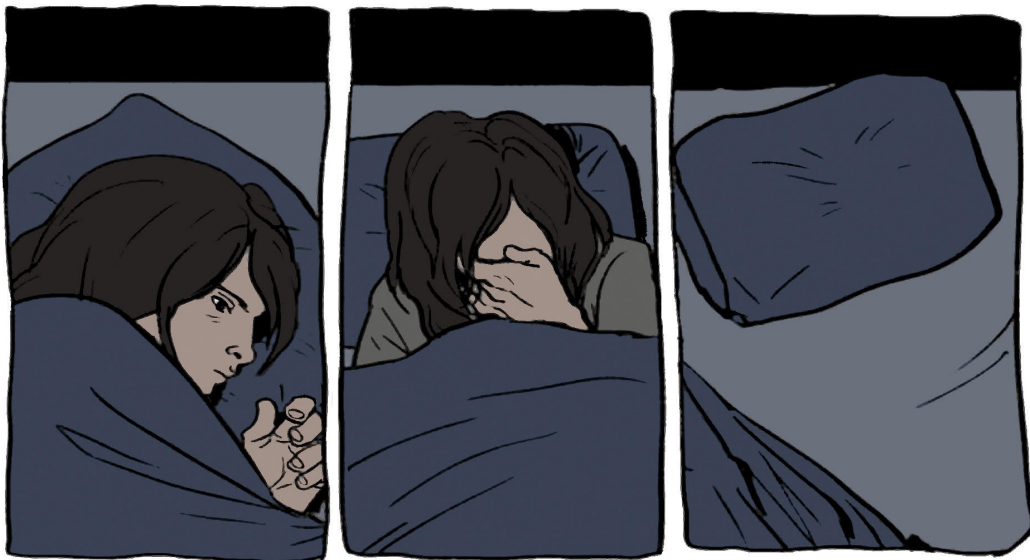




Drawing Yourself In and Out of It



The 2nd International Amsterdam Comics Conference

15-17 November 2018

Free University Amsterdam

www.amsterdamcomics.com



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Organizing Committee

Dr. Erin La Cour, Literatures in English, Vrije Universiteit Amsterdam

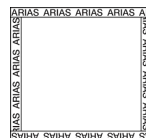
Rik Spanjers, Modern Dutch Literature, University of Amsterdam and Utrecht University

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Netherlands Institute
for Cultural Analysis

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Schedule

Thursday 15 November

09:30-10:30 Registration & Coffee (HG-05A33)

10:30-11:00 Welcome (HG-05A33)

11:00-13:00 PANELS

1A: Representing the Unspeakable (HG-07A32)

◦Diederik Oostdijk, "'Draw Yourself Out of It'": Miriam Katin's Graphic Metamorphosis of Trauma"

◦Charlotte Pylyser, "Many-handed Words in *Wij twee samen*"

◦Raisa Aho, "Rape as Metaphor, Metaphors of Rape"

1B: Time, Space, and the City (HG-09A32)

◦Tânia Alexandra Cardoso, "In and Out: The Possible Cities in *Procurando São Paulo*"

◦Alex Fitch, "Drawn into Other Times: The Anachronistic Flâneur in the Work of Alan Moore"

◦María Fernanda Díaz-Basteris, "Graphic Narratives in Times of Crisis: Healing Collective Trauma"

13:00-14:00 Lunch Break

14:00-16:30 PANELS

2A: Documentary and/as Journalism (BV-1H17)

◦Laura Schlichting, "'Would you have listened to me if I looked like this?': The 'Cartoon-Me' and its Roles in Comics Journalism"

◦Johannes C. P. Schmid, "Documentary Comics as Visual Framing"

◦Viivi Rintanen, "Comics about Madness: How to Reduce Stigmas with an Inclusive Comics Blog"

◦Martha Newbigging, "Drawing Comics: A Methodology to Materialize Queer Presence within Family Narratives"

2B: Women, Comics, and Autofiction (MF-A115)

◦Ariel Kahn, "Fictive Autobiographies – Embodied Truth in Nested Feminist Narratives"

◦Rebecca Scherr, "Comics and Ruins: The Image of the Ruin in Marjane Satrapi's *Persepolis*"

◦Sarah Lightman, "Sarah vs. Sarah in *The Book of Sarah*"

Houman Sadri, "The Return Journey in Alison Bechdel's *Fun Home*"

16:30-17:00 Break

17:00-18:30 Keynote Lecture (HG-06A00)

Nina Mickwitz, "Graphic Encounters: From Ellipsis to Excess"

Moderator: Erin La Cour

18:30 Reception (HG-06A00)

Friday 16 November

09:30-10:00 Coffee (BV-0H36 and HG-14A37)

10:00-12:00 PANELS

3A: Ethics, Biopics, and Social Change (BV-0H36)

◦Hattie Earl, "How Comics Give Voice to Unspoken Narratives"

◦Véronique Bragard, "The Ghostly Memory of Conrad"

◦Carmela Arttime Omil, "War Strategies through the Female Body: Women and the Spanish Civil War in Contemporary Comics"

3B: The Personal is Political (HG-14A37)

◦Vasso Belia, "'The moment when a feeling enters the body': On the Politics of Drawing, Writing, and Roof Walking"

◦Davida Pines, "Drawing Out Death: Roz Chast's *Can't We Talk about Something More Pleasant?*"

◦JoAnn Purcell, "Disability, Daily Drawn: Encounters with Difference"

- 12:00-14:30 Special Panel on Comics and Education with lunch (Kerkzaal)
- Julian Lawrence, "The Secret Identities of Grade Four Students: Making Comics and Negotiating Conceptions of Self in School"
 - Frederik Byrn Køhlert, "In the Cards: Comics-Making in the Literature Classroom"
 - Monique Lamers, "How Graphic Novels Move the Eyes: An Eye Tracking Study"
 - Willard Mans, "A List of 50 Comics and Graphic Novels: Changing the Literature List for Grammar Schools in The Netherlands"
- 14:30-16:30 PANELS
- 4A: Vulnerability, Visibility, and Childhood in War and Conflict (HG-07A36)
- Olga Michael, "Drawing the Reader In and Out: Looking at the Children in Nina Bunjevac's *Fatherland*"
 - Candida Rifkind, "Childhood Play and Refugee Agency in Leila Abdelrazaq's *Badawi*"
 - Dragoş Manea and Mihaela Precup, "From the War on Terror to the Refugee Crisis: Representing Vulnerability in Debi Cornwall's *Welcome to Camp America* and Kate Evans' *Threads*"
- 4B: The Art of Documentation (HG-09A24)
- Eva Cardon, "'Never Alone Again': Moving on from Autobiography"
 - John Miers, "If Epilepsy is a Dragon, Multiple Sclerosis is a..."
 - Anna Poletti, "Autographics: Liking the Cardboard Box Memorial"
- 16:30-17:00 Break

- 17:00-18:30 Keynote Interview with Joe Sacco (HG-KC07)
 The Practice and Effects of Comics Journalism
 Interviewers: Rik Spanjers, Kees Ribbens, and Aimée de Jongh
- 18:30 Reception (Main Foyer)

Saturday 17 November

- 10:00-10:30 Coffee (Kerkzaal)
- 10:30-13:00 Special Practice-Based Presentations with lunch (Kerkzaal)
 ◦Simon Grennan, "On *Parables of Care*"
 ◦Claudia Thomas, Anne Schirrmeister, and Winfried Meißner, "Don't Be Afraid of Surgery!"
 ◦Stef Lenk, "Sisyphus in Graphic Narrative and the Academy: Building Bridges between Practise and Theory in Artistic Research"
- 13:00-15:30 PANELS
 5A: From Narratology to Phenomenology (HG-06A32)
 ◦Roel van den Oever, "The Narrator in Comics Narratology"
 ◦Christopher Pizzino, "The Cartoon on the Page: A Phenomenology of Reading"
 ◦Marjolein van Tooren, "Drawing the Reader into Surrealism: Interpictoriality as a Biographical Device in *Magritte: This is Not a Biography* by Vincent Zabus and Thomas Campi"
 ◦Zoran Djukanovic, "Decoding the Poetic Structure of Lorenzo Mattotti's *Fires*"

5B: Public Relations and Public Personas (HG-06A37)

- Ian Horton, "Comic Books, Science (Fiction), and Public Relations"
- Tobias J. Yu-Kiener, "Biographical Graphic Novels About Dutch Painters: Questions of Adaptation and Heritage"
- Michael Connerty, "Cheap Laughs: The Mass Appeal of British Comics in the 1890s"
- Maggie Gray, "Drawing Attention to Drawing, Performing Print: Alan Moore, Underground Cartoonist"

15:30-17:00 Break and travel time to Spui25

During this time you may want to browse the bookstores at the Spui, including the American Book Center, which has a selection of comics. Spui25 will be open to the public around 16:45.

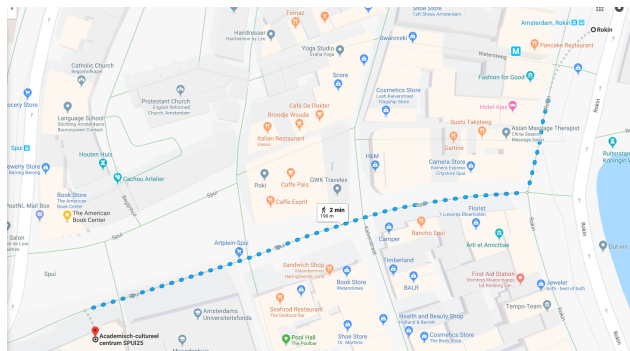
17:00-18:00 Roundtable on Graphic Medicine (Spui25)

Discussants: Simon Grennan, Anna Poletti, Gaston Franssen, and Joyce Lamerichs

18:00-19:00 Comics Artists Tables and Closing Party (Spui25)

Directions to Spui25:

Metro: Walk to Amsterdam Zuid station and take the Metro 52 (Noord-Zuid Line) four stops to Rokin. From there it is a two minute walk to the venue.



Tram 24: Directly across from the entrance of the main building, you will see Tram 24. Take it in the direction of Centraal Station. Get off at Rokin. From there it is a 2 minute walk to Spui25.

Nina Mickwitz

Thursday 15 November

17:00-18:30

Moderator: Erin La Cour
(HG-06A00)

Keynote Lecture:

“Graphic Encounters: From Ellipsis to Excess”



Considering the relations between aesthetics and affect in comics requires some acknowledgement of the diverse range of stylistic codes and genre conventions that contribute to comics encounters. Yet, beyond received codes of signification aesthetics conjure ‘felt meaning’ not always translatable in explicit and rational terms. Even if recognition and understanding play their part, the perceived success often depends on whether a reader becomes engaged at a level that relates to feeling. Aesthetics (in this context do not referring to judgements of taste), engage experiential aspects of subjectivity and tacit understandings that involve the emotional and sensory. This directs us toward the somewhat shrouded notion of *affect*, a theoretical concept with multiple orientations. Characterised as ‘force or forces of encounter’ (Gregg and Seigworth 2010: 2), affect remains a contested term.

Subject positions offered by individual comics are likewise multiple and open to debate, styles refuse attempts to map them neatly across genres and the boundaries between fact and fiction can sometimes be difficult to determine. Certain important differences between fiction and factual modes of address can nevertheless be identified; if ‘[l]iterature is animated by emotion’ (Hogan 2017: 60-61), relations between emotion and factual modes have been altogether more ambivalent.

I propose that late 20th century and early 21st century documentary comics, comics journalism and comics advocacy can be understood as belonging to a broader cultural paradigm of witnessing. Despite the sometimes-awkward relations between factual discourse and aesthetics, the very aim of such comics is the mediation of affective encounters. Witnessing is sometimes (but not always) personalised in the form of a creator-character. As a device this facilitates while at

the same time 'containing', the sort of subjective and emotional expression that could potentially destabilise the detached authority expected of non-fiction discourse, but that is vital to its charge.

Nina Mickwitz is Lecturer in Contextual Studies in the Design School at London College of Communication. She has been a co-organiser of the annual *Transitions: New Directions in Comics Studies* symposium at Birkbeck College in London since 2011, is the author of *Documentary Comics: graphic truth-telling in a skeptical age* (Palgrave Macmillan 2015) and one of the founding members of the *Comics Research Hub at University of the Arts London*. Research interests include politics of representation in comics (especially in relation to social (in)justice, social & cultural identities and mobilities) and the global mobilities of material comics cultures.

Joe Sacco

Friday 16 November

17:00-18:30

Interviewers: Rik Spanjers, Kees Ribbens,
and Aimée de Jongh
(HG-KC07)



Keynote Interview: The Practice and Effects of Comics Journalism

With works such as *Palestine*, *Footnotes in Gaza*, *The Fixer*, *Safe Area Goražde*, and *The Great War*, Joe Sacco continues to draw keen attention from scholars, critics, and fans. For this event, Sacco will be interviewed by comics artist Aimée de Jongh, historian Kees Ribbens, and comics scholar Rik Spanjers. Each interviewer will pose questions from their own unique perspective on Sacco's work, tackling topics including Sacco's artistic and journalistic processes, his approach to the comics medium, and the strengths, weaknesses and effects of comics journalism. Key questions will focus on how Sacco finds his stories, how he gets them on the page, and how the situations he described have been impacted by his reports.

The main feature that sets Sacco's comics journalism apart from the kind of reporting that dominates the newspapers and television is his insistence on including himself in his reports. But while he can certainly be said to draw himself into his reporting by including a cartoon image of himself in his works, there is also a tentativeness in how he positions himself in the narrative. By refusing to show his eyes, Sacco demonstrates that even though he feels his reporting is more honest when he includes himself, the stories he writes do not revolve around him. Sacco thus positions himself as the one who sees and, at the same time, invites the reader to see with him. What his works consistently show us is what human resilience looks like in the face of adversity and tragedy—and they offer us new perspectives that can work to redress the suppression of historical voices and stories.

Kees Ribbens is Endowed Professor of Popular Historical Culture & War at Erasmus University Rotterdam and senior researcher at NIOD Institute for War, Holocaust and Genocide Studies in Amsterdam. He studied Modern History at Radboud University Nijmegen and obtained his PhD at Utrecht University in 2001 after defending his dissertation on popular historical consciousness in the

Netherlands. Ribbens worked as a researcher and lecturer at Utrecht University, Radboud University Nijmegen and Erasmus University Rotterdam. He was managing editor of the journal *Tijdschrift voor Geschiedenis* and is a member of the editorial board of *European Comic Art*. Popular historical culture and public history in the broadest sense of the term are among his key interests, including the history of WWII and the memories and representations of war and mass violence in the 20th and 21st centuries. He has published widely on the representation of war in comics / graphic novels.

Aimée de Jongh is a Dutch graphic novels author and animated film creator. Though she's mostly known for her daily gag strip *Snippers*, she quit that job in order to focus on her graphic novels. Her prize-winning debut, *The Return of the Honey Buzzard*, revolves around a bookseller for whom a present day traumatic event triggers an unresolved childhood trauma. *The Return of the Honey Buzzard* was adapted into a Dutch feature film in 2017. De Jongh's second book, *Blossoms in Autumn*, was written by the acclaimed Belgian writer Zidrou. The book addresses the difficulties and delights of love at an older age. The book reached its third printing in three months and received the Prix Atomium Citoyenne in 2018. In 2017, de Jongh initiated a trip to the refugee camps on Lesbos, where cameras are not allowed. Based on her stay, she made *Europe's Waiting Room*, a drawn report which shows the daily lives of refugees and the interior of the camps. The comic has been published on *Drawing The Times*, an online platform for graphic journalism.

Rik Spanjers is a PhD researcher at the Amsterdam School for Cultural Analysis and a lecturer in the Modern Dutch Language department of Utrecht University. His PhD project, which charts different itineraries of World War II comics after the success of Art Spiegelman's *Maus*, is nearly completed. Together with Erin La Cour, he founded *Amsterdam Comics* and organized a number of masterclasses and two conferences. Spanjers also wrote comics reviews for *Aniway* and *Stripschrift* and worked as a researcher for an exhibition on the globalization of Japanese pop culture called "Cool Japan". The exhibition, after a record-breaking success in Leiden, has now moved to the Tropenmuseum Amsterdam. After the first Amsterdam Comics Conference, Spanjers co-edited *Image[&]Narrative 17.4* with Erin La Cour. Currently, Spanjers is busy dotting the last i's of his PhD and preparing publications in journals and a number of edited volumes.

Closing Event

Saturday 17 November

17:00-19:00

Spui25 (directions p.10)

Roundtable: Graphic Medicine

with Simon Grennan, Anna Poletti, Gaston Franssen, and Joyce Lamerichs

Chair: Freija Camps

This roundtable discussion will focus on the aims and objectives of the emerging field of Graphic Medicine, which broadly denotes the critical intersections of comics and medical discourse. In particular, the vastly increasing amount of comics that engage with direct personal accounts of living with, and caring for others with, (mental) illness and disability draws our attention to new vocabularies to convey medical experiences. With a strong focus on life writing and autobiography, Graphic Medicine extends to various fields of inquiry into the affective powers of these texts to better understand personal accounts that convey situated experiences of suffering, treatment, and dependency from various perspectives. Similarly, practice-based work with Graphic Medicine shows the impact of this genre of comics through highlighting the productive and therapeutic means of reading and creating comics. In doing so, this work explores the capacity of comics to communicate and resonate the complexity and incoherence that often characterizes medical experiences.

Through a discussion that brings together artistic, scholarly, and practice-based approaches to Graphic Medicine, the aim of the roundtable will be to elucidate the variety and multiplicity of ways in which comics allow for illness narratives to be told. Subsequently, this interdisciplinary approach offers the possibility to assess the critical potential of these autobiographical stories to start and advance engaging conversations on the often private and invisible experience of illness and caregiving in the context of different discourses and applications.

Freija Camps is a junior lecturer in Literature and Society at the Free University Amsterdam. She completed a research Master's degree in Gender Studies at Utrecht University, after receiving an MA degree in Literary Studies from the VU. Recently, her research has brought together comics studies and affect theory to explore resonances of mania and depression in autobiographical comics.

Dr. Simon Grennan is a scholar of visual narrative and graphic novelist. He is author of *A Theory of Narrative Drawing* (Palgrave Macmillan 2017), *Drawing in*

Drag by Marie Duval (Book Works 2018) and *Dispossession*, a graphic adaptation of a novel by Anthony Trollope (Jonathan Cape and Les Impressions Nouvelles 2015 – one of *The Guardian Books of the Year* 2015). He is co-author, with Roger Sabin and Julian Waite, of *Marie Duval: Maverick Victorian Cartoonist* (Manchester University Press 2019), *Marie Duval* (Myriad 2018) and *The Marie Duval Archive* (www.marieduval.org), among others. Since 1990, he has been half of international artists team Grennan & Sperandio, producer of over forty comics and books. Dr. Grennan is Leading Research Fellow 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). www.simongrennan.com

Anna Poletti is associate professor of English at Utrecht University, The Netherlands, and Senior Research Fellow at Monash University, Australia. Her research focus is contemporary forms of life narrative, with a particular interest in youth cultures, ephemera (both digital and analogue) and the role of mediation and materiality in autobiography.

Gaston Franssen is assistant professor of Literary Culture at the University of Amsterdam. He lectured at the University of Tilburg and Utrecht University, and was managing director of the Dutch Graduate School for Literary Studies (OnderzoekSchool Literatuurwetenschap OSL). Franssen's current research focuses on the impact of cultural diversification on modern literature and literary culture. Research topics include contemporary Dutch and American-English literature, bestseller authorship, literary celebrity, literary fandom, therapeutic fiction/fictional therapy, illness narratives, medical/health humanities, the narrative self and discourses of subjectivity.

Joyce Lamerichs is a senior researcher at Vrije Universiteit Amsterdam. She studies health communication as interaction, and applies a micro perspective to conduct systematic and detailed analyses of what people do when they talk together. Her interests are in mental health, how lay perspectives and experiential knowledge in health communication are offered and received by health professionals, and how young people position themselves in healthcare interactions.

Comics Artists Tables

Zone 5300: Tonio van Vugt & Natasja van Loon

Zone 5300 is a magazine for comics, culture and more that was founded in 1994, which makes it one of the oldest comics magazines in the Netherlands. *Zone 5300* publishes (inter)national alternative comics and promotes young talent as well as established artists. www.zone5300.nl

Maia Matches (Maia Machèn)

Maia Matches is a Canadian born comics artist who works and lives in the Netherlands. In 2014, she drew one third of a critically acclaimed comics journalism project called *The Squatter, the Cop, the Lawyer, and the City*. Through this work and others, Maia Matches has found a place for herself in the Amsterdam underground comix scene. www.maiamatches.com

Margreet de Heer

In 2017, Margreet de Heer was voted Comics Laurate of the Netherlands. In order to repay the honor bestowed upon her, she is currently working hard to convince Dutch school teachers to include graphic novels on their literature reading lists. Besides championing Dutch comics to all who listen, Margreet is an accomplished comics artist that focuses mostly on non-fiction comics such as *Philosophy: a Discovery in Comics* (2012) and *Science: a Discovery in Comics* (2013). www.margreetdeheer.com

Juliacks

Juliacks is the writer and creator of *Architecture of an Atom, the Graphic Novel*, which she developed and completed at different residencies in Winnipeg (Martha Street Studies), Paris (Entreprise Culturelle), New York (BHQFU), Amsterdam (De Ateliers), and New Jersey. The book was launched at the Toronto Comics Arts Festival. Currently, Juliacks is working on a new project which aims to cross time by using 17th and 21st century archives. www.juliacks.com

Jelko Arts

Jelko is an up and coming talent of the Dutch comics world. In April 2018, he published his debut: *How Bees fill Space*. Besides his work as a comics artist, Jelko Arts writes, works as an illustrator for different employers, and organizes a yearly literary festival in Nijmegen called Boek op de Bank. www.jelkoarts.nl

Panel 1A: Representing the Unspeakable

Thursday 15 November

11:00-13:00

HG-07A32

Chair: Rik Spanjers

Diederik Oostdijk

"Draw Yourself Out of It": Miriam Katin's Graphic Metamorphosis of Trauma"

Charlotte Pylyser

"Many-handed Words in *Wij twee samen*"

Raisa Aho

"Rape as Metaphor, Metaphors of Rape"

Rik Spanjers is a PhD researcher at the Amsterdam School for Cultural Analysis and a lecturer in the Modern Dutch Language department of Utrecht University. His PhD project, which charts different itineraries of World War II comics after the success of Art Spiegelman's *Maus*, is nearly completed. Together with Erin La Cour, he founded *Amsterdam Comics* and organized a number of masterclasses and two conferences. Spanjers also wrote comics reviews for *Aniway* and *Stripschrift* and worked as a researcher for an exhibition on the globalization of Japanese pop culture called "Cool Japan". The exhibition, after a record-breaking success in Leiden, has now moved to the Tropenmuseum Amsterdam. After the first Amsterdam Comics Conference, Spanjers co-edited *Image[&]Narrative 17.4* with Erin La Cour. Currently, Spanjers is busy dotting the last i's of his PhD and preparing publications in journals and a number of edited volumes.

Diederik Oostdijk

"Draw Yourself Out of It": Miriam Katin's Graphic Metamorphosis of Trauma"

The Hungarian American comics artist Miriam Katin completed two graphic memoirs about her Holocaust experience. The critically acclaimed *We Are on Our Own* (2006) details Katin's mother's and her own harrowing escape from Budapest after the Nazis usurped the city, while *Letting It Go* (2013) tells of Katin's painful acceptance of her son claiming Hungarian citizenship and deciding to live in Berlin decades after the war. This paper argues that Katin's graphic metamorphosis of trauma involves three steps. Her process of healing reflects, firstly, the importance of sharing intergenerational memory since Katin only learns a more comprehensive story of the war years from her mother, and passes on her own memory to her son. Although visually divergent, *We Are on Our Own* and *Letting It Go* both show how communicative memory – “based on forms of everyday interaction and communication” – is passed on through the generations (Erll 28). Yet the two graphic memoirs are themselves also examples of collective memory that preserve the memory of the Holocaust in a cultural form. Secondly, both memoirs emphasize the power of multimodal creativity, as finding words, visualizing a past experience, and listening to music are essential to Katin finding a hidden wholeness inside herself. Thirdly, the graphic diptych reflects on the Holocaust as a case of transnational memory and trauma. Only by literally and figuratively transcending boundaries – mental, cognitive, national – is Katin able to both integrate and let go of the most painful memories of her childhood trauma. Drawing on new findings from experimental psychology by Bessel Van Der Kolk, and also trauma studies, this article traces Katin's attempt to draw herself out of the trauma of the Holocaust through her graphic memoirs. After reading a draft of this article, Katin commented on many of these points, confirming that she never “had analysis or sought psychiatric help” and that she is “not a spiritual person,” but that she found her own way to confront and come to terms with the overwhelming past of her infancy (Email correspondence 2017).

Diederik Oostdijk is professor of English Literature at Vrije Universiteit in Amsterdam, and interested in how historically visual culture has intersected with literary culture. A recipient of two Fulbright fellowships, he is the author of *Among the Nightmare Fighters: American Poets of World War II* (U. of South Carolina, 2011) and *Pursuing Harmony: The Netherlands Carillon in Arlington* (Penn State UP, forthcoming 2019). Like these books, his paper at this conference revolves around the trauma of war, and what stories are told and what stories are not told, and how telling untold stories can change dominant narratives of World War II.

Charlotte Pylyser

"Many-handed Words in *Wij twee samen*"

This paper investigates word-word - which are of course also image-image (Lapacherie 1984) - relations in Ephameron's graphic novel *Wij twee samen* [Two-gether] (2014). This work, which narrates the story of Ephameron's father's terminal primary progressive afasia, integrates handwritten notes from the father's journal into a text that is otherwise made up of typed words - Ephameron's first person narration - a hand lettered font - fictive utterances by the father - and images in the author's signature style, which mixes a lot of (color) pencil work with tape, paper and paint to form striking collages. The handwritten notes are transcribed in Ephameron's hand rather than being "original" or "authentic" and consistently appear on a graph paper background which invokes impressions of constraint, perhaps even of quarantine, and contrasts with the blank background of the other word types. This paper seeks to explore how the handwritten notes in *Wij twee samen* figure as part of the narration of afasia, a sickness, the loss of language, in the interplay with the other typefaces in the book. Operationalizing Anne-Marie Christin's thoughts on the poetics of the white space (2000), and Philippe Marion's theory of graphiation (1993), it specifically investigates the role of background and the interplay between narration and enunciation in the story of the work, paying special attention to the idea of quarantine. It connects this question to issues of collaboration in the conspicuously, but not quite self-evidently, titled *Wij twee samen*.

Charlotte Pylyser is a Research Foundation - Flanders postdoctoral fellow at KU Leuven. As part of her ongoing research project she investigates the interplay between medium and culture in contemporary collaboratively created Belgian graphic novels.

Raisa Aho

"Rape as Metaphor, Metaphors of Rape"

In my presentation I propose to explore how visual and multimodal metaphors are used in depictions of rape in two comics: *Habibi* (2011) by Craig Thompson and *Today is the last day of the rest of your life* (2009/2013) by Ulli Lust. The presentation is based on preliminary findings in a chapter of my PhD dissertation.

While both Thompson and Lust bring metaphors into scenes depicting the rape of female characters, I argue that they use them in different ways and towards different ends. Thompson builds an elaborate web, reminiscent of Thierry Groensteen's concept of braiding, of metaphors around one of his main characters, Dodola. Together these metaphors build an allegory where the rape of Dodola is seen as a metaphor for environmental disaster, the rape of nature. On the other hand, in her autobiographical work, Lust uses visual metaphors to make rape and its aftermaths (fear, anger, trauma) visually representable. In an article analyzing comics about mental illness, Elisabeth El Refaie argues that metaphors in comics facilitate the reader's understanding by letting them draw on their own and shared bodily and cultural experiences to grasp the things portrayed on page.

Studying metaphor in rape scenes is particularly interesting in light of Mieke Bal's assertion that rape cannot be visually represented. As many have noted, one of the principal uses ascribed to the metaphor is naming the unnamable. Might it then be used in visual representations of rape to depict the undepictable?

Raisa Aho is a first year PhD candidate at the University of Tampere, Finland, where she is working on a dissertation entitled "Drawing Rape: Depicting Sexual Violence in Comic Books." Previously, she wrote her Master's thesis on descriptions of violence against women and perpetuated by women in prose works. She has presented her work in several conferences in Finland as well as at the 2018 EUPOP conference in Prague.

Panel 1B: Time, Space, and the City

Thursday 15 November

11:00-13:00

HG-09A32

Chair: Tjalling Valdés Olmos

Tânia Alexandra Cardoso

"In and Out: The Possible Cities in Procurando São Paulo"

Alex Fitch

"Drawn into Other Times: The Anachronistic Flâneur in the Work of Alan Moore"

María Fernanda Díaz-Basteris

"Graphic Narratives in Times of Crisis: Healing Collective Trauma"

Tjalling Valdés Olmos is a PhD student in the ERC funded project "Imagining the Rural in a Globalizing World," hosted by the University of Amsterdam. His work broadly questions the manners in which space and temporality are (re)negotiated in art and popular culture through decolonial and feminist lenses. He is a co-curator of Terra Critica's ReadingRoom series held at the Casco Art Institute in Utrecht. Previously he has worked and studied at Utrecht University, London School of Economics, and the Ohio State University.

Tânia Alexandra Cardoso

"In and Out: The Possible Cities in *Procurando São Paulo*"

In the graphic novel *Procurando São Paulo* [Looking for São Paulo] we are drawn into one of the thousands of possible cities of São Paulo. The imaginary emphasized here serves as the root of the identification with the city and in its approach by the characterization of its social and everyday spaces. My reading engages the dynamics of urban imaginaries and memory, between the permanent and ephemeral. In this novel, the authors approach São Paulo from the perspective of specific characters, questioning urban issues through the use of whimsical situations, and their narrative development. At the same time we are drawn out of the representation to critical urban reflections on the real city. Hypothetical and imaginary situations are evoked within a realistic dimension of daily-life, everyday stories and places. These representations constitute an exercise of critical, creative and artistic freedom, which I treat in line with false documentary (Ahrens 2010), triggering significance through the identification with the actions and spaces represented. More than escaping from reality, *Procurando São Paulo* becomes representative of the real city and its issues, questioning its conditions and the relation between humans and space.

Tânia A. Cardoso is a Ph.D. candidate at ASCA, University of Amsterdam, and an illustrator. Her Master's Thesis, "Urban Chronicles: Representation and critique of the city through Graphic Novels," was a finalist for the Future Ideas 2015 Competition (The Netherlands) and her illustration work was awarded the Gorsedh Kernow Creativity Award 2017 (United Kingdom).

Alex Fitch

"Drawn into Other Times: The Anachronistic Flâneur in the Work of Alan Moore"

Alan Moore has returned to the theme of time travel in a number of his comic strips and serialised graphic novels, from the short 'Time Twisters' in the pages of *2000AD* to the omniscient character of Doctor Manhattan in *Watchmen*. When these kinds of narratives are located in a city environment, Moore and his artistic collaborators also explore the potential of the flâneur to not only explore the physical geography of a place such as London, but also the temporal geography as well - an exploration of time as well as space.

This paper will consider how the villainy of William Gull in *From Hell*, and the inclusion of Iain Sinclair's protagonist Norton in *The League of Extraordinary Gentlemen*, create the opportunity for narratives where characters can not only reveal the psychogeographical nature of the urban environment in comics but also make connections between different events scattered through history. These are characters who are drawn into temporal spaces they shouldn't be allowed to access, but by doing so give the reader a chance to examine temporalities in a way unique to comics as a storytelling medium.

Alex Fitch has given conference papers on film and comics at Dundee University, Birmingham City University, Birkbeck (University of London), and has been an invited guest to talk at Literary London Reading Group (Senate House), University of East London, and University of Gothenburg. He has written chapters for anthologies published by McFarland, University of Chicago Press and University Press of Mississippi, and has taught various media studies courses at the University of Brighton as well annual lectures as part of the institution's on the comics (Image and Text) module. He presents the UK's only monthly radio show on sequential art, and is currently researching a PhD on the relationship and interplay between comics and architecture.

María Fernanda Díaz-Basteris

"Graphic Narratives in Times of Crisis: Healing Collective Trauma"

In this presentation I analyze how graphic narratives extend beyond the classic literature model, embodying innovative forms to articulate stories of devastation after a natural disaster. I study different formats of graphic narratives, such as single short comics, graphic novels, graphic journalism and webcomics, focusing on how they allow us to transform our levels of empathy and develop a frequently untapped capacity to reconstruct reality affected by natural disasters through memory, journalism and history.

According to Harriet Earle in *Comics, Trauma and the New Art of War* (2017), comics find ways to “give voice to the devastation and represent it as accurately and as viscerally as possible [...] this specific form allows the artist more freedom to develop new techniques to talk about trauma by the very nature of its form” (5-6). In this study, I compare how different artists respond through graphic narratives to life crisis after hurricanes and earthquakes. I study four graphic narratives that are instructive in shedding new light on the traumatic conflict that can engulf entire populations after natural catastrophes.

As an exercise in dialogue with the tragic stories behind hurricanes Katrina (Louisiana, 2005) and María (Puerto Rico, 2017), I compare techniques and subjects of the non-fiction graphic novel *New Orleans After the Deluge* (2009) written by Josh Neufeld and the short comics anthology *Puerto Rico Strong* (2017), a project book created in collaboration with the victims of this disaster in what many consider to be the last remaining colony in the world. Additionally, two specific earthquakes have been key elements of my body of interest for this research. The first occurred in México City in 1985 and was documented in the graphic novel *Septiembre: zona de desastre* (2013) by Fabrizio Mejía and José Hernández, who created a physical, hand drawn manifestation from an amalgamation of memory and testimonies gathered from a Mexican rescue team. The second earthquake was documented in the webcomic *Haiti: Tents Beyond Tents* (2012) written by Pharés Jerome, a reporter for *Le Nouvelliste*. Because of its online, non-printed format, this graphic narrative has the capacity to affect our understanding of trauma as a result of a social-political crisis and to reveal hidden narratives from refugees living in their own country.

María Fernanda Díaz-Basteris is a PhD Candidate in Latin American Cultures and Literatures at the University of California Davis, and specializes in Latin American and Caribbean literature.

Panel 2A: Documentary and/as Journalism

Thursday 15 November

14:00-16:30

BV-1H17

Chair: Dr. Roel van den Oever

Laura Schlichting

"'Would you have listened to me if I looked like this?': The 'Cartoon-Me' and its Roles in Comics Journalism"

Johannes C. P. Schmid

"Documentary Comics as Visual Framing"

Viivi Rintanen

"Comics about Madness: How to Reduce Stigmas with an Inclusive Comics Blog"

Martha Newbigging

"Drawing Comics: A Methodology to Materialize Queer Presence within Family Narratives"

Dr. Roel van den Oever is Assistant Professor of English Literature and American Studies at Vrije Universiteit Amsterdam. He is the author of *Mama's Boy: Momism and Homophobia in Postwar American Culture* (Palgrave Macmillan, 2012) which offers narratological interpretations of novels, films, and theater plays.

Laura Schlichting

“‘Would you have listened to me if I looked like this?’: The ‘Cartoon-Me’ and its Roles in Comics Journalism”

Drawing has experienced an upswing in recent years. In comics journalism, the personal view of the author and her transposition of the ‘seen’ into drawings provides essential information and adds facts to the written texts. While in ‘report-like comics journalism,’ the authorial figure is not that much prominent, ‘comics reportages’ intentionally exploit the author’s view not only in a verbal way, but very prominently on a visual level: for example, panels show the comics journalist drawing on the spot, taking notes, photographing, speaking to people, researching, etc.

I will argue that approaching the author via her cartoon image – or, what I refer to as the ‘cartoon-me’ – is a major constituent of understanding and defining “journalistic comics” (cf. Worcester 2016). As Margaret Ezell asserts, “attaching an attractive face to the text” literally adds a new meaning to the text (2012: 1ff.). That is why this paper traces the visual appearance and likeness of the comics journalist to the artist’s self. Comics journalism, especially comics reportage, has much to do with the cartoonist’s envisioning of an author’s ego and her experience in the field, even without her being the protagonist of the narrative, compared to, for example, graphic memoirs or ‘autobiographics.’ Answers will be given on the added purpose of the visual self-resemblance for comics journalistic work. Moreover, different forms and functions of a ‘cartoon-me’ will be analyzed by drawing on several contemporary examples.

Laura Schlichting holds a Master’s degree in English Literary and Cultural Studies from Justus Liebig University Giessen. She has written her Master’s thesis on the forms and functions of photography in contemporary graphic novels. Since then, she has been a PhD candidate at the International Graduate Centre for the Study of Culture (GCSC) as well as the International PhD Programme (IPP). Her project focuses on the phenomenon of comics journalism from narratological as well as journalistic perspectives. Her research interests include, among others, intermediality and transmediality studies. Together with Johannes C.P. Schmid, Laura Schlichting organized the international conference “Graphic Realities”, which took place at the GCSC in Giessen on February 22-23, 2018. She has spoken about the role of the author to comics journalism at the NECS conference in Amsterdam in June 2018.

Johannes C. P. Schmid

"Documentary Comics as Visual Framing"

This paper will seek to describe comics reportage regarding instances of visual framing. The mediality of the comic book most prominently relies on the visual frames of the panel and the page to tell stories (Groensteen 2007). As the border of semiotic space, the essential capacity of the frame is its double function of inclusion and exclusion: every image necessarily privileges one aspect of a scene while discarding others, thus structuring intelligibly and affect (cf. Butler 2010). The notion of the frame has, at the same time, been transferred to describe the cognitive capacity to structure and organize knowledge and experience. To make sense of the world and medial artifacts human beings essentially depend on cognitive frames as preconceived and conventionalized evaluative schemata that ascribe default causalities and roles to the agents and objects in a situation encountered (Goffman, 1974; Entman 1993; Lakoff 2014). By 'framing' a situation within the logic of one such schema communicators may seek to influence the conclusion their audiences draw. While surveys of framing have so far primarily examined political communication and mass media, this paper will sketch out an approach to describe framing strategies as part of what has been called "documentary comics" (Mickwitz 2015; Chute 2016). In contrast to other media that commonly seek to conceal and 'naturalize' their framing efforts, the very mediality of comics specifically draws attention to its deliberate visual framing (Chute 2016). Nevertheless, documentary comics openly advocate for a particular reading of the depicted events. They report on real-world issues that are oftentimes overlooked by conventional news media and seek to frame their reports in manners that will raise awareness and possibly facilitate change. This paper will describe how the visual frames of the comic book are employed to generate affect and evoke cognitive frames by selecting and accentuating aspects of their reportages while discounting others. The findings will be illustrated with excerpts from works by Joe Sacco and Sarah Glidden.

Johannes C. P. Schmid holds a one-year Ph.D. completion scholarship with the University of Hamburg, Germany, where he was a Research Assistant from 2015 to 2017 in the research project "Media-Aesthetic Strategies of Framing and Translation in Graphic Novels". His dissertation project is titled "The Frames of Documentary Comics", and his recent book *Shooting Pictures, Drawing Blood: The Photographic Image in the Graphic War Memoir* (Berlin: Bachmann, 2016) was presented with the 2015 American Studies Award of the University of Hamburg.

Viivi Rintanen

"Comics about Madness: How to Reduce Stigmas with an Inclusive Comics Blog"

I'm a comics artist whose aim is to reduce the stigma of madness and help people who experience mental problems. In my presentation I will introduce my inclusive comics blog, *Hulluussarjakuvia (Comics about Madness)* and the main conclusions I made in my Master of Arts thesis (Aalto University, 2018).

The thesis suggests ways to reduce the severe stigma of madness (or a more familiarly referred to as the stigma of mental illness/disorders) via my webcomics, that I produce with a special method: people, who I call storytellers, send me real-life stories of their experiences with mental problems. I script the stories with them and draw their stories according to their wishes and publish them in the blog (with English subtitles). The most recent comic, *A Special Kind of Mother*, is about a woman who questions her right to be a parent because she suffers from a mental illness.

I see the storyteller method as way to let the stigmatized "crazy" to speak for themselves in a individually and socially significant way. The co-working process can be a therapeutic experience that helps the storyteller integrate some of the their suffering into a comprehensible comic, that can give anonymous peer support to others. The comics are used to educate people working in the medical field and the general public to better understand us. Also I identify as a crazy or mad artist. That is why I want to build a comics platform for the people like me, who have felt ashamed and alone because of their unchosen struggles.

Viivi Rintanen's first graphic novel, *Mielisairaalan kesätyttö*, was voted as the best Finnish comics album of 2015 by comics professionals (Sarjainfo-magazine 1/2016). As an art educator I do public speaking and workshops about my comics and the potential of comics in reducing stigma. In March 2018 I presented the preliminary findings of my Master's thesis in the Comics and Society symposium at Turku University. I have also co-worked with comics researcher PhD Katja Kontturi. We took part into an academic/artistic publication where I illustrated Kontturi's findings about the peer support and therapeutic potential of autobiographical comics blogging in the experiences of Finnish comics bloggers. Currently, I draw new webcomics which will be published as a book collection in 2019.

Martha Newbigging

"Drawing Comics: A Methodology to Materialize Queer Presence within Family Narratives"

This illustrated paper presents my research-creation project, “looking for queerness,” as a methodology to reveal the entanglement of narratives of self within narratives of family as a relentless tension between absence and presence. How do we understand family histories when the heteronormative structure of the family erases queer aberrations that refuse alignment to its prescribed form? The stories about family handed down to us may cause distance within the self – a gap between who we *might* be, and who we *must* become. I suggest that drawing self-narrative comics offers a form of investigation akin to Avery Gordon’s hauntology where pen and paper may produce specters, flagging our attention to those concealed fragments that lie below the surface of normative family history. Following cartoonist Lynda Barry’s suggestion that we “use the paper as a place rather than a thing,” I suggest that drawing comics turns the paper into a performative space for playing with memory, enabling a reorienting to past experience and a materializing of experiences that have been made invisible. The narrative, sequential mode of drawing that is comics may facilitate the imagining and witnessing of queer ways of being in childhood – ways of being that while discounted or suppressed, persist alongside and underneath our official family stories.

Martha Newbigging is an artist and educator who works in self-narrative modes of drawing, comics and animation to explore issues of queerness, affect, trauma, and memory. Martha has illustrated over a dozen children’s books and their animations have been screened internationally. Martha teaches in the Illustration Program at the School for Creative Arts & Animation at Seneca College in Toronto. Their current doctoral research is focused on autobiographical comics-making for critical pedagogy.

Panel 2B: Women, Comics, and Autofiction

Thursday 15 November

14:00-16:30

MF-A115

Chair: Vasso Belia

Ariel Kahn

"Fictive Autobiographies – Embodied Truth in Nested Feminist Narratives"

Rebecca Scherr

"Comics and Ruins: The Image of the Ruin in Marjane Satrapi's *Persepolis*"

Sarah Lightman

"Sarah vs. Sarah in *The Book of Sarah*"

Houman Sadri

"The Return Journey in Alison Bechdel's *Fun Home*"

Vasso Belia has studied theatre and literature at the University of Athens, and holds two Master's degrees, one in cultural management from Panteion University and one in gender studies from Utrecht University. She currently works as a lecturer and researcher in the Gender Studies Programme at Utrecht University.

Ariel Kahn

"Fictive Autobiographies – Embodied Truth in Nested Feminist Narratives"

Much has been written about the ways autobiographical narratives employ fictive techniques. I'm interested in exploring the ways feminist graphic novelists deploy techniques from autobiography to complicate the reader's response to their work, and to dismantle existing patriarchal ways of being and seeing. I will be looking at Emil Ferris' *My Favourite Thing is Monsters* (2016) and Isabel Greenberg's *The One Hundred Nights of Hero* (2016). I suggest that Ferris and Greenberg are in conversation with Lynda Barry's *One Hundred Demons* (2005) and *What It Is* (2008), both thematically and stylistically. Barry herself created the neologism "Autobifictionalography" to describe the construction of stories filtered through memory, which blur the lines between truth and fiction.

I explore the ways in which both involve their protagonists as makers of their own work through *Mis en Abyme*. Both foreground women as monstrous, and respond by turning the women into makers, creators – both of artefacts, recording of their lives, and of narratives, including the ones we are invited to read. Groensteen (2011) identifies a narrator responsible for the image at the "monstrator", and the ways in which Ferris and Greenberg foreground the monstrous connects playfully with anxieties about female creativity and embodiment. Both layer their representations through a series of nested narratives, suggesting a progressive unfolding and revelation whilst also questioning the possibility of such a revelation. This involves us in the therapeutic recovery and reconstitution of memory in a way comics specifically can recreate – as they both "evoke and provoke memory" (Chute 2010).

Dr. Ariel Kahn is a Senior Lecturer in Creative Writing at Roehampton University, where he teaches comics and graphic novels at the BA, MA and PhD level. Recent publications include contributions to two Eisner-Award winning publications; *Graphic Details* (McFarlands 2014) and *Drawn and Quarterly: Twenty-Five Years of Contemporary Cartooning* (2015). His debut novel, *Raising Sparks*, was published by Bluemoose Books in 2018.

Rebecca Scherr

"Comics and Ruins: The Image of the Ruin in Marjane Satrapi's *Persepolis*"

In my previous work on comics, I have discussed possible ways to imagine the relationship between line drawing and touch. Line drawing can be seen as a physical manifestation, a kind of textual trace of the artist's presence. This very tactile quality of drawing can carry important aesthetic and political resonances, depending on its relationship to content and narrative. For this talk, I will expand on my earlier work by discussing the ways that such textual tactility functions in the autobiographical works of Gloeckner, where «touch» functions as a way to address readership through line drawing, and does so in a way that speaks of danger and abuse, of sexual precarity and trauma. How do we as readers engage with textual tactility when it comes to content that focuses so heavily on children's sexuality and sexual abuse? In other words, how does Gloeckner use the politics of touching in her comics on such difficult topics? What role does line drawing play in this deeply disturbing communicative exchange? And how does the trace of the author's presence via line drawing render readers as witnesses not only to abuse, but perhaps more importantly, to the author's powerful process of taking control of past trauma? And how do these two kinds of witnessing open possibilities for thinking about the role of comics in addressing traumatic experience?

Rebecca Scherr is Associate Professor of English at the University of Oslo. She has published essays on the comics of Joe Sacco, Alison Bechdel, Leela Corman, and has a forthcoming essays on Phoebe Gloeckner's work. She has also co-edited three special issues of *The Journal of Graphic Novels and Comics*.

Sarah Lightman

"Sarah vs. Sarah in *The Book of Sarah*"

David Eastman notes: "The creative re-telling of biblical stories presents an important element of reception history, for texts take on new meanings in these generative accounts" (2013:241). Throughout my forthcoming graphic novel, *The Book of Sarah*, I interweave my visual autobiography with the story of my biblical namesake, the Matriarch Sarah in Genesis. In my series of drawings about my experiences of motherhood, Biblical Sarah represents the person I can't be, but I feel my community and family want me to be - the better, more selfless and devoted, and less ambitious, Jewish mother. In my paper I will compare Sarah's joy at the birth of her son, Isaac, and my struggles after the birth of my son, Harry, and our very different experiences of breastfeeding and weaning.

Sarah Lightman is an artist, writer and curator and her first graphic novel is her autobiography, *The Book of Sarah* (Myriad Editions 2019). She completed her BA and MFA at The Slade School of Art, and she wrote her PhD on Autobiographical Comics at the University of Glasgow. Sarah is an Honorary Research Fellow at Birkbeck College (2018/2019). She edited *Graphic Details: Jewish Women's Confessional Comics in Essays and Interviews* (McFarland 2014), that was awarded the 2015 Will Eisner Award for Best Scholarly/Academic Book, the 2015 Susan Koppelman Award for Best Feminist Anthology, and an Honorable Mention for Jordan Schnitzer Book Award (Jews and The Arts). Sarah has co-edited two Special Issues of *Studies in Comics* and published in numerous books, journals and newspapers. Sarah is co-founder of Laydeez do Comics.

Houman Sadri

"The Return Journey in Alison Bechdel's *Fun Home*"

The Hero's Journey, or Monomyth, as defined by Joseph Campbell in *The Hero with a Thousand Faces*, is essentially a structural pattern common to a wide range of stories from around the world, in which an ordinary yet heroic figure leaves the comfort of home, immerses himself in the unfamiliar and extraordinary events of an outside world of which he has no real experience, fights and wins a decisive victory and, once he has done so, returns home with some essential boon or blessing. The continued relevance of this pattern within popular culture is almost self-evident, but the heroic narratives that are so prevalent in cinema and literature today tend to concern themselves only with the first two sections of Campbell's pattern. The final section – "The Return Journey" – is of equal importance, however, concerning as it does the successful delivery of the boon to both the community and, perhaps most importantly, the 'hero' themselves.

Alison Bechdel's autobiographical graphic novel *Fun Home* is concerned with just this return journey, in as much as it occurs after the protagonist has achieved her boon, which is to say that she has come to terms with her own sexuality. It represents not only the human impetus towards closure by means of confrontation with the past, but also, I argue, the achievement of closure. As such, it can be seen as the means by which the author/protagonist is able to move towards becoming what Campbell terms the "master of two worlds." The aim of this presentation is to elucidate this, as well as contextualising it within my wider project, an investigation of the Hero's Journey in terms of modern text and media types.

Houman Sadri is a PhD candidate and teacher at the Department of Languages and Literatures, University of Gothenburg, Sweden, investigating the continued relevance of Joseph Campbell's theoretical concept of the Monomyth, or 'Hero's Journey,' and the ways in which this pattern has continued to inform and augment literary and pop-cultural texts and narratives. The project takes the form of a portfolio of articles, and is designed to encompass and utilise a variety of texts, forms and critical approaches, the better to reflect not only the diversity of popular culture as a whole, but also the pervasive and encompassing nature of the Monomyth itself. He is also the co-organiser of the department's Popular Culture research profile, as well as co-hosting its bi-weekly GotPop Popular Culture Podcast alongside docent Joe Trotta.

Panel 3A: Ethics, Biopolitics, and Social Change

Friday 16 November

10:00-12:00

BV-0H36

Chair: Laurike in 't Veld

Hattie Earl

"How Comics Give Voice to Unspoken Narratives"

Véronique Bragard

"The Ghostly Memory of Conrad"

Carmela Arttime Omil

"War Strategies through the Female Body: Women and the Spanish Civil War in Contemporary Comics"

Dr. Laurike in 't Veld is a lecturer at the Erasmus School of History, Culture and Communication and a research associate at the Centre for Historical Culture, Erasmus University Rotterdam. Her current research focuses on representations of genocide in graphic narratives and she is more broadly interested in non-fictional comics, the representation of mass violence and genocide in popular culture, and discourses around (Holo)kitsch. She is the author of the forthcoming *The Representation of Genocide in Graphic Novels: Considering the Role of Kitsch* (Palgrave Macmillan, 2019).

Hattie Earl

"How Comics Give Voice to Unspoken Narratives"

The arsenal of representational tools available to the comics artist is such that there is no story that cannot be told. I've written elsewhere that the form does not shy away from representing conflict, trauma and 'difficult' stories; the visual nature of the form makes it ideal for representing such narratives. The comics form is not simply visual, but aspects of the form can be used to reproduce and mimic traumatic and negative experiences, thus acting as tools for social history and comment. This paper centres on biopolitics and state-sanctioned control methods as represented in comics – specifically what (and how) the image on the page can tell us about the nature of biopolitical strategy.

This paper will consider Kate Evans' *Threads from the Refugee Crisis* (2017) and Sarah Glidden's *Rolling Blackouts* (2016). I will discuss the ways in which these two comics are representing a range of biopolitical issues – including refugee camp experiences, forced migration and language dominance. I will demonstrate the visual representational techniques at play using close visual analysis of specific panels taken from both works. Then, I will consider what this means for the contemporary conversation on these issues. How is comics being used to tell these types of stories and in what ways are comics being used for education, for socio-political comment, and (perhaps most importantly) to give a voice to otherwise silenced and oppressed groups?

Dr. Harriet Earle is a lecturer in English at Sheffield Hallam University. Her first monograph – *Comics, Trauma and the New Art of War* – was published in July 2017 by the University Press of Mississippi. Her research interests include American comics and popular culture, representations of violence, protest narratives and biopolitics. She has published extensively across the field of comics and popular culture studies, with recent publications in *The Journal of Popular Culture* and *The European Journal of American Culture*. Dr. Earle sits on the editorial board of *Comics Forum*.

Véronique Bragard

"The Ghostly Memory of Conrad"

Recent comics adaptations reveal the ghostly memory of Conrad's famous novella: Anyango and Mairowiotz's *Heart of Darkness* (2010), Christian Perrissin and Tom Tirabosco's *Kongo: Le ténébreux voyage de Josef Teodor Konrad Korzeniowski* (2013) and Miquel & Godart's *Au Coeur des Ténèbres* (2014) revisit Conrad's *Heart of Darkness* with distinct and original approaches. This paper will seek to show how artists move from Conrad's perspective to a contemporary perspective on Conrad and the colonial system he was involved in. It will scrutinize how this focalization shift is expressed verbally and visually. How does the combination of the tabular and linear impact the new interpretations these texts provide? How do these pieces engage with contemporary ethical questions via these in and out shifts?

Véronique Bragard is an Associate Professor in Comparative Literature at the Université catholique de Louvain, Belgium. She is the editor with Srilata Ravi of *Ecriture mauriciennes au féminin: penser l'altérité* (L'Harmattan, 2011) and with Christophe Dony & Warren Rosenberg of *Portraying 9/11 :Essays on Representations in Comics, Literature, Film and Theatre* (McFarland 2011). She has published on the representation of the colonial past of Belgium in museums and comics. Her current projects include the Belgian colonial past and Belgo-Congolese Literatures, and the representation of waste in world literatures and graphic novels.

Carmela Arttime Omil

"War Strategies through the Female Body: Women and the Spanish Civil War in Contemporary Comics"

In 1939 the Spanish Civil War ends after three years of military conflict. Spain is subsequently plunged into 37 years of dictatorship. At the beginning of this dictatorial regime, the violence and repression against those connected to the Republican faction were of enormous magnitude. There were thousands of murders, persecutions, and imprisonments based on ideological reasons.

Since the beginning of the new century, there has been a cultural and social movement in Spain that aims to bring memories of the war and the dictatorship to the fore. In the last ten years comic artists have increasingly participated in this movement of remembrance, but among the published comics, Republican women are given minimal exposure. In this essay, I want to focus on the representation of female experiences through the analysis of two comics: *El convoy* (2015) by Denis Lapierre and Eduard Torrens and *Cuerda de presas* (2005) by Jorge García and Miguel Martínez.

Referred to using the derogatory term of “rojas” (reds) during the Francoist regime, Republican women played an active role in the war and created a collective identity as women, revolutionaries, and antifascists. The retaliation was blunt. The two mentioned graphic novels explore the experiences of exile and imprisonment, in which the female body becomes a war strategy; and claim, through their representation of the memories of Republican women, a new political and social space for the “rojas”.

Carmela Arttime is currently completing her PhD at the Universitat Oberta de Catalunya on contemporary graphic narratives that represent the Spanish Civil War. Her academic interests include comics and historical fiction and Spanish and Latin American literary representation of history, as well as the inclusion and diversity in the educational context. She combines her PhD studies with her work at Amsterdam University College, where she coordinates the language team and teaches Spanish language and culture courses. She studied Spanish Philology at the University of Santiago de Compostela and she also holds a Master’s degree in Spanish Contemporary Literature and a Master’s degree in Multimedia Translation. Currently she is also a member of the research group Licmes, at the UOC.

Panel 3B: The Personal is Political

Friday 16 November

10:00-12:00

HG-14A37

Chair: Anna Poletti

Vasso Belia

"'The moment when a feeling enters the body': On the Politics of Drawing, Writing, and Roof Walking"

David Pines

"Drawing Out Death: Roz Chast's *Can't We Talk about Something More Pleasant?*"

JoAnn Purcell

"Disability, Daily Drawn: Encounters with Difference"

Anna Poletti is Associate Professor of English at Utrecht University, The Netherlands, and Senior Research Fellow at Monash University, Australia. Her research focus is contemporary forms of life narrative, with a particular interest in youth cultures, ephemera (both digital and analogue) and the role of mediation and materiality in autobiography.

Vasso Belia

"The moment when a feeling enters the body': On the Politics of Drawing, Writing, and Roof Walking"

In her graphic memoir, *Are You My Mother?*, Alison Bechdel reflects on the political value of her own work and of autobiographical narratives in general. Explicit in her admiration for the work of Adrienne Rich, who is outspoken in her insistence on the political importance of autobiographical writing, Bechdel nevertheless casts doubt on the foundation of the feminist maxim "the personal is political": the epistemological value of experience. This paper departs from philosopher Jacques Rancière's argument that art's political power lies in creating dissensus, a radical break between sense and our way of making sense of it. Rancière allows for a variety of modes through which a work of art can be political, but suggests that only one of these modes is being political by way of being particularly a work of art. The paper closely reads a few pages from *Are You My Mother?* that depict a dream Bechdel had, in which her family home is transformed into a precipice of ice, together with a poem by Rich, "The Roofwalker", in which the speaker identifies with builders standing on a roof. The reading focuses on how the two works speak of the act of drawing/writing as a practice that places the writer in a precarious situation. It argues that the images they create produce an aesthetic rupture that has political power because it changes the meaning of familiar images, enabling a politics characterized by an embodied affective creative apperception.

Vasso Belia has studied theatre and literature at the University of Athens, and holds two Master's degrees, one in cultural management from Panteion University and one in gender studies from Utrecht University. She currently works as a lecturer and researcher in the Gender Studies Programme at Utrecht University.

Davida Pines

"Drawing Out Death: Roz Chast's *Can't We Talk about Something More Pleasant?*"

The notion of "Drawing Yourself In and Out of It" lends itself to Roz Chast's graphic memoir, a recounting and a redrawing of the lines of Chast's relationship with her aging parents. "For as far back as I can remember," Chast writes, "I felt far outside my parents' duo" (228). And indeed, the book's cover features an image of Chast and her parents facing off against each other on the family sofa, her parents' crossed arms and angled bodies appearing as a barricade against whatever forces of change (and unpleasantness) are represented by their daughter, who sits alone on the opposite end of the couch. Drawn back into their lives by the pull of filial responsibility in the face of her parents' inability to care for themselves, Chast would like nothing more than to draw herself *out* of it: to remain aloof, to ignore the encroaching filth of her parents' apartment, to sidestep their increasing, if unspoken, neediness.

Like the "Assisted Living" center where Chast eventually manages to move her parents, the "main colors" of her graphic memoir are "nice pinks, safe peaches, inoffensive blues, soft greens, and harmless neutrals" (127). As soothing as the surface of Chast's comics pages might appear, however, the work confronts the reader with the bracing, unappealing, and drawn out process of death. My paper will explore the many ways that Chast's use of the comics form permits her to explore what it means to be drawn in and out of life.

Davida Pines is Associate Professor of Rhetoric and Rhetoric Department Chair in the College of General Studies at Boston University. She teaches courses in freshman composition, as well as in writing and research. She is affiliated with Boston University's Kilachand Honors College where she teaches a course she developed several years ago called Serious Comics: Graphic Narrative and the Representation of History. Dr. Pines has written on comics and 9/11, as well as the neuroscience of comics. She has given multiple talks on the relationship between form and content in comics, and has most recently become interested in Graphic Medicine, attending and giving a paper at the 2017 Graphic Medicine conference in Seattle. She is currently working on a book on comics and catastrophe.

JoAnn Purcell

"Disability, Daily Drawn: Encounters with Difference"

This project combines my work as a diary cartoonist with a theoretical discussion of the unique ability of comics to *draw out* encounters with disability and difference. My practice began two years ago in the ordinary days of family life where I began to draw a four panel comic every day alongside my twelve-year-old daughter, born with the genetic difference Down syndrome. As part of my PhD research, I undertake these daily entries to consider the mundane experience of living beside disability. What is uniquely humorous, difficult, peculiar or lovely in my daily encounters with her difference? To illustrate these quotidian encounters makes the imperceptible visible and encapsulates each encounter individually and as a multi-page sequence. This practice is now a habit and will follow my daughter into puberty.

This paper reads my drawing practice through comics' theory, more specifically the subgenre of autographics coined by Whitlock and DeFalco's ethics of care. My daily practice draws upon the methods of anthropologists Taussig's fieldwork observations and Myers' "affective entanglement of inquiry". I argue that my practice is a form of autoethnography and will contribute to the emergent scholarship of graphic medicine. Each drawn encounter is not about smoothing out the edges and finding the commonalities; rather, I follow critical disability theorist Shildrick's assertion that it is about "opening oneself – becoming vulnerable – to an encounter with irreducible strangeness". My paper concludes with examples of my daughter's own encounters with my drawings to consider her role as a creative agent in our exchanges.

JoAnn Purcell is a PhD student in Critical Disability Studies at York University where she can combine her background as a visual artist and registered nurse and create comics alongside disability and difference. She holds an MA in Art History from York University, a BScN from the University of Toronto and is a graduate of the Ontario College of Art in Toronto. She is the current and founding Program Coordinator of Illustration at Seneca College. She was instrumental in the creation of the award winning Animation Arts Centre and was coordinator in the early years. As faculty she teaches drawing, painting, colour theory and visual art and illustration history. She has years of hands on experience as a visual artist, animator and visual effects artist and previously, psychiatric nursing.

Special Panel on Comics and Education (*with lunch*)
Friday 16 November
12:00-14:30
Kerkzaal

Chair: Erin La Cour

Julian Lawrence

"The Secret Identities of Grade Four Students: Making Comics and Negotiating Conceptions of Self in School"

Frederik Byrn Køhlert

"In the Cards: Comics-Making in the Literature Classroom"

Monique Lamers

"How Graphic Novels Move the Eyes: An Eye Tracking Study"

Willard Mans

"A List of 50 Comics: Changing the Literature List for Grammar Schools in The Netherlands"

Dr. Erin La Cour is a Lecturer in English Literature and Visual Culture at Vrije Universiteit Amsterdam. She is the co-founder of Amsterdam Comics, co-editor of *Comics and Power: Representing and Questioning Culture, Subjects, and Communities* (Cambridge Scholars, 2015), and co-editor of a volume of *Image [&] Narrative*, "Comics in Art/Art in Comics" (2016). Her current research focuses on both the intermediality and mediality of comics in several socio-historical cultural milieux.

Julian Lawrence

"The Secret Identities of Grade Four Students: Making Comics and Negotiating Conceptions of Self in School"

Most educators are unfamiliar with comics, thus classroom opportunities for students to engage in a medium they love are uncommon. In this qualitative study, I investigate making comics as a classroom learning strategy and research ways writing and cartooning can help students negotiate identity. I wrote a lesson plan that connects making comics with the curriculum and taught participants comics production processes through freehand cartooning. This study investigates some of the ways drawing fictional comics support bilingual grade four students in the classroom.

Data is gathered in the form of student-generated art and one-on-one audio interviews. A/r/tography, semiotics and life-writing inform the study's hybrid methodology as I research grade four students' understandings through comics. A class of twenty-five bilingual students participated in this study. Due to time constraints and the large volume of data generated, I narrowed the scope of the study to three participants, thus creating opportunities for a more detailed analysis of information. Data tracking was supported by theories of authorship such as *l'auteur complet* [the complete author] (Groensteen, 2012; Uidhir, 2012) and *l'écriture féminine* [the feminine writing] (Cixous & Clément, 1986; Sellers, 1996; Taylor, 2014). Deeper analysis of the students' comics reveals that the perception/drawing/meaning systems (Cohn, 2012) involved with image-making create unconscious (Hancock, 2009; Jung & Franz, 1964) pathways to engage and negotiate identity. In this way, students are personally invested in the narratives they create and thus engaged to learn and explore. This engagement is amplified when their works are displayed and printed as they were in this study.

Julian Lawrence is a Senior Lecturer in Comics at Teesside University in the UK. His work concentrates on the undercurrents of communication through gesture in the medium of comics. His research explores freehand narrative drawing and its impact on representations of artists' identities. Investigations of these topics led him to combine theories of authorship with a semiotic analysis of comics. Recent published works include two graphic novels: *Drippy's Mama* and *The Red Drip of Courage*, as well as contributions to the book *The Bliss and Blisters of Early Career Teaching: A Pan-Canadian Perspective* and *SANE Journal: Sequential Art Narrative in Education*.

Frederik Byrn Køhlert

"In the Cards: Comics-Making in the Literature Classroom"

Of the many institutional homes of comics studies, perhaps the traditional English or literature department is the most common. For students in these settings, however, encountering and analyzing comics as a visual form demands a different set of skills than those acquired in traditional literature courses. But how to best get students trained in literary analysis to approach the viscosity of the comics form as an intrinsic component of meaning-making, and to not consider the images as merely a transparent vehicle for the storytelling? This presentation will discuss a range of techniques that I have developed in collaboration with comics educator Nick Sousanis, all of which are aimed at giving students hands-on and in-class experience with comics-making in order to highlight the many formal features and authorial choices involved in comics-creation, as well as underscoring both similarities and differences between comics and other art forms. In much the same way that students learn a lot about the form and craft of literature by writing traditional essays, students working on comics gain a deeper appreciation of them by producing work in the form itself, such as small drawing exercises, visual analyses, or even mini-comics. Through a combination of theoretical considerations and examples of class-appropriate assignments, the presentation will discuss how the creative application of comics-making to analysis—and, conversely, of analysis to comics-making—helps students become more confident and sophisticated readers of comics through a developing process of creative experimentation.

Frederik Byrn Køhlert is a Lecturer at the University of East Anglia whose research concerns issues of representation in comics. Among his publications are articles on trauma and gender in comics in such journals as *South Central Review* and the *Journal of Graphic Novels and Comics*. His book *Serial Selves: Identity and Representation in Autobiographical Comics* will be published by Rutgers University Press in spring 2019. His most recent research focuses on political comics and cartoons, including a special issue of *SubStance* on the intersection of comics and anarchism. His current projects examine the representation of racial whiteness on the comics page and the reception of comics outside their original national contexts.

Monique Lamers & Diederik Oostdijk

"How Graphic Novels Move the Eyes: An Eye Tracking Study"

Do people first read the text and then look at the images, or vice versa? Despite the vast amount of studies on how people read longer pieces of prose or a web page, there is so far hardly any empirical research on how people 'read' a graphic novel. Does everyone have a similar method of reading and looking at a graphic text, or are there different strategies that people take? Do possible differences depend on the amount of text or the layout of the panels and pages? To address these questions, an empirical Eye Movement registration study was performed in which high school students and university exchange students processed several pages of *Fun Home* by Alison Bechdel and *American Born Chinese* by Gene Luen Yang. In this paper we will demonstrate the different forms of information that were gathered in the Eye Tracking study including heat maps of where the students looked at and short movie images of the sequence of fixations. As we will show, our first inspection of the immense data set reveals that nearly all students almost immediately move their eyes to the text situated at the most upper left of the pages, following the general linear order of reading a page of a traditional novel. Finding this pattern for pages with different layouts seems to indicate that this strategy is curiously independent of the design of the page. In addition to some initial conclusions, we will discuss what the use of psycholinguistic research methods such as Eye Movement registration might teach us about reading literature in a visual age.

Monique Lamers is Assistant Professor at the department of Language, Literature and Communication at the Vrije Universiteit Amsterdam. She carried out her PhD research in Groningen where she defended her thesis "Sentences Processing: Using Syntactic, Semantic and Thematic Information" in 2001. As a post-doc she worked on different national and international research projects using a range of different research techniques including time sensitive research methods such as the registration of event related brain potentials and other neuro-imaging techniques. In 2009, she received a research grant from the VU University Amsterdam for the project "In Search of the Referent" to investigate the complex dynamic mechanisms that are involved in discourse comprehension using Eye Movement Registration. In her current position she combines different psycholinguistic research methods to study written and spoken language understanding in typical and atypical populations with a special focus on the use of multimodal verbal and non-verbal information.

Diederik Oostdijk bio: page 18

Willard Mans

“A List of 50 Comics: Changing the Literature List for Grammar Schools in The Netherlands”

In The Netherlands, grammar school students have to read 10 to 15 books from a literature list. But, what is on the list? Most pupils copy the list of their friends, or, much more worse, the list of their parents. Most schools examine this list in an oral test, which has a great value and influence on their academic marks. The list is generally seen as difficult or even impossible to fulfill, according to the pupils -- not every book is read, and often excerpts have to suffice.

In my practice as a teacher, I try to convince my pupils, my colleagues, and colleagues-to-be that we are facing the rise of a new, literary genre: the graphic novel. In this presentation, I am proud to announce the first list of suggestions - a list of over 50 graphic novels originally produced in Dutch, compiled by three enthusiastic graphic novel readers, which will be published next month.

Willard Mans holds a Master's degree in Dutch Language and Literature from the University of Amsterdam, where he specialized in 18th century popular novels. He is currently a grammar school teacher at Jan Arentsz in Alkmaar, Netherlands, where he educates students aged 15-18. He is also a regular contributor to *Stripschrift*, the world's oldest comic information magazine, gives guest-lectures on teachers' education, and has curated an exhibition on Frans Masereel.

Panel 4A: Vulnerability, Visibility, and Childhood in War and Conflict
Friday 16 November
14:30-16:30
HG-07A36

Chair: Frederik Byrn Køhlert

Olga Michael

"Drawing the Reader In and Out: Looking at the Children in Nina Bunjevac's *Fatherland*"

Candida Rifkind

"Childhood Play and Refugee Agency in Leila Abdelrazaq's *Baddawi*"

Dragoş Manea and Mihaela Precup

"From the War on Terror to the Refugee Crisis: Representing Vulnerability in Debi Cornwall's *Welcome to Camp America* and Kate Evans' *Threads*"

Frederik Byrn Køhlert is a Lecturer at the University of East Anglia whose research concerns issues of representation in comics. Among his publications are articles on trauma and gender in comics in such journals as *South Central Review* and the *Journal of Graphic Novels and Comics*. His book *Serial Selves: Identity and Representation in Autobiographical Comics* will be published by Rutgers University Press in spring 2019. His most recent research focuses on political comics and cartoons, including a special issue of *SubStance* on the intersection of comics and anarchism. His current projects examine the representation of racial whiteness on the comics page and the reception of comics outside their original national contexts.

Olga Michael

"Drawing the Reader In and Out: Looking at the Children in Nina Bunjevac's *Fatherland*"

Nina Bunjevac's *Fatherland* (2014) demonstrates how migrations, conflicts and political disasters influenced the shape of her family and her take on her father, a Serbian nationalist member of a terrorist group, who was accidentally killed while preparing a bomb to hit the Croatian Consulate in Toronto, when she was 1 year old. The graphic memoir is characterized by excessive darkness, meticulous cross-hatching and Bunjevac's use of photographs, maps and what I read as metaphorical language translated into the visual register via her use of bird imagery. *Fatherland* is also based on historical accounts, photographs and personal testimonies told primarily by Bunjevac's mother and maternal grandmother and it is marked by aporias and conflicting accounts that render her father a mysterious, ambivalent character. In this paper, I investigate how these elements draw the reader in and out of Bunjevac's fragmented personal account by focusing on her representation of children, analysing the depiction of Peter as a child, and, of Nina and her two older siblings, Petey and Sarah. I argue that the graphic memoir demonstrates how implicitly abusive behaviours of older family members (parents and grandparents) combine with the public, large-scale trauma and violence of the Holocaust, war and terrorism, to injure the children, foregrounding their vulnerability in emotionally charged ways.

Olga Michael is a Lecturer in English Language and Literature at the University of Central Lancashire. She has published on feminism, female beauty and sexual violence in Phoebe Gloeckner's graphic memoirs, on the intersections between Lynda Barry's *What It Is* and revisionist fairy tales and on graphic autofiction in Barry and Gloeckner's graphic memoirs. Her most recent publications include: 'Graphic Autofiction and the Visualization of Trauma in Lynda Barry and Phoebe Gloeckner's Graphic Memoirs' (*Autofiction in English*, edited by Hywel Dix, with Palgrave Macmillan) and 'The Other Narratives of Sexual Violence in Phoebe Gloeckner's *A Child's Life and Other Stories*' (*Journal of Graphic Novels and Comics*).

Candida Rifkind

"Childhood Play and Refugee Agency in Leila Abdelrazaq's *Baddawi*"

Leila Abdelrazaq's *Baddawi* (2015) is a coming-of-age graphic memoir based on her Palestinian father's experiences in the Baddawi refugee camp in Lebanon in the 1960s and 70s. Drawn from his point-of-view in irregular black-and-white layouts, the present time of the panels moves from Ahmad's childhood to young adulthood, with retrospective narration provided in caption boxes. This paper studies the scenes of childhood play in *Baddawi* to argue that Abdelrazaq draws readers into identificatory looking and protective looking (Hirsch) at the child refugee who is witness to trauma, but that she also uses play to draw a counter-discourse of the refugee child as a self-sufficient agent of cultural nationalism. The right for children to play is enshrined in the UN Convention on the Rights of Children, although it is rarely as protected in human rights instruments and laws as the related rights for people under 18 to rest and leisure. Yet, media images of smiling children at play have become visual markers, in a variety of Western discourses, of the successful rescue of vulnerable children from domestic and political violence and the triumph of human rights ideals. Through kinetic sequences that juxtapose the realities of the urban refugee camp with a pastoral fantasy of the Palestinian homeland, Abdelrazaq draws Ahmad as a child agent who performs, improvises, constructs, and imagines his real and ideal worlds through play. This emphasis on his childhood as a time and place of play within the refugee camp allows Abdelrazaq to draw her father's nostalgia-tinged memories into Western cultural norms of childhood; yet, it also resists Western readers' fantasies of refugee rescue and dominant narratives of the refugee child's irreparable loss of innocence. *Baddawi* frames childhood play within the borders of a refugee camp created by conflict, war, displacement, and exile in order to add the character of child agent to those of child witness and child victim in migrant and refugee comics.

Candida Rifkind is an Associate Professor in the Department of English at the University of Winnipeg, where she specializes in alternative and auto/bio comics and Canadian literature and culture. Her work appears in the journals *a/b: Auto/biography Studies*, *Biography*, *Canadian Review of American Studies*, *English Studies in Canada*, *IJOCA*, *Studies in Canadian Literature* and in the edited collections *Canadian Literature and Cultural Memory*, *Material Cultures in Canada*, and *Middlebrow Literary Cultures: The Battle of the Brows, 1920-1960*. Her co-edited scholarly collection with Linda Warley, *Canadian Graphic: Picturing Life Narratives*, won the 2016 Gabrielle Roy Prize for the best book in English Canadian literary criticism.

Dragoş Manea and Mihaela Precup

"From the War on Terror to the Refugee Crisis: Representing Vulnerability in Debi Cornwall's *Welcome to Camp America* and Kate Evans' *Threads*"

This paper examines the photo/graphic representation of the effects of war and conflict on civilians in connection to two works that document detention in the wake of the war on terror and the refugee crisis, Kate Evans' documentary comic about the Calais Jungle, *Threads* (2017) and Debi Cornwall's photographic documentation of Guantánámo Bay US Naval Station, *Welcome to Camp America* (2017). These two reportages both represent vulnerable subjects that are also perceived as ungrievable, immediate threats to the wellbeing of the mainstream Western population (Butler). However, our main focus is on Evans' graphic reportage, with specific attention to the representation of children, as Evans, a mother herself, regards these young and singularly vulnerable lives with particular attention and sympathy. By examining these primary sources, we ask questions such as: in the process of memorialization, how are concepts such as grief, trauma, and survival translated across cultures? How can the classification of participants in war and conflict into "victims," "perpetrators," "bystanders," as well as "soldiers" and "civilians" be refined so that it contributes to a better understanding of what makes ordinary people commit evil deeds (Waller 2002)? How do Western tropes of storytelling, suffering, and healing influence narratives of survival? How do the requirements of a particular medium (such as comics and photography) influence the way certain events are memorialized? What blind spots can be identified in the memorialization of war and conflict?

For this purpose, we are in conversation with critics who work at the intersection of comics studies and memory studies, with particular emphasis on the representation of violence in the context of war and conflict (Hillary Chute, Nina Mickwitz, Golnar Nabizadeh), but also theoreticians who work on documentary photography and human rights (Judith Butler, Kay Schaffer and Sidonie Smith).

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.

Mihaela Precup is an Associate Professor in the American Studies Program at the University of Bucharest, Romania. Her research focuses on North American graphic memoirs, memory, trauma and autobiography studies.

Panel 4B: The Art of Documentation

Friday 16 November

14:30-16:30

HG-09A24

Chair: Davida Pines

Eva Cardon (Ephameron)

"'Never Alone Again': Moving on from Autobiography"

John Miers

"If Epilepsy is a Dragon, Multiple Sclerosis is a..."

Anna Poletti

"Autographics: Liking the Cardboard Box Memorial"

Davida Pines is Associate Professor of Rhetoric and Rhetoric Department Chair in the College of General Studies at Boston University. She teaches courses in freshman composition, as well as in writing and research. She is affiliated with Boston University's Kilachand Honors College where she teaches a course she developed several years ago called Serious Comics: Graphic Narrative and the Representation of History. Dr. Pines has written on comics and 9/11, as well as the neuroscience of comics. She has given multiple talks on the relationship between form and content in comics, and has most recently become interested in Graphic Medicine, attending and giving a paper at the 2017 Graphic Medicine conference in Seattle. She is currently working on a book on comics and catastrophe.

Eva Cardon (Ephameron)

"'Never Alone Again': Moving on from Autobiography"

Within the field of comics, my research is focused on the less present form of artistic graphic narratives. Personal testimonies in graphic form often result in publications containing a simplified visual language. By implementing fine arts techniques in my current practice-based research, I focus on presenting a new and innovative body of work exploring the boundaries between autonomous and applied arts.

After publishing a graphic narrative on my father's developing dementia and slow decline (*Wij twee samen*, 2015), I found making this personal experience public had a larger impact than I had anticipated. Working on the book helped me process the events, but the press and audience continued to confront me with the loss of my father, after its publication. Readers were interested in identifying with my story, but also in sharing their own experiences with me. Moving away from the individual perspective, I am now looking for new ways to incorporate autobiographical elements. I pursue methods for creating a graphic narrative that require a lesser degree of identification from the reader, and from myself. Creating a storyline on aspects of motherhood, I am using multiple voices and fictional elements to move on from the autobiographical into the autofictional or semifictional.

Ephameron studied illustration and fine arts, and teaches in the Graphic Storytelling department at LUCA School of Arts, Campus Sint-Lukas Brussel in Belgium. In 2015, she started working on her PhD in the arts. Her figurative work explores a sensitive side of the world, where the small and intimate dramas of life are documented.

John Miers

"If Epilepsy is a Dragon, Multiple Sclerosis is a..."

Research is always personal. Our histories and orientations influence our selection of subjects and responses to results. Writing the final chapter of my PhD, an extended analysis of David B.'s graphic memoir *Epileptic*, and changed personal circumstances meant that graphic, metaphoric and narratological analysis became fused with experience of individual trauma.

I selected this comic because of B.'s development of a complex set of visual metaphors, through which he tries to depict and come to terms with his brother's epilepsy. The chapter's purpose was to apply a model of the operation of visual metaphor in graphic narrative I had developed in its predecessors. But having recently been diagnosed with primary progressive multiple sclerosis, the questions of how, and whether, artists can successfully represent the experience of disability or serious illness, and the extent to which patients' metaphorical expressions reflect the aetiology of their conditions, took on a particularly acute salience.

I did not refer to my illness in the thesis, but it provides the primary motivation, and narrative framing, for my current research. Using London College of Communication's Archives and Special Collections Centre, I am exploring ways in which artists and students use visual and imagistic metaphors to communicate experiences of illness and disability, and documenting the process and results in comics form. This paper will focus on my work with the Les Coleman collection of comics and illustration, presenting initial results of metaphor analysis, and graphic responses to the work of Justin Green, Ivan Brunetti, and David B., among others.

John Miers completed his PhD, *Visual Metaphor and Drawn Narratives*, at Central Saint Martins, University of the Arts London this year, and is now working on a postdoctoral residency at London College of Communication. He currently teaches a wide variety of graphic and narrative artforms at University of the Arts London, Kingston School of Art, and the Royal College of Art.

Anna Poletti

"Autographics: Liking the Cardboard Box Memorial"

This paper will take the form of a speculative reading of one of the cardboard boxes from Andy Warhol's monumental artwork, Time Capsules (1974-1984). Time Capsules consists of 612 containers (most of them identical cardboard boxes) filled with objects from Warhol's life. As a work, it enacts what Jonathan Flatley has argued is Warhol's use of liking as praxis. As enacted and taught by Warhol, liking consists of "a deinstrumentalized affective labor, which aimed to engage and transform the world in a context where (as Warhol put it) 'it would be so much easier not care'" (4). In Flatley's queer theory account, Warhol's mode of liking is a process of mimetic relationality in which we explore and appreciate likeness, as a mode of attunement that heightens our appreciation of the uniqueness of the individual person, or object. This heightened appreciation works against the forces of isolation and alienation that characterize modernity. Yet unlike dominant discourses of modernity, liking does not serve the reifying aims of a logic of difference; it does not colonize, possess or reinforce universal forms. Rather it is a mode of relating that involves taking in what is unique to the thing or person that is liked, and in this process of introjection, being changed by it (Flatley, 8-51). As an affective practice, liking draws us in, and points us outwards. The speculative reading I present will attempt to like a specific and unique individual Time Capsule which, unlike the other containers in the collection, is organised thematically and has a title. It is based on research on the Time Capsules undertaken at The Andy Warhol Museum in Pittsburgh in 2014, shortly after the completion of the six-year project of opening all the containers and cataloguing the contents (many of the boxes had remained unopened since Warhol's death in 1987). Time Capsule #27 is dedicated to Andy Warhol's mother, and on the outside of the box in Warhol's distinct handwriting, is the label (which I read as a title): Andy Warhol's Mother. How might this cardboard box of Julia Warhol's possessions act as both a memorial to Warhol's love for his mother and, as Flatley suggests, an invitation to the viewer to like her? And what might this lesson in liking teach us about the role of objects in materializing affect?

Anna Poletti, Associate Professor of English at Utrecht University, The Netherlands, and Senior Research Fellow at Monash University, Australia. Her research focus is contemporary forms of life narrative, with a particular interest in youth cultures, ephemera (both digital and analogue) and the role of mediation and materiality in autobiography.

Special Panel on Practice-Based Research

Saturday 17 November

10:30-13:00

Kerkzaal

Chair: Rik Spanjers

Simon Grennan

"On Parables of Care"

Claudia Thomas, Anne Schirrmeister, and Winfried Meißner

"Don't Be Afraid of Surgery!"

Stef Lenk

"Sisyphus in Graphic Narrative and the Academy: Building Bridges between Practise and Theory in Artistic Research"

Rik Spanjers is a PhD researcher at the Amsterdam School for Cultural Analysis and a lecturer in the Modern Dutch Language Department of Utrecht University. His PhD project, which charts different itineraries of World War II comics after the success of Art Spiegelman's *Maus*, is nearly completed. Together with Erin La Cour, he founded Amsterdam Comics and organized a number of masterclasses and two conferences. Spanjers also wrote comics reviews for *Aniway* and *Stripschrift* and worked as a researcher for an exhibition on the globalization of Japanese pop culture called "Cool Japan." The exhibition, after record-breaking success in Leiden, has now moved to the Tropenmuseum Amsterdam. After the first Amsterdam Comics Conference, Spanjers co-edited *Image[&]Narrative 17.4* with Erin La Cour. Currently, Spanjers is busy dotting the last i's of his PhD and preparing publications in journals and a number of edited volumes.

Simon Grennan

"On Parables of Care"

Affect has been described as a change from one phenomenal experience to another, invariably incorporating a degree of inhibition or facilitation of the capacities of the body. Affect is pre-conscious, and consequently inhibits and facilitates conscious behaviour (Damasio 1994/201-22). It constitutes a dynamic and comparative encounter. In every instance, the body is changed in condition and potential capacity, and changes the condition and potential capacities of the ecology of which it is part.

In light of this description, this paper will discuss a project representing creative responses to dementia care, as told by carers, recently completed by the authors, in collaboration with Dr. Peter Wilkins of Douglas College, Vancouver, Canada and Tavistock and Portman NHS Foundation Trust.

The stories in a new comic book, titled *Parables of Care: creative responses to dementia care*, were adapted from a group of over 100 case studies of real-life dementia care situations described by a wide range of carers, available as a closed data set at <http://carenshare.city.ac.uk>. The project sought to expand the impact of this online archive of carers' stories, according to developments in the instrumental use of comics in health care situations (Refaie 2014). The book is made available free to dementia carers and the public as part of ongoing engagement, training and development programmes by the partners.

The project is a collaboration between Dr. Ernesto Priego (City University of London), Dr. Simon Grennan (University of Chester), and Dr. Peter Wilkins (Douglas College, Canada).

Dr. Simon Grennan is a scholar of visual narrative and graphic novelist. He is author of *A Theory of Narrative Drawing* (Palgrave Macmillan 2017), *Drawing in Drag* by Marie Duval (Book Works 2018) and *Dispossession*, a graphic adaptation of a novel by Anthony Trollope (Jonathan Cape and Les Impressions Nouvelles 2015 – one of *The Guardian Books of the Year* 2015). He is co-author, with Roger Sabin and Julian Waite, of *Marie Duval: Maverick Victorian Cartoonist* (Manchester University Press 2019), *Marie Duval* (Myriad 2018) and *The Marie Duval Archive* (www.marieduval.org), among others. Since 1990, he has been half of international artists team Grennan & Sperandio, producer of over forty comics and books. Dr. Grennan is Leading Research Fellow 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*. www.simongrennan.com

Claudia Thomas, Anne Schirrmeister, and Winfried Meißner
"Don't Be Afraid of Surgery!"

A large body of evidence indicates that dealing with pediatric patients' anxiety prior to surgical interventions is not optimal, and that this is true worldwide. Literature shows that preoperative anxiety results in increased pain after surgery, a higher incidence of postoperative delirium and longer hospital stays. In addition, behavioral disorders like enuresis nocturna and separation anxiety as well as sleep disorders and nightmares often occur.

Developing easy-to-use and standardized tools for reducing preoperative anxiety in children could be an approach to address this problem. Using the ability of imagination and magic thinking can help gain confidence. That's why we developed – in cooperation with the illustrator *sandruschka* - a comic for anesthesiological patient education that is tailored to the needs of children between 3 and 12 years. The comic strip's setting looks like our hospital and its main character is a small monkey called Manchu who accompanies the children during anesthesia and surgery.

In order to assess the effect of this intervention, we measure preoperative anxiety by using the mYPAS-SF (modified Yale Preoperative Anxiety Score Short form) and postoperative pain by using QUIPSi (Quality Improvement of Postoperative Pain Management infant). First results indicate that children in the control group (i.e. without comic) are not optimally prepared for coping with the challenges they have to face in hospital. This shows that improvement concepts are needed. Our comic is a first step in this direction. Results will be published once the study is finished end of 2018.

Claudia Thomas, Anne Schirrmeister, and Winfried Meißner are physicians in the Department of Anesthesia and Intensive Care Medicine at the University Friedrich-Schiller-Jena, Germany.

Stef Lenk

"Sisyphus in Graphic Narrative and the Academy: Building Bridges between Practise and Theory in Artistic Research"

Falling under the conference's suggested rubrics of graphic medicine, comics production processes and art/narrative therapy, my paper will present an overview of my practice-based PhD in progress, which consists of a graphic narrative component (in draft stages) and the beginnings of a critical visual methodological analysis of other selected graphic narratives to examine techniques used and aesthetic choices made in illustrating aspects of the inner landscapes of the authors.

I have been working since 2015 with the PathoGraphics project at the Freie University and have a long-standing interest in Graphic Medicine, with a special interest in how graphic narratives reflect states of mental health. By examining choices made by other artists in works (not exclusively focused on mental health issues), I am aiming to reach a more in-depth understanding of the possibilities of the medium itself and to expand visual literacy for both comics readers and academics.

The art component of the project is a work of graphic fiction called "The Stone" (working title), using two elements as a thematic springboard: the myth of Sisyphus (as seen from the perspective of the rock), and the phenomenon of the lithopaedion or 'rock baby': a rare pathology where an unborn child that has died *in utero* and cannot be expelled from the mother's body calcifies in order to protect her from physical harm, and often remains undiscovered for the duration of the mother's life.

Stef Lenk is a comics artist and assistant researcher for the PathoGraphics project at the Freie University in Berlin (<http://www.fsgs.fu-berlin.de/pathographics>). She is presently working on a practice-based PhD, part of which involves the creation of a graphic narrative loosely based on themes of mental illness.

Panel 5A: From Narratology to Phenomenology

Saturday 17 November

13:00-15:30

HG-06A32

Chair: Simon Grennan

Roel van den Oever

"The Narrator in Comics Narratology"

Christopher Pizzino

"The Cartoon on the Page: A Phenomenology of Reading"

Marjolein van Tooren

"Drawing the Reader into Surrealism – Interpicturality as a Biographical Device in *Magritte: This is Not a Biography* by Vincent Zabus and Thomas Campi"

Zoran Djukanovic

"Decoding the Poetic Structure of Lorenzo Mattotti's Fires"

Dr. Simon Grennan is a scholar of visual narrative and graphic novelist. He is author of *A Theory of Narrative Drawing* (Palgrave Macmillan 2017), *Drawing in Drag* by Marie Duval (Book Works 2018) and *Dispossession*, a graphic adaptation of a novel by Anthony Trollope (Jonathan Cape and Les Impressions Nouvelles 2015 – one of *The Guardian Books of the Year* 2015). He is co-author, with Roger Sabin and Julian Waite, of *Marie Duval: Maverick Victorian Cartoonist* (Manchester University Press 2019), *Marie Duval* (Myriad 2018) and *The Marie Duval Archive* (www.marieduval.org), among others.

Roel van den Oever

"The Narrator in Comics Narratology"

There exists a tradition of sustained critical engagement with narratology in the field of comics studies, most profoundly so in Thierry Groensteen's *The System of Comics* (1999) and *Comics and Narration* (2011), and most recently so in Kai Mikkonen's *The Narratology of Comic Art* (2017). Characteristic of this tradition is the surveying of existing heterogeneous arguments regarding a particular narratological issue, say temporality or focalization, and then adding to this plurality by bringing comics into the mix.

My project takes a different route: following Mieke Bal's *Narratology: Introduction to the Theory of Narrative* (1985) and Peter Verstraten's *Film Narratology* (2009), I aim to develop a systematic account of comics narratology that is all-encompassing and internally coherent. The downside of this approach is that it necessitates choosing between various narratological insights; the upside is that it facilitates the exchange of different interpretations of a particular comics text, because all readers can employ the same narratological concepts.

The scope of a paper does not allow for an outline of a complete comics narratology. Instead, I will focus on one component, namely the role of the narrator, who is after all the agent that does the drawing in and out central to this conference. Following Bal, I will argue that the narrator in comics can be external or character-bound, and perceptible or non-perceptible. Following Verstraten's division between a visual narrator and a sound narrator in film, I propose a triad in comics: a spatial narrator (layout), a visual narrator (drawings), and a verbal narrator (words).

Dr. Roel van den Oever is Assistant Professor of English literature and American studies at Vrije Universiteit Amsterdam. He is the author of *Mama's Boy: Momism and Homophobia in Postwar American Culture* (Palgrave Macmillan, 2012) which offers narratological interpretations of novels, films, and theater plays.

Christopher Pizzino

"The Cartoon on the Page: A Phenomenology of Reading"

One of the most notable arguments in Scott McCloud's *Understanding Comics* is that cartoons—drawings McCloud calls abstract or iconic—have special power to affect readers, and that their simplicity is essential to their power. However, McCloud's broader discussion of comics says little about cartoons; like most theories of the medium, it is not style-specific. While comics can indeed be drawn in any fashion, from the photorealistic to the iconic to the purely gestural, we might still ask what specific relations exist between the medium (as broadly defined, regardless of style) and the iconic, "cartoony" figures that have been so ubiquitous in comics history. In the context of comics, I will argue, the cartoon's operation can be expressed as a set of paradoxes: parts as whole, sign as referent, abstraction as specificity, proximity as aura, exteriority as interiority, stasis as vitality, variation as repetition, and caricature as aesthetic. Very briefly explaining and illustrating these paradoxes and their relations, I offer a phenomenology of comics reading centered on the cartoon, and the reader's interaction with it, that also shows how and why it seems so strongly at odds with most literary and fine arts conceptions of cultural value and artistic worth. This phenomenology should not replace existing theories of comics, but it might usefully draw our attention to aspects of the comic book—as it is mostly commonly drawn and widely read—that seem contradictory, and often unacceptable, to many traditional models of reading and looking.

Christopher Pizzino is Associate Professor of Contemporary US Literature in the Department of English at the University of Georgia, where he teaches comics, theory of the novel, image theory, science fiction, and a variety of other genres in contemporary literature, film and television. His book *Arresting Development: Comics at the Boundaries of Literature* appeared in 2016 from the University of Texas Press. His essays on comics have appeared or are forthcoming in *PMLA*, *ImageText*, *Comics Studies Here and Now* (Routledge), *Comics Memory: Archives and Styles* (Palgrave), the *Cambridge History of the Graphic Novel*, the *Oxford Handbook of Comic Book Studies*, and other anthologies and critical venues.

Marjolein van Tooren

"Drawing the Reader into Surrealism – Interpicturality as a Biographical Device in Magritte: This is Not a Biography by Vincent Zabus and Thomas Campi"

At first sight, the graphic non-biography *Magritte: Ceci n'est pas une biographie* (2016) seems to tell us a simple, although strange story. An ordinary little man, Charles Singulier, by accident puts on Magritte's famous bowler hat and cannot take it off any more. From then on, his comfortable everyday life is marked by strange incidents (hallucinations? dreams? fantasies?) and the only way for him to escape and get rid of the hat is to unriddle the mysteries of surrealist art. In his inquiry, the protagonist is accompanied by a Magritte specialist – a beautiful young woman – and a rather ridiculous 'official biographer'. When finally, Charles can take off the hat, he does not go back to his average life, but joins the young woman in a painting where they probably will live happily ever after.

At a less superficial level, the non-biography gives a new answer to the old question of whether it is possible to explain the works of a painter who was always reluctant to talk about himself and to interpret his paintings. In my paper, I will analyse the events and the way they are presented by the multiple narrators, focalisers and *mises en abyme*. This will lead me to argue that interpicturality is the key word to the understanding of this graphic non-biography. All the incidents are transpositions of well-known Magritte paintings and to seize the message delivered by them, not only the protagonist, but also the reader has to let himself be drawn into the surrealist universe. Only then, the text will reveal the secrets of Magritte's life and work, in spite of the title's negation of genre.

Dr. Marjolein van Tooren is Assistant Professor of Modern (French and Dutch) Literature at the Faculty of Humanities of the VU University Amsterdam. After having obtained her Master's Degree in French Literature, she wrote a thesis on narrative and rhetorical strategies in the short stories of Emile Zola (*Le premier Zola. Naturalisme et manipulation dans les positions stratégiques des récits brefs d'Émile Zola*, 1998). Her theoretic framework still is narratology, but her main interests have shifted from Zola to: new realism in contemporary French literature, literature of grief, word/image relations (illustration, painter's novel) and young adult literature.

Zoran Djukanovic

"Decoding the Poetic Structure of Lorenzo Mattotti's *Fires*"

Why does the analytical task of a graphic novel critic appear more complex than the one of a literary critic, a film critic, or an art critic? Because the methods and theories borrowed from the referential fields of literature, film and the visual arts are often necessary tools for the understanding the poetic structure. The higher the poetical ambition of a graphic novel is, the higher the challenge becomes. If the author brings into his storytelling a self-conscious relationship with the art of painting, we have to explore the reasons for such a creative decision, how it echoes within the story, how it's built into the inner structure of the graphic novel. If the history of Expressionism as a visual art is closer to political involvement than Impressionism, how does a graphic novel that is having a dialog with both of these polarities deal with the political parable of the officer's conflict of loyalty towards his battleship? What if the graphic novel author does not limit himself in referencing the art of painting but searches for inspiration in the poetics of film? This paper suggests that this graphic novel covers a huge scope of references from the history of visual art and film, from the Russian vanguard art to Impressionism and Expressionism. Instead of being torn apart in its own eclecticism, "*Fires*" manages to rise - this paper builds arguments for - into an authentic idiom of integral comic gesture, into the integral narration.

Zoran Djukanovic is an essayist, critic, and editor. He was editor of *Vidici*, and the editor-in-chief of *Novi Vidici* in Belgrade. He published a book of essays on comics, *Thomas Mann or Philip K. Dick*, a monograph on Ken Parker and edited *The Poetics of Comics*. Djukanovic's essays have been translated into English, Dutch, Italian, French, Macedonian and Arabic. He was also one of the founders of the peace organization WeForPeace in the Netherlands in 1991, when the war in Yugoslavia broke out. For fifteen years he worked in Press Now, a Dutch foundation for media and developed hundreds of projects in Bosnia and Herzegovina, Serbia, Croatia, Macedonia, Armenia, Iraq, Iran, and Uganda. Djukanovic was a curator of more than 20 exhibitions devoted to comics. He regularly gives lectures at the comics conventions and book fairs. He coedited the anthology *Balkan Comics Connections: Comics from the Ex-Yu Countries* (2013), and is presently preparing *Balkan Comics Connections 2*.

Panel 5B: Public Relations and Public Personas

Saturday 17 November

13:00-15:30

HG-06A37

Chair: Freija Camps

Ian Horton

"Comic Books, Science (Fiction), and Public Relations"

Tobias J. Yu-Kiener

"Biographical Graphic Novels About Dutch Painters: Questions of Adaptation and Heritage"

Michael Connerty

"Cheap Laughs: The Mass Appeal of British Comics in the 1890s"

Maggie Gray

"Drawing Attention to Drawing, Performing Print: Alan Moore, Underground Cartoonist"

Freija Camps is a junior lecturer in Literature and Society at the Free University Amsterdam. She completed a research Master's degree in Gender Studies at Utrecht University, after receiving an MA degree in Literary Studies from the VU. Recently, her research has brought together comics studies and affect theory to explore resonances of mania and depression in autobiographical comics.

Ian Horton

"Comic Books, Science (Fiction), and Public Relations"

Comic books have a long and mostly unacknowledged history in the field of public relations. Notable British examples from the 1980s include the Department of Health campaign against smoking that pitted Superman against the supervillain Nic O'Teen and Raymond Biggs' anti-nuclear weapon graphic novel *When the Wind Blows*. More recently comic books have been extensively used in promoting health campaigns across the world and this has started to receive some critical attention through the *Graphic Medicine* network and associated conferences. Comic artist and theorist Will Eisner would have categorised the above examples as instructional comics and this term will be explored in relation to issues of public engagement using science (fiction) based examples. The science fiction genre has been a mainstay within comic books since the 1930s and the two case studies examined here draw on visual and narrative tropes of this genre used to engage schoolchildren of various ages in science based issues and topics. *Dreams of a Low Carbon Future* was published in 2013 by the University of Leeds with ESRC funding to examine and promote solutions to climate change. *Asteroid Belter* was produced by Newcastle University in conjunction with the British Science Festival 2013 to promote science mainly to primary school children. An analysis of these examples concludes by examining public engagement and the impact these comics can have on specific target audiences, factors that make them such a valuable tool within the public relations profession.

Ian Horton is Reader in Graphic Communication at London College of Communication, University of the Arts London. He has published work on: oral history and text-based public art; colonialist stereotypes in European and British comic books; the relationship between art history and comics studies; public relations and comic books.

Tobias J. Yu-Kiener

"Biographical Graphic Novels About Dutch Painters: Questions of Adaptation and Heritage"

The last decade saw a surge in biographical graphic novels on iconic painters, some of which were co-commissioned and co-published by major art museums. A significant proportion of these books (with institutional backing) were Dutch creations published between 2012 and 2015, and received considerable artistic, political, financial and promotional support. *Vincent*, *Rembrandt*, and *Jheronimus*, tell the stories of artists and artworks positioned as essential elements of Dutch artistic heritage and cultural capital. The graphic novel biographers had to decide what sources to draw from, which artworks and aspects of an artist's life and character to draw out, and how much of themselves to include. Thus, through their editorial choices, individual drawing styles, and chosen narrative structure, the graphic novel biographers have become editors of life and art. This paper is based on primary sources, including interviews with graphic novel creators, publishers and museums, as well as textual and visual analysis. In critically examining the aforementioned graphic novels, the paper discusses the creators' aspirations and inspirations for the adaptation and representation of the lives and works of Netherlands' painters, and the translation into the graphic novel medium. Further, in exploring the merging of the graphic novel biographer's and the portrayed painter's individual styles, this paper aims to provide a possible answer to Thierry Groensteen's question "what becomes of the paintings."

Tobias J. Yu-Kiener studied Art History and History at the University of Vienna, finishing the former in 2013 and the latter in 2014. He is currently a PhD-Candidate at Central Saint Martins, University of the Arts London (UAL), researching graphic novels about iconic painters and their supporting national, international and transnational networks

Michael Connerty

"Cheap Laughs: The Mass Appeal of British Comics in the 1890s"

Taking the 1890s as marking an important turning point in the development of the recognisably modern comic strip in the UK, and of the 'comic' as a specific publishing category, this paper seeks to interrogate the various elements that contributed to the sense of novelty and dynamism that characterised the period. This was the decade that saw the first appearance of a new class of cheap publication, which aimed for mass circulation on an unprecedented scale, targeting a far more generalised readership than the humour periodicals of previous decades.

The new comics prioritised a particular type of unsophisticated humorous illustration, increasingly in the form of the strip as opposed to the single panel cartoon, ultimately evolving their own direct graphic style, and orienting themselves around recurring characters and broad slapstick comedy. Publishers like Alfred Harmsworth successfully drew on pre-existing tastes in popular media and entertainment, including serialised fiction, music hall humour, and circus performance, in order to build substantial readerships during the first major boom in comics consumption. The visual style and comedic tone of comics like *The Funny Wonder*, *Illustrated Chips*, and *Comic Cuts* can be better understood by situating them firmly in the context of late-Victorian commodity culture, at the same time acknowledging the increasingly international set of influences that were also contributing to the early evolution of the form during these years.

Michael Connerty teaches Animation History and Visual Culture at the National Film School/IADT in Dublin. He recently successfully completed a PhD at Central Saint Martins, University of the Arts, London, with a thesis focusing on Victorian and Edwardian comics history, titled "Secret Identity: Reassessing Jack B. Yeats as Comic Strip Artist."

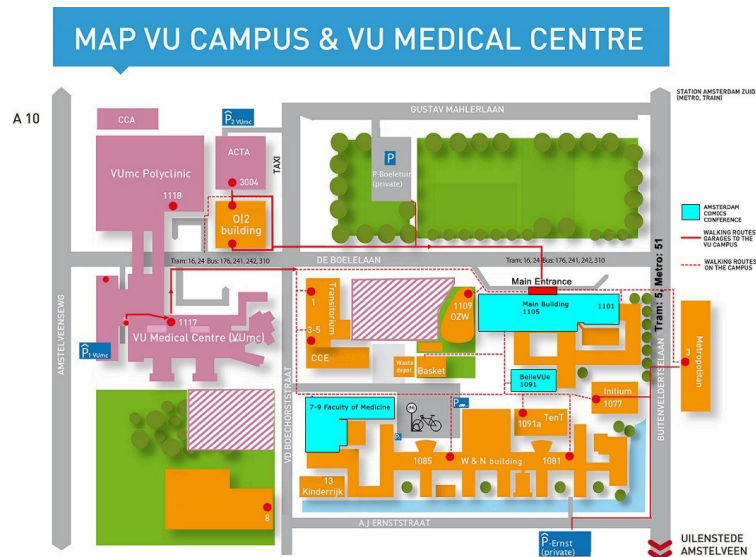
Maggie Gray

"Drawing Attention to Drawing, Performing Print: Alan Moore, Underground Cartoonist"

This paper explores some of British creator Alan Moore's earliest comics in underground and alternative periodicals in the mid-to-late 1970s, which he drew himself. It charts the development of a distinctive visual style, from early illustration influenced by psychedelic poster art, to strips like 'Anon E. Mouse' and 'St. Pancras Panda' which, drawing on underground comix precursors, made extensive use of highly-textured shading effects, stark tonal contrast, 'chicken fat' embellishment and an animated line. But furthermore it analyses how Moore's approach to cartooning and mark-making - in its density, ludicity, plasmaticness and plurivectoriality - delineated the broader values of the hippie counterculture and its aesthetics of play, indeterminacy, sensuousness and reflexivity. Above all, Moore's cartooning can be seen as *performative*, drawing attention to the acts and process of drawing in a manner that inscribed the affective politics of the underground – its rendering of transgressive ways of seeing, being and knowing, and articulation of an alternative worldview to that underpinning a technocratic, instrumentalised and alienated industrial society. Crucially this graphic expression of countercultural values was closely related to, and in many ways contingent on, the design of the underground press and hippie visual culture as a whole, and its radical approaches to print technology. Therefore this paper argues it is hard to grasp the politics of Moore's drawing without attending to the graphic design and material production of the papers it was published in, which was similarly subversive, ludic and performative.

Dr. Maggie Gray is a Lecturer in Critical & Historical Studies at Kingston School of Art, Kingston University, and author of *Alan Moore, Out from the Underground: Cartooning, Performance and Dissent* published by Palgrave.

Directions & Orientation



For HG Rooms & Kerkzaal

Take the elevators that are to the left of you as you come through the main doors. For even numbered floors (and floor 15) take the yellow elevators. For the rest, take the silver elevators. For the Kerkzaal go to floor 15 and walk up the next flight of stairs.

KC07 is the lecture hall located in the main foyer.

For BelleVU (BV) Rooms

Exit the doors next to the canteen, continue straight, passing the coffee shop Doppio on your left; the BelleVU building is the two-storey blue building on your left.

For Faculty of Medicine (MF) Rooms

Standing in the courtyard with your back to the BelleVU, head straight, passing the basketball courts and the bike parking lot.

In the big building on your left, the Faculty of Medicine is the section closest to the exit to the road.

Cafés and Restaurants On and Around Campus

Campusplein

Grand Café - The Basket (Mon-Fri 10:00-22:00h, kitchen: 11:00-21:00h)

Café - Doppio Espresso (Mon-Fri 08:00-18:00h)

Spar Supermarket (Mon-Fri 08:00-20:00h, Sat 11:00-15:00h)

Main Building

Main Street Coffee VU – ground floor (Mon-Thu 08.30-19:00h, Fri 08.30-16:30h, Sat-Sun 10.00-16.00h)

Main Street Coffee VU – 8th floor (Mon-Fri 08:30-16:00h)

Canteen – VU Basement (Mon-Fri 10-20:00h, warm meals: 12:00-14:00h and 17:00-19:00h)

Initium

Kiosk (Mon-Fri 08:30-16:00h)

Off Campus

Snack Bar S&C (Mon-Sun 08:00-00:00)

There are also many food options near and around Station Amsterdam Zuid



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SUPERMAN:
THE MOVIE

THE 40TH
ANNIVERSARY
INTERVIEWS

GARY
BETTINSON

Cool Japan showcases the world's fascination with all things Japanese



From Hello Kitty to samurai and from well-known Japanese horror to kawaii ('cute') fashion from the streets of Tokyo. After attracting record crowds to Leiden's Volkenkunde Museum last year, the exhibition has been revamped and has been opened in Amsterdam on 28 September 2018. Alongside other exhibits, the capital's Tropenmuseum has added an installation by the Japanese artist Sebastian Masuda. The candy pink 'Colorful Rebellion – Seventh Nightmare' has previously been shown in Tokyo, New York and Miami. Now it's on show in the Netherlands for the first time.

The Tropenmuseum, which is located to the east of the city center, is open from 10 am to 5 pm from Tuesday to Sunday.

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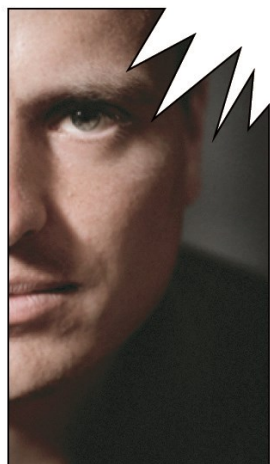
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JOE SACCO



“So, where does a story begin?
And if you are inside that story
right now, in that situation and it
hurts and say you can draw, then
you must try and draw yourself
out of it.”

Miriam Katin, *Letting It Go*