IGNCC

RETRO! TIME, MEMORY, NOSTALGIA
THE NINTH INTERNATIONAL GRAPHIC NOVEL AND COMICS CONFERENCE
WEDNESDAY 27TH – FRIDAY 29TH JUNE 2018
BOURNEMOUTH UNIVERSITY, UK

Retro – a looking to the past – is everywhere in contemporary culture. Cultural critics like Jameson argue that retro and nostalgia are symptoms of postmodernism – that we can pick and choose various items and cultural phenomena from different eras and place them together in a pastiche that means little and decontextualizes their historicity. However, as Bergson argues in *Memory and Matter,* the senses evoke memories, and popular culture artefacts like comics can bring the past to life in many ways. The smell and feel of old paper can trigger memories just as easily as revisiting an old haunt or hearing a piece of music from one's youth.

As fans and academics we often look to the past to tell us about the present. We may argue about the supposed 'golden age' of comics. Our collecting habits may even define our lifestyles and who we are. But nostalgia has its dark side and some regard this continuous looking to the past as a negative emotion in which we aim to restore a lost adolescence. In *Mediated Nostalgia*, Ryan Lizardi argues that the contemporary media fosters narcissistic nostalgia 'to develop individualized pasts that are defined by idealized versions of beloved lost media texts' (2). This argument suggests that fans are media dupes lost in a reverie of nostalgic melancholia; but is belied by the diverse responses of fandom to media texts. Moreover, 'retro' can be taken to imply an ironic appropriation. Whereas nostalgia implies that we take comfort in an illusionary past, retro can suggest performance and an active use of the past to comment on the present. The Ninth International Graphic Novel and Comics Conference will investigate the complex relationship between time, memory, nostalgia and retro.

SCHEDULE

WEDNESDAY 27 JUNE 2018

8.15–9.00 Registration (Coffee and pastries) (EB201)

9.00 Welcome (EB206)

9.15–10.15: Session 1 – Keynote (EB206)
Chair: Chris Murray
Rozi Hathaway – Retrospective Storytelling: From Childhood to Characterisation

10.15–11.15: Session 2
Panel 2a – Trauma And Collective History (EB206)
Chair: Alexandra Alberda
- Earle, Harriet – Family Memories And Collective Remembrance In Vietnamese–American Graphic Memoirs
- Veld, Laurike in 't – A Past And Future (Im)Perfect: "Never Before" And "Never Again" In Representing The Rwandan Genocide

Panel 2b – Fan Events and Activities (EB708)
Chair: Mel Gibson
- Woo, Benjamin – Mapping Comic Con Events In North America
- Chalifour, Spencer – Question Without An Answer: *The Question*'s Letter Columns As Cultural Memory

Panel 2c – Approaching Comics Histories (EB704/5)
Chair: Ian Hague
- De Dobbeleer, Michel – How To Structure Comics Histories? Belgium, Bulgaria, Europe And The World
- Hibbett, Mark – Defining The Marvel Age: Pulse–Pounding Periodisation

11.15–11.45 Coffee (EB701)

11.45–13.15: Session 3
Panel 3a – Trauma And Personal History (EB206)
Chair: Laurike in 't Veld
- Appleton, Catherine – Making Sense Of The Past: Using The Graphic Novel To Tell An Intergenerational Story And Represent Trauma

- Vij, Aanchal – Survivor's Guilt and Surviving the Guilt: Locating the Golem in the American Comic Book using Chabon's *The Amazing Adventures of Kavalier and Clay*
- Mills, Rebecca – Figuring Fictions And Fractures: Trauma, Memory, And The Mystery Of Agatha Christie

Panel 3b – Reboots And Rewritings In British Comics (EB708)
Chair: Mel Gibson
- Vaughan, Philip – The Eagle Flies Again: A Retrospective Of IPC's New *Eagle* Comic From 1982 To 1994
- Horton, Ian – *Dan Dare*: Pilot Of The Past
- Murray, Chris – Super–Cali–Retro–Comics–Expialidocious!

Panel 3c – Reevaluating History (EB704/5)
Chair: Michael Connerty
- Bartosch, Sebastian – Forgotten Treasures? Mickey, Nostalgia And The Past Of Comics
- Whitcroft, Ellle – Moments In Time: Looking Back On Dreams In Winsor Mccay's *Little Nemo In Slumberland*
- Harnett, John – Accepting The Dead: Negotiating The Multimodal Problematic Of Personal And Collective Reflection In *Kill Or Be Killed* And *The Punisher: Valley Forge, Valley Forge*

13.15–14.15 Lunch (EB701)

14.15–15.15: Session 4
Panel 4a – Remembering the Past (EB206)
Chair: Nicola Streeten
- Vuorinne, Anna – Silenced Voices And Forgotten Histories: Transnational Memory In Contemporary German Comics
- Cone, Annabelle – Representing The Past In *Monsieur Jean*

Panel 4b – Fan Practices: Collections and Merchandise (EB708)
Chair: Julia Round
- Grace, Dominick – *Wimbledon Green* Vs *The Great Northern Brotherhood Of Canadian Comics*: Collecting, Preserving, Hoarding?
- McLaughlin, Robert – 'Let Them Fight ' The Secret War Of Toys – The Beginnings Of Marvel's Merchandising Machine And Parallels With The Current Comic Climate

Panel 4c – Formal Approaches To Time In Comics (EB704/5)
Chair: John Miers

- Aleixo, Paul – 'It's About Time' (A Theoretical Account Of The Cognitive Processes Involved In Decoding Panel Sequence)
- Fisher Davies, Paul – How Do We Know What Time It Is In Comics?

Panel 4d – Comics and the Community Roundtable (EB702)
Chair: Joan Ormrod
- Camden, Vera and Zullo, Valentino – A Roundtable Discussion on the 2016 Wonder Woman Symposium

15.30–17.00: Session 5
Panel 5a – Visual Rhetorics (EB206)
Chair: Liam Burke
- Connerty, Michael – 'Funniosities': Hollywood Slapstick Comedy And Early British Comics
- Camden, Vera – Rethinking Dialogue In Novel Media
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Panel 5b – Remediation, Materiality And Memory (EB708)
Chair: Paul Aleixo
- Nikkilä, Aura – Carefully Staged Photographs And Recurring Maps: Memory And History In Nina Bunjevac's *Fatherland*
- Szép, Eszter – "Postmortemistical" Look: The Memory Of Things And The Traces Of Personhood In Roz Chast And Ben Katchor

Panel 5c – Reboots, Rewritings And Gender (EB704/5)
Chair: Joan Ormrod
- Chamberlin, Barbara – Revive, Reuse And Recycle: Revisiting *Sabrina*
- Hicks, Olivia – *Valda*: Genre, Gender And Adaptation
- Grady, William – Walking On The Bones Of The Dead: *Preacher* And The Post–Western

17.00–17.30 Coffee (EB701)

17.30–18.30: Session 6 – Keynote (EB206)
Chair: Julia Round
Anne Digby in conversation with Mel Gibson – Writing Comics for Girls

19.30 Informal dinner at Turtle Bay (The Citrus Building, 24 Madeira Road, Bournemouth, BH1 1NL)

THURSDAY 28 JUNE 2018

9.00–10.30: Session 7
Panel 7a – Superhero Rewritings (EB206)
Chair: Madeline Gangnes

- Prevoo, Jesse – "You Can't Remember, But I Won't Let You Forget" Embedded Memories/Fake Histories As A Narrative Device In Comics Of The Superhero–Kind
- Vujin, Bojana And Krombholc, Viktorija – A Long Time Ago In A Century Far Far Away: *Star Wars* References In *The League Of Extraordinary Gentlemen*
- Fitzmaurice, Hollie – Shifting Perceptions: From Lynda Carter To Gal Gadot. How *Wonder Woman* Has Adapted To A Modern Audience

Panel 7b – The Politics of Fan Practices (EB708)
Chair: Mel Gibson

- Williams, Paul – Comix Criticism And The New Left In The 1960s And 1970s
- Wysocki, Lydia – British Comics, British Values? Asking Readers What They Read
- Méon, Jean-Matthieu – From Nostalgia To Critical Reappraisal: The Anthological Discourse On American Comic Books Since 1965

Panel 7c – Nostalgia And Orientalism (EB704/5)
Chair: Laurike in 't Veld

- Chu, Kin Wai – Nostalgia In Postcolonial Hong Kong Comics: A Dialogue Between Cultural And Personal Memory
- Storskog, Camilla – Swedish Orientalism In The 1940s
- Tomabechi, Nao – Recycling The Other: The Role Of Nostalgia In Superhero Comics' Orientalism

10.30–11.00 Coffee (EB701)

11.00–12.00: Session 8 – Keynote (EB206)
Chair: Joan Ormrod
Ian Gordon – Nostalgia and the Materiality of Comics

12.15–13.15: Session 9
Panel 9a – Nostalgia and Superheroes (EB206)
Chair: Chris Murray

- De Dauw, Esther – The Nostalgic Cyborg: 1950s Romanticisation And Justificatory Strategies In Marvel's *The Vision* (2015)

- York, Chris – The Form Of Nostalgia: John Byrne's *Fantastic Four* And Frank Miller's *Daredevil*

Panel 9b – Curation And Exhibition (EB708)
Chair: Ian Hague
- Gibson, Mel – Comics Past And Present: Balancing Historical And Contemporary Comics In The Exhibition Of British Children's Comics At Seven Stories: The Centre For The Children's Book
- Alberda, Alexandra – From Reading Nooks To Museum Galleries: Comics Fans' Mark On Curatorial Practices

Panel 9c – Forgotten Histories and Voices (EB704/5)
Chair: Madeline Gangnes
- Kunzle, David – An Unknown Comic Strip: John Tenniel And Hunting Wild Beasts With Elephants In India (*Punch* 1853)
- Zullo, Valentino – Superheroes, Psychiatry, And Public Health: Fredric Wertham's Graphic Medicine

13.15–14.00 Lunch (EB701)

14.00–15.25: Session 10
Panel 10a – Conflict, War and Memory (EB206)
Chair: Harriet Earle
- Burke, Liam – (Mis)Remembering Irish Conflicts In Comics: How Indigenous And International Comic Creators Maintain Hegemonic Positions Through The Re–Narrativization Of Ireland's Past
- Cheladyn, Larisa Sembaliuk – Flashback To 1914: Early Ukrainian Canadian Comics
- Mandaville, Alison – Nostalgic Borders: Re–Framing The Vietnam War In Graphic Memoirs By Thi Bui And Marcelino Troung

Panel 10b – Hidden Histories And Gender (EB708)
Chair: Joan Ormrod
- Lock, Selina – Behind The Panels: The Hidden Histories Of Women In British Comics
- Scott, Jenni – Lost In Time: The Problem Of Crediting The Creator In Girls Comics
- Twycross, Adam – More Than Mere Ornament: Re–Evaluating Norman Pett's Jane

Panel 10c – Adapting Histories (EB704/5)
Chair: Nina Mickwitz

- Mathias, Michi – Archaic Language And Obsolete Bicycles: Re–Telling A 19th Century True Story As A Graphic Novel
- Yu–Kiener, Tobias – Dutch Biographical Graphic Novels About Iconic Artists: A New Comics Network And Market
- Findlay, Laura – In The Gutter: Memory And Testimony In *The Green River Killer: A True Detective Story*

15.35–17.00: Session 11
Panel 11a – Using Memory (EB206)
Chair: Nicola Streeten
- Macklem, Lisa – A Taste Of A Life: Lucy Knisley's Life With Food
- Ahmed, Maaheen And Crucifix, Benoit – Rethinking Comics Memory Through Polygraphy

Panel 11b – Queer Histories And Unstable Futures (EB708)
Chair: Julia Round
- Gangnes, Madeline And Cooley, Kevin – Elfqueer: Following The Posthuman Lodestone Of *Elfquest*
- Frena, Bernhard – (Dis)Regarding The Original: Tracing Online Practices Affecting One Vintage Comic Strip
- Curtis, Neal – Man Out of Time: Captain America And The Haunting of Continuity

Panel 11c – Using 'Retro' as style and commentary (EB704/5)
Chair: David Huxley
- Malone, Paul – Post–Ostalgia "Retro" In Graupner And Wüstefeld's *Das Upgrade*
- Precup, Mihaela – A Communist Time Capsule: Andreea Chirică's *The Year Of The Pioneer* (2011)
- Lawrence, Julian – Secret Identities In The Classroom: Negotiating Conceptions Of Identity With Comics And Bilingual Grade Four Students

17.00–17.30 Coffee (EB701)

17.30–18.30: Session 12 – Keynote (EB206)
Chair: John Miers
Woodrow Phoenix – The Intersection Between Memory And Possibility In Alternate Realities, Or: What If? Is The Past More Than Just A Story-Generating Machine?

19.30 Conference Dinner at Kayla Brasserie (42 Holdenhurst Rd, Bournemouth, BH8 8AD – opposite the conference venue)

9.00–10.30: Session 13
Panel 13a – Trauma And Self (EB206)
Chair: Alexandra Alberda
- González, Carolina – The Reconstruction Of One's Self: An Exploration Of *La Parenthèse* By Élodie Durand
- Streeten, Nicola – Looking Backward To Move Forward
- Sinclair, Megan – Traumatic Memory: Turning Grief Into A Recovery Process – *Close To The Heart* – The Process Of Creating The Comic

Panel 13b – Recovered Histories (EB708)
Chair: Dave Huxley
- Aman, Robert – *The Phantom* Combating Apartheid
- Fitch, Alex – Urban Urchins And Back Street Bacchanalia In Newspaper Strips And Comics
- Kim, Alyssa – History Remembered By Korean Graphic Novels

Panel 13c – Time in Contemporary Comics (EB704/5)
Chair: Paul Aleixo
- Byrne–Smith, Dan – *Bitch Planet*, Retro Adverts And Three–Dimensional Temporality
- Oleszczuk, Anna – The Distortion Of Time And (Retro) Monsters In Grant Morrison's *Nameless* (2015)
- Kent, Miriam – 'Let's Rewrite Some History, Shall We?' Temporality And Postfeminism In *Captain Marvel*'s Contemporary Superhero(Ine)Ism

10.30–11.00 Coffee (EB701)

11.00–12.00: Session 14 – Keynote (EB206)
Chair: Dave Huxley
David Roach – The Spanish Masters

12.15–13.15: Session 15
Panel 15a – *She Lives* (EB206)
Chair: Alex Fitch
Woodrow Phoenix presents *She Lives*

Panel 15b – The Digital and the Archive (EB708)
Chair: Madeline Gangnes
- Hague, Ian – The Price Of Nostalgia: Digital Comics And Ownership

- McGarry, Cormac – Archaeologies Of The Fleeting And Fantastic: Comic Book Collection And Curation In The Digital Age

<u>Panel 15c – Material and Aesthetic Nostalgia (EB704/5)</u>
Chair: Nicola Streeten
- Busi Rizzi, Giorgio – Always At Home In The Past: The Aesthetics Of Nostalgia In The Graphic Novel
- Wason, Sakshi – A Visual Exploration Of Material Memory

13.15–14.00 Lunch (EB701)

14.00–14.55: Session 16
<u>Panel 16a – Approaching Archives (EB206)</u>
Chair: Alexandra Alberda
- Grennan, Simon And Sabin, Roger – The Marie Duval Archive: Memory, Archives And The Comic Strip Canon
- Dominiak, Zuzanna – Comics As A Multilayered Archive: The Recording Of Gallery Space And The Artworks Within It In Ben Gijsemans's *Hubert* And Marc–Antoine Mathieu's *The Museum Vaults*

<u>Panel 16b – Literary Rewritings (EB708)</u>
Chair: Anna Oleszczuk
- Sanders – Traveling Through Time 1678 To 2018: John Bunyan's *The Pilgrim's Progress*: A Graphic Novel Adaptation For The 21st Century
- Licari–Guillaume, Isabelle – In The Shadow Of *The Sandman*: Mike Carey And Peter Gross's *Lucifer*

<u>Panel 16c – Revisionism And Alan Moore (EB704/5)</u>
Chair: Phillip Vaughan
- Rantala, Oskari – Comics Within Comics In Alan Moore's Comics: Mise–En–Abyme And The Material Memory Of The Medium
- Diamond, Aidan – 'The World Made New': Nostalgic And Optimistic Revisioning In Alan Moore's *Supreme*

<u>Panel 16d – Exhibition of *She Lives* (45 mins) (EB702)</u>
Chair: Jimmy O'Ready

15.05–16.00: Session 17
<u>Panel 17a – National Identity (EB206)</u>
Chair: Alex Fitch
- Battaglia, Francesca – Shaping Japanese Steampunk In Manga: A Focus On *Adekan* By Nao Tsukiji (2008)

- Mickwitz, Nina – Mnemonic Codes And The Gendered Migrant Body In Nina Bunjevac's *Heartless*

Panel 17b – Nostalgia and Narrative (EB708)
Chair: Laura Findlay
- Austin, Hailey – "That Old Black Magic": Music And Nostalgia In Juan Díaz Canales And Juanjo Guarnido's *Blacksad*
- Jennings, John – Sequential Sankofa: Critical Nostalgia, Afrofuturism And The Black Comix Archive

Panel 17c – Art and Technique (EB704/5)
Chair: Ian Hague
- Lawley, Guy – Seeing Past The *Yellow Kid*: Colour Printing And The Origins Of The American Comic Strip
- Hornsby, Ian – Ed Piskor And The Art Of Nostalgia

Panel 17d – Exhibition of *She Lives* (45 mins) (EB702)
Chair: Alexandra Alberda

16.00–16.30 Coffee (EB701)

16.30–17.30: Session 18
Panel 18a – History, Subversion and Inequality (EB206)
Chair: Lydia Wysocki
- Woock, Elizabeth – History As The Cloak Of Subversion – A Transnational, Transgenerational Conversation
- Vergueiro, Waldomiro And Chinen, Nobu – Comics And Blackness In Brazil: The Portrayal Of Racial Inequality In The Works Of Maurício Pestana And Marcelo D´Salete

Panel 18b – Alan Moore's Past and Future Worlds (EB708)
Chair: Ian Hague
- Picado, Benjamin And Teixeira, João Senna – How To (Re) Make Fictional Worlds In Comics: Actantial Structures And Narrative Worlds (The Case Of *Watchmen*/Charlton Comics)
- O'Ready, Jimmy – Alan Moore's Shocking Future

Panel 18c – Collective Histories and Trauma (EB704/5)
Chair: Nina Mickwitz
- Miers, John – Remembering National Trauma In *Barefoot Gen* And *9/11 Volume 2*

- Manea, Dragoş – Reviving The Memory Of Nazi Danger: *Über* (2013–) And The Ethics Of Ambiguity

Panel 18d – Exhibition of *She Lives* (45 mins) (EB702)
- Chair: Harriet Earle

17.45–18.45: Session 19 – Keynote (EB206)
Chair: Chris Murray
Catherine Anyango Grünewald – Committed To Memory: Remembering And Responsibility In Visual Storytelling

18.45–20.00: Session 20 (EB701)
Closing remarks
Drinks reception sponsored by Routledge
Retro Anthology launch (UniVerse Comics/Inkpot Studios)

Time on your hands? You might want to visit…

Fantasy Comics & Coffee, 1186 Christchurch Road, Bournemouth, BH7 6DY (open Saturday and Sunday only)

Frog Bros Comics and Books, 3 Sovereign Centre, 600 Christchurch Rd, Bournemouth BH1 4SX

Paradox Comics, 17 High St, Poole BH15 1AB

Additional Conference Events

Retro! in Process: From Scripts to Comics
Curated by Alexandra Alberda and Zuzanna Dominiak
Wednesday 13 June 2018 – Saturday 30 June 2018

This three-part exhibition is located on the 2nd and 7th floors of the BU Executive Business Centre.

The Retro! exhibition conveys the process of artists turning writers' scripts into a finished comic pulling from the body of work produced for the accompanying *Retro* anthology. Artists in the exhibition interpret scripts of memories both personal and shared. Works in the exhibition show the negotiation and interpretation of artists from scripts to layouts, pencils, inking and colouring. Exhibition visitors are encouraged to explore the process of making comics through the artworks and reflections from the artists.

She Lives
Woodrow Phoenix
Friday 29 June 2018: Sessions 15a, 16d, 17d, 18d

On Friday Woodrow will be talking about and then showing *She Lives* (2014), a giant graphic novel in the most literal sense – each page is one metre square. A celebration and an exploration of the physical properties of ink on paper, *She Lives* is designed to be shown in galleries as an installation artwork that is also a fully realised comic strip.
Session 15a: one-hour talk about *She Lives* using a short movie of this comic.
Sessions 16d, 17d and 18d: display of *She Lives* to small groups – please sign up at registration desk.

Retro Anthology Launch
UniVerse Comics/Inkpot Studios
Friday 29 June 2018: Session 20

Launch of the anthology *Retro.*

ABSTRACTS

(KEYNOTE SPEAKERS)

(DELEGATES A-Z)

Retrospective Storytelling: From Childhood to Characterisation

Rozi Hathaway

Scaling anything from mountains to parking prepayment meters, the life of a storyteller is never done. But, how do you develop weird and wonderful life experiences into something that isn't directly autobiographical?

Storytelling through comics uses the incredible power of the medium; imagery and text combined can give a multitude of emotions, played against each other in compelling ways. When this medium is delicately infused with the creator's own history you can gain an otherwise impossible insight into a particular situation, upbringing, or way of thinking. Small press comics especially are a labour of love and often the creator will be entwining all kinds of autobiographical content without the reader knowing, but how do you begin to take these experiences, especially from childhood, and cultivate them into tangible stories?

By analysing my own published comics work from 2015-present, alongside other well-known small press comics creators, I'll be talking about this bittersweet connection of personal stories told in an often-abstracted form. It's about not just about drawing the lady in the wacky red hat you saw yesterday, but the process of taking an idea and turning it into a new, engaging story. And sometimes it will all start with a memory of a peach from 1995.

Rozi Hathaway's work seeks to explore themes of childhood, journeys, interpersonal interactions, anthropology and nature. Since childhood, she has had an interest in applying personalities to objects and creatures, and through the years has embraced this to develop atmosphere in each piece of work she creates. Her aim is to give the audience an emotive experience, and to think about the world around us and how we belong, as human beings.

Rozi holds a First Class Honours Degree in BA (Hons) Illustration from the University of Northampton (July 2016). She was winner of the "Breakout Talent Award" in the Broken Frontier Awards 2016; the Stocks Taylor Benson/University of Northampton Best in Show Graphic Design Award (July 2016); and one of the Broken Frontier 'Six UK Small Press Creators to Watch in 2015' (May 2015). Most recently, she was one of 100 female cartoonists picked for The Inking Woman exhibition in London's Cartoon Museum exhibition last year, which has subsequently been recently turned into a book published by Myriad (http://myriadeditions.com/books/the-inking-woman/). www.rozihathaway.com.

Writing Comics for Girls

A Conversation between Anne Digby and Mel Gibson

Veteran comics writer Anne Digby speaks to British girls' comics expert Mel Gibson about her journey into writing for some of the top British titles. Their conversation will cover Anne's entry into comics, her experiences of working in the industry, her reflections on the differences of writing prose and comics, and look closely at some examples of her work.

Anne Digby has written for School Friend, Girl, Tammy, Jinty *and other famous comics in her youth, nowadays best known for her children's books including the ever-popular 'Trebizon' series.*

Dr Mel Gibson is a Senior Lecturer at Northumbria University specializing in teaching and research relating to comics, graphic novels, picturebooks and fiction for children. She is interested in textual analysis and in memories of comics and comic reading. Widely published, she is particularly known for the monograph Remembered Reading: Memory, Comics and Post-War Constructions of British Girlhood *published in 2015.*

The Materiality of Comics and the Future of Nostalgia

Ian Gordon

The title of my talk is a deliberate nod to the late Svetlana Boym whose book *The Future of Nostalgia* rescued nostalgia from its detractors (nostalgia for the past prevents progress) and its less savoury supporters (things were great they way they were in the past). I will rehearse some of Boym's views and those of other theorists of nostalgia before turning to a consideration of the materiality of comics and nostalgia. I will argue that nostalgia centred on comics plays out in several fashions. At one extreme nostalgia centred on comics is not centred on them at all, but rather comics (and attendant practices) are the souvenirs of a past and sites around which memories (often faulty) and history are constructed. Indeed the practice of slabbing comics might even be seen as locking memories away and preventing the sort of reflective nostalgia that Boym discusses as a means of understanding the present. The arrival of digital comics, both Comixology and torrents, has greatly shifted the materiality of many comics and doubtless the sort of nostalgic practices they lend themselves too. If nostalgic practices for print comics focussed on their look and feel and the processes of acquiring them what sort of meaning can be constructed around things acquired with a click and that have much less tangible presence?

Ian Gordon's most recent books are Superman: The Persistence of an American Icon *(2017), the Eisner nominated* The Comics of Charles Schultz *(2017) and* Ben Katchor Conversations *(2018). His other works include* Kid Comic Strips: A Genre Across Four Countries *(2016) and* Comic Strips and Consumer Culture *(1998). He teaches cultural history and American Studies at the National University of Singapore where he is the Head of the Department of History. He is a member of the editorial boards of the* Australasian Journal of American Studies, ImageText, Inks*, the* International Journal of Comic Art*, the* Journal of American History, *the* Journal of Graphic Novels and Comics, Popular Communication, *and* Studies in Comics*.

**The intersection between memory and possibility
in alternate realities, or:
What If? Is the past more than just a story-generating machine?**

Woodrow Phoenix

This talk will focus on the use of memory in artistic practice. I'll talk about my work, how it relates to earlier 'retro' ideas and styles, and then discuss more widely how comics lend themselves to a particular kind of examination of pop cultural imagery, because of the way images can be held and dissected sequentially.

Woodrow Phoenix is a writer, artist, illustrator and graphic designer based in London and Cambridge. His primary creative interest is graphic novels such as 'Rumble Strip' (Myriad Editions, 2008), which explores the complicated psychology of the relationship between people and cars; how we navigate the world and how we relate to each other with and through machines. It was reviewed in The Times as 'One utterly original work of genius. It should be made mandatory reading for everyone, everywhere.'

His other comic books and strips include the collaborative graphic novel 'Nelson' (Blank Slate, 2011) with Rob Davis. A 54-chapter book with 54 authors, 'Nelson' won acclaim and multiple awards including The British Comics Award for Best Book of 2012 and an Eisner nomination; 'Donny Digits' - a comic strip which appeared weekly in The Guardian; 'The Sumo Family', which appeared weekly in The Independent on Sunday and then monthly in Manga Mania magazine; 'The Liberty Cat', published quarterly in Japan by Kodansha in Morning magazine; and 'SugarBuzz!' (in collaboration with co-creator Ian Carney), an anthology comic that was optioned for television by Walt Disney, The Cartoon Network and other independent production companies. In 2003 he directed an animated cartoon based on characters from SugarBuzz!, for The Cartoon Network. His children's books include Baz the Biz (1999) and Is That Your Dog? (2001) with writer Steve May, and Count Milkula (2006) with writer Robin Price.

He is the author of a pop-cultural study, 'Plastic Culture: How Japanese Toys Conquered the World' (Kodansha, 2006), for which he interviewed artists and designers in Japan and China and photographed hundreds of vinyl figures, mascots, dolls and collectibles for a critical appraisal of the world of art toys and designer vinyl. He has additionally written and designed another book in a similar vein, 'Felt Mistress: Creature Couture' (Blank Slate, 2012) exploring the work of Louise Evans and Jonathan Edwards, a creative team from Wales.

The Spanish Masters

David Roach

This talk celebrates the great Spanish artists who revolutionised British and American comics over the last century. Spanish artists had been used extensively in British comics since the romance titles of the 1950s and also revolutionized American horror comics in the 1970s with their work on Warren's *Vampirella, Creepy*, and *Eerie* horror comics.

This talk will explore how these arrangements developed through the main publishers and agencies involved. It will give a history of the Spanish in Britain and their ongoing influence today, and will also include examples of original artwork on display.

David Roach has worked in comics since the 1980s. He has been an inker and penciller for 2000AD *and has also produced work for DC Comics and Dark Horse Comics. He is the foremost expert on the golden age of Spanish comics artists and has published a number of critical books including* The Warren Companion: The Definitive Compendium to the Great Comics of Warren Publishing *(2001),* The Superhero Book: The Ultimate Encyclopedia of Comic Book Icons and Hollywood Heroes *(2004),* The Art of Vampirella: The Warren Years *(2014),* The Art of Jose González *(2015) and, most recently,* Masters of Spanish Comic Book Art *(2017).*

Committed To Memory:
Remembering And Responsibility In Visual Storytelling

Catherine Anyango Grünewald

The graphic novel form can be a visual representation of how memory works, if we understand memory to be a composite of visual, semantic and emotional systems. The interplay between text and image - a non-linear, cumulative style of reading – creates a third narrative space that mimics the function of memory.

Visual storytelling has the potential to superimpose a system onto concepts and ideas which are difficult, fantastical or simply intangible, and, by creating an emotional response in the reader, become a platform to investigate forgotten and whitewashed histories, and to revisit historical and contemporary trauma in a medium that allows for an empathetic and human understanding of an event.

In times of political and social extremism, nostalgia and the rewriting of history into ideals creates a reality that lacks specificity. Memory becomes oversimplified, generalised and reduced. Visual storytelling can remind people of the specificity of reality and the importance of remembering, envisioning and articulating our lives and the lives of others. Through graphic novels *Heart of Darkness, Scandorama* and *Terminal* this paper will investigate nostalgia and false memory, revisit eugenic and colonial histories and explore the use of drawing to remember and memorialise contemporary victims of crimes.

Catherine Anyango Grünewald (born 1982, Swedish/Kenyan) is an internationally exhibited artist and lecturer. In 2010 her graphic novel adaptation of Joseph Conrad's Heart of Darkness *was published to critical acclaim and has been translated into eight languages. In 2018 she illustrated* Scandorama*, a dystopian Scandinavian graphic novel written by Hannele Mikaela Taivassalo, and her own upcoming graphic novel* 2x2 *explores the physical effects of guilt and corruption.*

Catherine's drawing work uses the materiality of drawing tools to explore meaning, exploiting the physical properties of pencil and eraser to render events with realism, but to also explore unseen dimensions. Her drawings tackle the historical and contemporary systemic oppression of characters who have been marginalised and underrepresented. The process and labour invested in the work is a direct homage to the subjects, victims of violent domestic or institutional crimes.

Catherine taught at the Royal College of Art in London for ten years and is now a Senior Lecturer in Illustration at Konstfack University of Arts, Crafts and Design in Stockholm.

Rethinking Comics Memory Through Polygraphy

Maaheen Ahmed (Ghent University)
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Conceptualizing and understanding memory in comics inevitably opens up a can of worms, not only because of the inherent monstrosity of the concept of memory, which produces a wide range of vectors (such as individual and collective memory), but also because of the many ways in which comics interact with memory. In this paper, we would like to show how style in comics functions as a node where personal, collective memories meet and interact with the memory of the medium of comics. For this we will turn to Thierry Smolderen's groundbreaking *Origins of Comics* (2014), where he advances the notion of "polygraphic humor" to designate how cartoonists of the 19th and early 20th century dialogue with the visual culture of their times, humorously responding to the new ways of seeing by tapping into a deep cultural memory of graphic forms. Interacting with the concept of polygraphy, we would like to introduce and test the concept of media memories (Ahmed 2017) in order to understand how comics simultaneously tap into and reinforce an assemblage of memories hailing from previous comics but also from other related media particularly those relying on images and (variations of) sequentiality. We suggest that the first traces of such media memories are already discernible in the kinds of styles (particularly 'retro' ones) chosen by comics authors. By teasing out key media memories in two graphic novels engaging with consciously cartoony and comicsy (Beineke 2017) styles (Cole Closser's *Black Rat* and Cosey's *Une mysterieuse mélodie*) as well as the stylistically hybrid *Unastoria* by Gipi, we hope to demonstrate a new way of reading style in comics as engaged in a polygraphic dialogue with media memories. This conceptual framework will acknowledge narrative drawing as a deeply memorious practice, helping us to understand how comics themselves produce a specific form of historical time that is embedded in the memories of comics and related visual media, especially the uses and applications of those media and their thematic preferences.

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special issue for the online journal Authorship *on "Comics and Authorship". Her first monograph,* Openness of Comics *was published by the University Press of Mississippi. A second monograph,* Monstrous Imaginaries: The Legacy of Romanticism in Comics *is currently under review. Her latest project is on children in European comics.*

Benoît Crucifix is an FNRS doctoral fellow at the University of Liège and UCLouvain. His thesis focuses on comics memory in the contemporary graphic novel, analyzing various acts of reframing and redrawing comics history. He has written on comics memory in articles published in Inks, European Comic Art and The Comics Grid, and he is preparing, with Maaheen Ahmed, a volume on Comics Memory: Archives and Style (Palgrave). He is a member of the ACME comics research group and of the editorial board of Comicalités.

From Reading Nooks To Museum Galleries:
Comics Fans' Mark On Curatorial Practices

Alexandra P. Alberda (Bournemouth University)

The comics medium continues to have increased representation in museum exhibitions worldwide and comics collections in museums, and comics museums, are likewise growing. My paper will present a brief history of comics exhibitions over the last few decades in discussion with the movement of fans from readers to curators. The paper is informed by interviews done with recent comics curators who identify as comics fans. These comics fan-curators have used the medium to interact with contemporary audiences through works and museum communications that evoke the past, and often their past. As set out by the conference call I believe both nostalgia as an initial tool to draw in crowds and an active retro in the museum gallery can be examined in curatorial practices within the design of comics exhibits. Evidence of nostalgia and retro is present in their curatorial practices (themes, communications, display, text, etc.), the works they choose, interactive exhibition programming and their objectives for their exhibitions. Recent museum studies scholarship argues that a change in the roles of the museum has had an effect on curatorial practice which has shifted to include narrative as a means of communication at all levels of museum practices (Everett & Barrett 2009; Nielsen 2017). The specific consideration that museum narratives can evoke visitors' memories by blending the viewing of artefacts in the present with the objects/places of the past is discussed as part of new expectations of museums (Everett & Barrett 2009; Vincent 2014). In addition, the postmodern museum professional is expected to create more opportunities for interactivity and appeal to an educated and contributing museum visitor at the exhibit (Hanquinet & Savage 2012). I will illustrate these changes in the museum by focusing the presence of nostalgia and retro in comics fan-curators' curatorial practices and museum communications.

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Alexandra P Alberda is a first year Ph.D. student at Bournemouth University, working towards the completion of a PhD tentatively titled "Graphic Medicine Exhibited: An Examination of Scholarly and Public Engagement with Comics in Medical Humanities and Comics Studies since 2007." Her research interests are curatorial practices, public engagement with graphic medicine, comics studies, medical humanities, and the politics and ethics of representation. She received her MA in Art History from the University of Nebraska-Lincoln titled "Constructing Helen Frankenthaler: Redefining a 'Woman' Artist Since 1960."

'It's About Time' (A Theoretical Account Of The Cognitive Processes Involved In Decoding Panel Sequence)

Paul Aleixo (Sheffield Hallam University)

The understanding of how comics readers make connections between sequential panels is poorly understood from a psychological viewpoint. Nevertheless, it is crucial to know how readers make sense of sequence in comics, since without sequence, comics are simply images placed next to each other. One of the few theoretical explanations for this process comes from McCloud (1993) in 'Understanding Comics'. He suggested that readers create 'closure' between panels in order to understand how a sequence is intended. However, the concept of 'closure' is poorly defined and does not work as an explanation for the psychological processes underlying the phenomenon. Thus 'closure' should be considered as a descriptive rather than explanatory concept. The present paper aims to explore other potential explanations for a reader's understanding of sequence, with particular attention to how temporal connections are made between comic book panels. Reference will be made to theoretical and empirical work in cognitive psychology (as well as other areas), which may shed light on this theoretical exploration.

Paul Aleixo is a Senior Lecturer in Psychology at Sheffield Hallam University. His research interests include the application of Comic books to educational settings. He is the author of 'Biological Psychology an Illustrated Survival Guide'; a comic book format undergraduate textbook published by Wiley, which has been translated into simplified Chinese and Greek. He published research in 2017 in the Journal of Graphic Novels and Comics which found that memory for material presented in comic book format was better than that for material in text only format. This paper received considerable attention from academic and media sources.

The Phantom Combating Apartheid:
New Left Ideology, Solidarity Movements And The Politics Of Race

Robert Aman (Linköping University)

Although an American comic about a superhero of British heritage set in a fictional African country filled with colonial nostalgia, this essay argues that *The Phantom* comic book is a foremost example of antiracist politics and protest literature against apartheid. Since 1972 the Swedish-based scriptwriters of 'Team Fantomen' have regularly supplied officially licenced adventures to *The Phantom* comics around the world. This paper suggests that this shift in the scripts' geographical origin also altered the politics of the comic: the Swedish creators added social commentary and political thought to the storyline, as the Phantom is redefined in tune with New Left ideology. Southern Africa, with societies belighted by institutionalised racism, is inscribed into the plots, which functions as a surface of projection to inform the reader about the righteousness and validity of the, in Sweden at the time, dominant ideological doctrine that also transpired into foreign policy. This paper contends that *The Phantom* comic played an important part in shaping the public discourse in Sweden focusing on practices of apartheid, while also contributing to launching Sweden as a leading antiracist voice.

Robert Aman is a Postdoctoral Research Fellow in Education at Linköping University. He primarily conducts research on ideology, national identity, and the politics of representation in comics. He has written and published a number of articles in journals such as Third Text, Journal of Graphic Novels *and* Comics and Cultural Studies*. His book,* Decolonising Intercultural Education: Colonial Differences, the Geopolitics of Knowledge, and Inter-Epistemic Dialogue *(London: Routledge), was published in 2017.*

Making Sense Of The Past: Using The Graphic Novel To Tell An Intergenerational Story And Represent Trauma

Catherine Appleton (Queensland University of Technology)

Second generation literature about the Holocaust presents an understanding of a traumatic history (Fischer, 2015). There is an ethical need for writers to present the history associated with the Holocaust as accurately as possible; however, using narrative raises questions about the balance between fact and the fictional devices used in story telling (Kertzer, 2001 and Kokkola, 2003). As a child of a Jewish refugee who was separated from her home and country at a young age, I have observed the long-term effects of such a trauma. As with Art Spiegelman's influential graphic novel *Maus* (1991) about his father's experiences of the Holocaust, I too draw from my own second generation witnessing, familial memories, documents and objects to construct a narrative based on factual evidence making use of fictional strategies.

This paper explores the choices made in the writing of my graphic memoir, 'The Wounds of Separation' (unpublished) and how the mix of personal experience, relational life writing and historical fact helps to describe trauma and communicate its effects. The narrative leads the reader through the action and utilises varying approaches of panelled narration and voice in showing the story.

I argue that the graphic narrative format is a suitable medium to tell this story because of its particular ability to engage the reader at different narrative levels (visual and verbal) blending memory, fact, emotion and time. The aim of this paper is to examine the unique representational qualities of the graphic novel and how I have exploited the text and image relationship in re-animating history. In so doing, I ask: In what ways can the graphic novel represent both generational separations and connections, blending the past and present?

Graphic memoirs offer a valuable contribution to crossover literature by raising awareness of challenging, traumatic, lived experiences of some childhoods that continue into adulthood. This topic will be of particular relevance to those interested in trauma literature or multimodal texts for a young adult/adult audience.

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Catherine Appleton is undertaking a creative works PhD in the Faculty of Education at Queensland University of Technology, Australia. Her research currently centres on the representational issues in retelling a historic traumatic event as a graphic novel. Past research has focused on information design and the language conventions used in graphic communication in multi-cultural contexts.

"That Old Black Magic": Music And Nostalgia In Juan Díaz Canale And Juanjo Guarnido's *Blacksad*

Hailey Austin (University of Dundee)

In Thierry Groensteen's book *Un objet culturel non identifié* (2006), the author suggests that comics are a medium without memory, as a large number of comic strips that were once popular have been forgotten this day in age (p.67). While the titles of the comics may have been forgotten, the techniques and storytelling devices embedded in older comics, literature or films, are often recalled on modern comics pages. In the case of Juan Díaz Canales and Juanjo Guarnido's *Blacksad* (2010) the creators combine the stylistic elements of film noir with the anthropomorphism often seen in the comics medium. One of the primary noir devices they employ is music. The main character, Private Investigator John Blacksad, interacts with music in each album by listening to the radio, playing records, listening to live music, or playing the piano. Music is also used to create tension when lyrics and notes are overlaid on otherwise 'silent' pages. By including music in the comics, the creators not only evoke the noir tradition, but also provide a leitmotif for each album. The songs themselves are relevant to *Blacksad*'s setting in 1960/70s America as well as the thematic underpinnings of each album: death, racial tensions, love, drug abuse, and travel. Music plays to the mood of the comic as well as the plot and allows the creators to reference relevant pieces from the time, as well as immerse the work in intertextuality. For example, the lyrics of Ella Fitzgerald's song "That Old Black Magic"
(1961) combined with the anthropomorphic nature
of *Blacksad*'s characters reveals the mood of the protagonist while also recalling Jacques Tourneur's *Cat People* (1942). The songs themselves create a layered meaning in the work that recalls techniques employed in both comics and film noir, creating a nostalgia that evokes a social critique of the past.

Hailey J. Austin is a PhD student in the Comics Studies department at the University of Dundee whose research focuses on how the use of anthropomorphism (or the human/animal hybrid) in comics often creates a distancing effect, for both reader and character, from a central trauma in the work. Her other research interests include transmedia, female agency, and noir. Her research on intergenerational trauma in Art Spiegelman's Maus *was published in the* Colloquy *online journal last year.*

Forgotten Treasures? Mickey, Nostalgia And The Past Of Comics

Sebastian Bartosch (Universität Hamburg)

The turn towards the medium's past in contemporary comics and graphic novel production has been critically assessed as an instance of a broader 'nostalgia' or 'retro culture' (Baetens/Frey 2015). In this view, phenomena like facsimile reprints, stylistic references or narratives focussing on obscure or lost works are all symptomatic of a nostalgic longing – which provides us with a commodified, selective view of the past, and thus defies a 'true' sense for the history of comics. Such critiques resonate with oft-cited accounts of postmodern nostalgia and its alleged lack of 'genuine historicity', i.e., failure to identify the actual agents of historical change (Jameson 1991). However, nostalgia itself is not devoid of agency; its relevance to restorative agendas trying to reinstate an ideal lost home or past has repeatedly been discussed (Davis 1979; Hutcheon 2000). The perils of these politics, Svetlana Boym argues, can only be avoided once nostalgia is relegated to a 'reflective' role and acknowledges that what it longs for must remain perpetually irretrievable (Boym 2006).

Critically reviewing these notions, this paper will show how nostalgia is involved in transformations of comics' *mediality*: I will argue that the changing status of comics as a medium is affected by the past in ways that can neither be confined to identical repetition nor perpetual reflection. Using Lewis Trondheim and Nicolas Keramidas's *Mickey's Craziest Adventures* as an example, I will show how nostalgia as an emotional orientation towards the past (Ahmed 2004) informs how artists and readers, but also non-human actors, are defined by their respective agency to shape the medium of comics in the present. First published in 2016, *Mickey's Craziest Adventures* poses as a reissue of a long-lost series from the late 1960s, using aspects like paper quality, printing technology, traces of usage and lost issues to assemble the characteristics of comics from a bygone era. This further relates to a renegotiation of authorship and ownership – of comics as well as their characters – and the elements that are mobilised to assert them.

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Sebastian Bartosch is a PhD student of the 'Humanities' doctoral programme at the Faculty of Humanities, Universität Hamburg, where he is also a member of the Research Centre for Graphic Literature (ArGL). His PhD thesis focuses on the mediality of comics and its continuous rearticulation within intermedial relations and remediation processes. He has published on the subject in Studies in Comics *and the* Journal of Graphic Novels and Comics.

Shaping Japanese Steampunk In Manga:
A Focus On Adekan By Nao Tsukiji (2008)

Francesca Battaglia (Palacký University)

Building on neo-Victorian studies, this contribution focuses on the manga series *Adekan* (*Elegant Men*) by Nao Tsukiji (2008). It is argued that, through an aesthetic hybridisation of both Western and Eastern cultural memories, Tsukiji promotes a peculiar version of "Japanese steampunk." As a form of postmodern *pastiche*, the transcultural and transhistorical overlap of Victorian and Japanese collective social images draws attention to the way in which Japan appropriates Western myths and literary tropes to examine its own past and historical wrongs. The incorporation of Gothic, neo-Victorian, and steampunk elements has consequences at the level of genre. Indeed, although the story's focus on two men solving mystery cases inevitably ends up evoking the Holmesian canon, the palimpsest is relocated within the context of Japan's Meiji era. At the same time, gender issues complicate any univocal reading since the series' marked eroticism and male objectification question some of the very core principles of detective fiction. The result, also in terms of artwork, is highly original: a world of underworlds where omnipresent heaps of ruins and trash rise irrationally, recalling the verticality of Gothic cathedrals, as well as oppressing social hierarchies. In such hyperdetailed scenarios even the representation of Victorian taxonomy—the quintessential embodiment of the will to categorise all aspects of reality, including sexuality—is subverted: instead of promoting clarity, the patchwork artefacts on display, made up of stuffed animals, fossils, and human bodies, evoke uncanny metamorphic hybridisations. In a fantasy world where brass cogs are replaced with wooden wheels and mechanical prosthetic limbs with cherry blossom branches, nostalgia summons a past that never was, a past in which Japan can rewrite its own relationship with the West.

Francesca Battaglia pursued parallel degrees in Italy, graduating simultaneously from the University of Macerata and the "G.B. Pergolesi" Conservatory of Music of Fermo. She is currently completing her PhD at Palacký University in Olomouc (Czech Republic), where she is working on the neo-Victorian re-presentations of Sherlock Holmes' violin and gender studies. She has gained several scholarships and presented papers at European international conferences, including the Eighth International Graphic Novel and Comics Conference in 2017. In the same year, she was awarded a grant by the European Society for the Study of English (ESSE) for a research stay at Swansea University (UK), where she further expanded her knowledge of Victorian and neo-Victorian studies.

(Mis)Remembering Irish Conflicts In Comics: How Indigenous And International Comic Creators Maintain Hegemonic Positions Through The Re-Narrativization Of Ireland's Past

Liam Burke (Swinburne University of Technology)

As part of Remembrance Day commemorations in 2017 the Irish Taoiseach (Prime Minister) Leo Varadkar wore a shamrock poppy in Ireland's national parliament. This unprecedented decision drew comment and some criticism. At least 35,000 Irish soldiers died in the trenches of World War I, but Irish history has often forgotten their sacrifice in the enthusiasm to valorise the 1916 Easter Rising and the subsequent War of Independence that led to the establishment of the Irish Free State. Like other arts and entertainments, Irish comics have participated in this cultural nationalism with comic books such as *Blood upon the Rose* and *Celtic Warrior* mythologizing the Rising while overlooking those Irish soldiers who fought and died in Europe.

This wilful amnesia is also evident in representations of Irish conflicts produced by international comic creators, with many examples perpetuating longstanding stereotypes that undermine Irish Home Rule. For instance, superhero books from Captain Britain to Spider-Man have been set against the backdrop of the sectarian violence or "Troubles" that dogged Northern Ireland. As many scholars have noted (Barton; McLoone), these stories tend to perpetuate an atavistic view of Irish conflicts in which violence is endemic to the Irish people, while the cause of this conflict is in the so far distant past as to be almost unworthy of consideration.

Drawing on interviews with key creators such as Garth Ennis, Will Sliney, and Rob Curley this paper will examine how Irish and international comics often maintain hegemonic positions through the (mis)remembering of Irish conflicts. This paper will also chart how the recent growth in Ireland's comic book community is serving as a corrective to wider representations, with books that view the Irish nationalist movement through a more critical lens, and Irish themed superheroes rising from the trenches of World War I.

Liam Burke is a senior lecturer at Swinburne University of Technology (Melbourne), where he teaches classes on comic books and cinema. Liam has written and edited a number of books including Superhero Movies, Fan Phenomena Batman, *and* The Comic Book Film Adaptation: Exploring Modern Hollywood's Leading Genre*. Liam is a chief investigator on the Superheroes & Me research project with the Australian Centre for the Moving Image. Rutgers University Press will publish Liam's next book, the edited collection* The Superhero Symbol *(with Ian Gordon and Angela Ndalianis) later this year.*

Always At Home In The Past:
The Aesthetics Of Nostalgia In The Graphic Novel

Giorgio Busi Rizzi (KU Leuven, Università di Bologna)

The word *nostalgia* does not have a very long history; it was coined by Johannes Hofer in 1688 by juxtaposing the Greek terms *nóstos*, "homecoming", and *álgos*, "pain" or "ache". Hofer's medical dissertation tried to give a proper scientific label to the condition of *desiderium patriae* that notably plagued the Swiss army. Along the years, deprived of its morbid connotation, the concept entered the realm of philosophers and psychologists, widening its boundaries to encompass the bittersweet act of longing, not intrinsically negative nor positive, for an idealized past that one does not necessarily need to have experienced in person.

A nostalgic discourse seems to be consubstantial to comic culture, both as a theme and as a mode of consumption: on the one hand, texts may present features that try to trigger nostalgic responses; on the other, comics themselves become over time, regardless of their content, the objects of a nostalgic action of (re)collection and identification by their readers.

My work delves into those specifics, focusing on nostalgic production and reception as two phases of a common process.

I identify three components of production; the first deals with thematic elements, recurring motifs that may elicit a nostalgic reaction in the reader. The second concerns stylistic features that are more likely than others to prompt a nostalgic response. The third involves structural issues, namely, the existence of a structure that works towards a nostalgic reception.

Reception is symmetrically composed by three elements. The first regards the medium-specific mechanisms of reading comics, which imply a high level of interaction and identification by the comic reader and a subsequent emotion contagion. The second relates to the modalities and reasons of comic fandom. Finally, the third addresses the act of collecting and its implications for the collector's past and, consequently, self.

Giorgio Busi Rizzi holds a BA in Foreign Languages, an MA in Comparative Literatures and one in Italian Language and Culture, all from the University of Bologna. He is concluding a PhD program in Literary and Cultural Studies with a joint supervision by the Universities of Bologna and Leuven, working on a research project about nostalgia in graphic novels. He is interested in comics studies, magical realism, characterization, humour theory and translation, and TV series.

Bitch Planet, Retro Adverts And Three-Dimensional Temporality

Dan Byrne-Smith (Chelsea College of Arts, University of the Arts London)

The science fiction comic *Bitch Planet*, by Kelly Sue De Connick and Valentine De Landro, opens up engaging temporalities, looking backwards to 1970s exploitation movies and forwards to a dark near future, while the narrative moves back to earlier moments in the lives of the protagonists. The comic also includes fictional adverts that function as details of the futuristic context. Yet they have a retro feel, evoking adverts that appeared for decades in comics produced in the USA. As parodies, they also relate to tactics mobilised by EC's *Mad* in the 1950s under the editorial direction of Harvey Kurtzman. This paper will explore critical readings of these adverts as potential disruptions of temporality. While evoking nostalgia, they also evoke a sense of cultural critique. The paper will explore themes of temporality, nostalgia, the future and utopianism through the use of these of adverts within the operations of world building found in *Bitch Planet*.

Do these adverts pander to a taste for retro-futurism, or is there the potential for an alternative critical reading? In his writing on utopian impulse, Ernst Bloch identified traces of what he called 'not-yet' consciousness in advertising. The task of the reader in this instance would be to look for traces of redemptive content in otherwise negative representations. Themes of anticipatory illumination will be discussed in relation to the nostalgic pull of these adverts, which form part of a context of genre elements brought together in the comic's depiction of a corrupt and oppressive future. The adverts will also be addressed in relation to Bloch warning against the dominance of what has been, as a threat to the imagining of what is approaching. Might these adverts offer disruptive moments, or are they simply empty displays of the glamour of the outdated?

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Dr Dan Byrne-Smith is a Senior Lecturer in Fine Art Theory at Chelsea College of Arts, UAL. He is currently the Horniman Museum Art, Design and Natural History Fellow. Publications include Traces of Modernity *(2012) 'Reading Folk Archive: on the Utopian Dimension of the Artists' Book' in* Literatures, Libraries, & Archives *(2013), 'Image, Technology and Enchantment - Interview with Marina Warner' in* The Machine and the Ghost: Technology and Spiritualism in Nineteenth to Twenty-First Century Art and Culture *(2013), and 'Architecture, Violence and Sensation: A Visitor's Guide to Mega-City One' in* Intensities: The Journal of Cult Media*, Issue 5, Spring/Summer 2013.*

Comics And The Community:
A Roundtable Discussion On The 2016 Wonder Woman Symposium

**Vera Camden (Kent State University)
and Valentino Zullo (Kent State University)**

In honour of the 75th anniversary of the comic book super heroine Wonder Woman in 2016, Kent State University and the Cleveland Public Library partnered to celebrate the intersections of public literacy, comics, and feminism in a jointly sponsored symposium. The 2016 Wonder Woman Symposium partnered two powerful public institutions in Northeast Ohio, taking up the historical trends that have changed the world of comics, American popular culture, and feminism. Centring on the figure of Wonder Woman and her heirs featuring plenary addresses by major creators in the industry and historians of the comics world, and workshops by comics creators on creating graphic narratives and comics. This forum sought to highlight both regional and national talent. Our celebration of Wonder Woman's anniversary paid respect to 'herstory' while recognizing her perpetual relevance to our present day, and beyond. In this roundtable discussion, we will consider the significance of partnerships with non-academic institutions—both public and private, fundraising, and the role of comics in community building. We will provide a brief description of the conference and planning process, which we hope will foster discussion from participants about future programs and partnerships.

Vera J. Camden is Professor of English at Kent State University, Clinical Assistant Professor of Psychiatry at Case Western Reserve University. She is Training and Supervising Analyst at the Cleveland Psychoanalytic Center, and Geographic Rule Supervising Analyst for the Institute for Psychoanalytic Education of the NYU Medical School. A member of the Committee on Research and Special Training at the American Psychoanalytic Association, she is Co-editor of American Imago and American Editor of the Journal of Graphic Novels and Comics. She specializes in seventeenth-century British literature, psychoanalysis, and comics.

Valentino L. Zullo is a PhD candidate in the Department of English at Kent State University, and a licensed social worker practicing as a Maternal Depression Therapist at Ohio Guidestone. He is also the Ohio Center for the Book Scholar-in-Residence at Cleveland Public Library where he runs the comics and graphic novels programming. He is American Editor of the Journal of Graphic Novels and Comics. *He has published articles in the* Journal of Graphic Novels and Comics *as well as* Asylum: A Magazine for Democratic Psychiatry*.*

Rethinking Dialogue In Novel Media

Vera J. Camden (Kent State University)

There are suggestive parallels between the rise of the novel throughout the long eighteenth century, and the contemporary moment in which we are enjoying a burgeoning of graphic narratives in popular culture. These parallels draw attention to the ways literary change both performs and predicts cultural shifts. Focusing on dialogue in the novel and in the graphic narrative, I will suggest that the shift in the early novel from epistolary and other forms of open dialogue, to the free indirect discourse perfected by Jane Austen, can illuminate a particularly urgent debate in the comics world about how thought and dialogue is—or should be-- depicted in comics. The lessening of the "thought bubble" as a narrative device in current comics trends away from depicting spontaneous internal thought, and toward the privileging of dialogue and a narrator who describes and determines all internal motivation in comics. That is, in order to depict the character's subjective states, recent comics trend away from the "*thought* bubble" and toward a preponderance of the "*speech* balloon" and the "narrative box" inside the comics panel or the "diegetic horizon" at the top of the page. This removes the immediacy of internal association, feeling, or fantasy. The technical move from directly depicting thought in graphic narratives has transformed the very "form" of the comics page.

My end point will be to highlight how such development within comics as a medium resembles the evolution in the early novel in the depiction of conversation, thought, and social conventions. The emergence of graphic narratives as a genre parallels the emergence of the early novel in this way: shifts in the depiction of internal psychic states generate debates over the impact of such "novel media" have on the readers' minds and bodies, as much as they also generate debate over the controversial content of the stories themselves. Similarly to how the debates surrounding the early novel foreground the seduction of the novel's imaginative pleasures, the hack writing, the furtive circulation practices, and the lack of conventional, moral utility, so too the fear mongering as well as the denigration pervasive in fights over comic books' seductive impact suggest that this new form is reshaping our internal thoughts and fantasies as much as our external conversations—altering the way we relate to ourselves and each other.

Vera J. Camden is Professor of English at Kent State University, Clinical Assistant Professor of Psychiatry at Case Western Reserve University. She is Training and Supervising Analyst at the Cleveland Psychoanalytic Center, and Geographic Rule Supervising Analyst for the Institute for Psychoanalytic Education of the NYU Medical School. A member of the Committee on Research and Special Training at the American Psychoanalytic Association, she is Co-editor of American Imago*. She specializes in seventeenth-century British literature, psychoanalysis, and comics.*

Question Without An Answer:
The Question's Letter Columns As Cultural Memory

Spencer Chalifour (University of Florida)

Comic book letter columns (or "lettercols") were a fixture of comics beginning in the 1950s, but in the 21st century the rise of internet fan communities led to the phasing out of lettercols by DC and Marvel. However, the larger issue is not the continuing nature of the lettercol, but the fact that comics publishers do not reprint these materials in trade paperbacks or in digital editions of the issues. With this loss also comes the loss of a sense of ideological identity for many comics series whose letters pages either helped inculcate this identity or provided an alternate from the normal lettercol.

One such comic book was *The Question* (1987-1990), written by Dennis O'Neil with art by Denys Cowan. The philosophical underpinnings of the series were reflected in the series' lettercol, "The Answer." Editor Mike Gold included at the end of each lettercol a "Recommended Reading" selected by O'Neil; readers responded positively to the reading list, and several letters used quotations or references to books from the reading list in analyzing the content of an issue. The intertextual nature of "The Answer" was unique to lettercols as very few others were able to create this link between a comics' content, reader responses, and other books.

Despite "The Answer" still being fondly remembered by fans of The Question, DC did not reprinted the lettercol in the trade paperback collections or digital reprints of the series. This lettercol represented a mission statement for the series in addition to a record of the community surrounding it; by removing "The Answer," DC also removes the memory of this particular fan community and the socio-political context of their interactions. By examining the interactions in "The Answer," I will show how the lack of a reprinted letters page signifies a removal of the series' identity.

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Spencer Chalifour is currently in the English PhD program pursuing a concentration in Comics and Visual Rhetoric at the University of Florida. He is a member of the UF Graduate Comics Organization and was the lead organizer for the 14th Annual UF Comics and Graphic Novels Conference, "Comics Remixed: Adaptation and Graphic Narrative." He has also contributed to the interdisciplinary comics journal ImageTexT*.*

Revive, Reuse And Recycle: Revisiting *Sabrina*

Barbara Chamberlin (University of Brighton)

The first ten years of the twenty-first century has been dubbed the 'Re-'decade (Reynolds, 2011: xx) due to the profusion of '*re*vivals, *re*issues, *re*makes, *re*-enactments' (ibid). Whilst Reynolds specifically explores this in relation to music, the same can be said of other media texts then and now, including comics; this risks stasis or a constricted ability to act in the present (Atia and Davis, 2010: 181) as we ache for a temporal relocation to halcyon days, captured in a looped engagement with a romanticised past potentially over-simplified, even mis-remembered, devoid of criticality and boiled down to rehashed and recognisable stereotypes and sound-bites. This rather bleak (and some may argue contentious) view of contemporary art and storytelling overlooks the possibilities that the postmodern conundrum offers: we may lack wholly original material, but the possibilities offered in how we juxtapose elements of existing material and ideas is in itself a creative process. In turn, this may offer the reader a certain *jouissance* in the pleasures afforded by both an, albeit potentially narcissistic, trip down memory lane as well as a playful spotting of the intertextual references used.

This paper looks at *The Chilling Adventures of Sabrina*, a series within the Archie universe but explicitly (and lucratively) *re*-located and *re*vived within the horror genre through seemingly intentional intertextual references and aesthetics, creating a highly retro and *re*storative feel. The 'bricolage' of these influences also build on (often highly mediated) associations of character representations, in this case of the witch and the kinds of narratives in which this archetype often appears. By weaving together the ways in which the texts draws on previous incarnations, horror texts, aesthetics and representations, I hope to illustrate how *Sabrina* both reflects both the critical aspects of retro and nostalgia as well as responds to the playful possibilities this offers.

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Barbara Chamberlin is a senior lecturer in the School of Humanities at the University of Brighton. Alongside her role as a teacher-trainer, Barbara teaches a module on graphic novels and contributes to undergraduate and postgraduate courses on media, sociolinguistics, narrative and creative writing, allowing aspects of comics studies to explored in different contexts and disciplines. She is also one of the co-curators of Graphic Brighton. Barbara is in her second year as a part-time doctoral student at the University of Sussex where she is exploring constructions of female monstrosity in twenty-first century comics.

Flashback To 1914: Early Ukrainian Canadian Comics

Larisa Sembaliuk Cheladyn (University of Alberta)

In 1911, at the age of 20, Jacob Maydanyk immigrated to Canada from Ukraine. By day he was an iconographer and ran the Providence Church Goods Store in Winnipeg. By night he was a cartoonist. His figures-of-fun, *Vuiko Shteef Tabachniuk* (Uncle Steve Tobacco) and his wife *Nasha Meri* (Our Mary), satirized early immigrant life in Canada – appearing regularly between 1914 and 1930 in the *Canadian Farmer* and other Ukrainian language newspapers and almanacs distributed across Canada from Vancouver to Halifax. In addition, in 1935, a book of his cartoons sold over 10,000 in the midst of the Depression. Maydanyk did not create in isolation. There were several other, lesser known Ukrainian immigrants, who collaborated on the visual and humourous content found in newspapers of the time, including the mainstream *Winnipeg Free Press* and several rural Canadian papers. However, it was Maydanyk's cartoons that garnered the most attention. His career as a cartoonist corresponds to the same era as Harold MacGill, Hal Foster, Arch Dale and many other Canadians…but Maydanyk and his "Vuiko Shteef" survived in a cultural bubble. Unfortunately, following WWII, the "refinement" of the Ukrainian immigrant saw the demise of the comic strip. Readers preferred to see themselves reflected in properly posed photographs rather than awkward, satirical situations drawn in pen and ink. In 1975, The Winnipeg Art Gallery hosted a retrospective of Maydanyk's work sparking a brief revival and reprint of the 1935 publication "Voykova knyha" (Uncle's Book). The death of Maydanyk in 1984 marked the end of an age. This presentation is a historic recovery of a gone by era, reintroducing the antics and words of wisdom of *Vuiko Steef Tabachniuk*, *Nasha Meri*, and the cadre of cartoon characters that populated Ukrainian Canadian papers during the interwar years.

Larisa views life through the lens of an artist. She completed her BFA in Art & Design from the University of Alberta in 1981 and has enjoyed a successful career as a painter and illustrator for over 30 years. Larisa is well known for her watercolour paintings, children book illustrations, and digital animations that have garnered national and international acclaim. Larisa also teaches illustration at the King's University and is working towards a PhD in Media and Cultural Studies at the University of Alberta. Her current research focus in on the how ethnic identity has been visualized in Ukrainian Canadian Comics during the interwar period.

Nostalgia In Postcolonial Hong Kong Comics:
A Dialogue Between Cultural And Personal Memory

Kin Wai Chu (KU Leuven)

Retro and nostalgia are not only the characteristics of postmodernism suggested by cultural and literary scholars like Frederick Jameson and Linda Hutcheon, comic theorist Thierry Groensteen also argues that nostalgia has been a key theme in comics in the recent three decades. A number of comic scholars supporting this claim such as Thierry Groensteen, Jan Baetens and Hugo Frey justify comics as a distinct medium which has the ability to present both the past and present simultaneously. Coincided with such thematic and cultural shifts, Hong Kong has also undergone drastic shifts: from an industrial city to a modern financial centre epitomized by the transition from a British colony to a part of China since the 1990s. At the crossroad between social and personal transformation, some comic artists who came of age during this era have produced their autobiographical comics to highlight gone were not only the days, but their childhood as well as the old cityscape of Hong Kong.

This paper attempts to explore how nostalgia is represented in the autographical comic book *How Blue was My Valley* (2006) created by the Hong Kong comic artist Hok-tak Yeung. The analysis will focus on the aesthetic and narratological approaches Yeung adopted in narrating the past--his childhood memories and old urban landscape of his hometown *Nam Tin*. I would argue that Yeung has taken comcis as a self-therapeutical device to deal with his nostalgic melancholia of the past. Aesthetically, I propose that the surrealist colour scheme used throughout the comics is a retro device complicating the cultural memory of *Nam Tin* as a slum and the wonderland Yeung re-created in comic form.

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Kin Wai Chu is a PhD student at KU Leuven. She has published some articles on Asian comics since 2015. Funded by Research Foundation Flanders in Belgium, her current research project is on cross-cultural analysis of comics with a focus on postcolonial Hong Kong independent comics.

Monsieur Jean And Nostalgia In The Eastern Districts Of Paris

Annabelle Cone (Dartmouth College)

At first glance, the Dupuy and Berberian "four handed" composition *Monsieur Jean*, a seven-volume saga of a man in his thirties and his friends all living in the bourgeois-bohême eastern districts of Paris of the 1990s and early 2000s, places the reader in a vintage atmosphere, a 1950s décor and color scheme, very much in keeping with a "bobo" consumerist lifestyle. The "bobo" lifestyle is also inherently nostalgic in its idealization of a style of urban living closely tied to a certain idea of a Parisian working-class past (Corbillé 2013). While the flattening of past and present pre-supposes for theorists of the post-modern like Frederic Jameson among others a conservative nostalgia for an idealized homogenous past triggered by the difficulty in adapting to a more multicultural present, British sociologist Anthony Giddens' more progressive notion of a "late modern condition" will enable me to demonstrate that the nostalgia inherent in the *Monsieur Jean* series is more personal, historical and perhaps even universal. Giddens defines "the self" as "reflexively understood by the individual in terms of his or her biography" (Giddens 1991 244). Monsieur Jean the character moves back and forth between his "biographical self" which is mediated by objects from the past, and his present social self -- his work as a writer, his relationships, his neighborhoods, both local and global. While Monsieur Jean's attachment to the past results in loss, not only of the objects, but also of his past, he does overcome that trauma to some extent by coming to terms with his ever unfolding present. Meanwhile, the alternate familial bond developed by Félix, Jean's best friend, and his adopted son Eugène, will remind us of the alternate (perhaps also nostalgic) networks single people living in cities have developed for centuries in order to survive.

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I have been a senior lecturer in the French and Italian Department at Dartmouth College for over twenty years. My publications on comics include "Belgian Bande Dessinée and the American West" in The International Journal of Comic Art *(2017), "The Humorous Erotic in French Post-1968 Bande Dessinée"(*IJOCA *2013), and "Strange Encounters during Wartime: Bécassine chez les Turcs" (*The European Journal of Comic Art*, 2011). Previously I have worked on popular culture including studies of French and British film and television series, and French women's magazines.*

"Funniosities":
Hollywood Slapstick Comedy And Early British Comics

Michael Connerty (National Film School/IADT)

Beginning in 1920, Amalgamated Press in the UK, began publishing two companion comics, Film Fun and the Kinema Comic. Both relied heavily on the presentation in comic strip form of short narratives featuring stars of American silent comedy, including Roscoe "Fatty" Arbuckle, Buster Keaton and Mabel Normand. These strips proved popular with readers, reflecting the increasing global hegemony of Hollywood cinema during this period. In contrast to the films in which they were appearing, the cartoon incarnations of these performers were endowed with speech via the balloons that had become commonplace in UK comics during the previous two decades. The dynamics of the strips themselves, created by artists like George Wakefield and G.M. Payne, are rooted in British comic traditions, as exemplified by the music hall- itself also a source for American screen comedy, via Charlie Chaplin.

This paper focuses on the various ways in which the characters and screen personas of these figures were adapted and reoriented towards the substantially different medium of (children's) comics, and cultural terrain of 1920s Britain. The cross-media presence of stars like Harold Lloyd and "Babe" Hardy suggests an early example of what Henry Jenkins has referred to as "convergence culture," in which media forms collide and popular characters appear via multiple platforms. While film comedy and the comic strip have often been critically linked at this point in their evolution, these examples serve as useful test cases regarding the differences between the two in their respective approaches to narrative and action.

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."

Man Out Of Time: Captain America And The Haunting Of Continuity

Neal Curtis (University of Auckland)

Captain America is a superhero defined by both his physical and moral strength, yet it is his characterization as a man out of time that defines the storytelling possibilities within the comic. Although, retroactive continuity has given Captain America a coherent chronology, he has three distinct beginnings in 1941, 1953 and 1964. This paper examines the ways in which these different beginnings continue to haunt Captain America in ways that have been essential for the development of the character. The paper also argues that Captain America's temporal dislocation, introduced in 1964, makes the character especially suited to time travelling stories. Uncoupled from the time in which he belongs, Captain America is already in temporal flux, so his travel into the past or the future, or even alternative temporal "bubbles" is entirely in keeping with the character's unstable chronology. I argue that the temporal instability of Captain America is a story telling device that allows the comic to do its best social and political commentary. This is worked out across a range of stories including the introduction of Bad Cap; Captain America's Bi-Centennial Battles; Winter Soldier; Captain America Corps; Hydra Cap; and Out of Time.

Neal Curtis is Associate Professor of Media and Communication at the University of Auckland where he teaches the course 'Comics and Visual Narrative'. His recent books include Idiotism: Capitalism and the Privatization of Life *(Pluto Press, 2013) and* Sovereignty and Superheroes *(Manchester University Press, 2016).*

The Nostalgic Cyborg: 1950s Romanticization And Justificatory Strategies In Marvel's *The Vision* (2015)

Esther De Dauw (University of Leicester)

This conference paper focuses on Marvel's *The Vision* (2015) series and how its romanticization of the 1950s fits into a cultural adherence to nostalgia, which functions as a justificatory strategy for institutionalised whiteness. Cultural notions about the past are immortalised through fiction and these narratives inform how we think about ourselves – culturally, socially and politically. Whiteness, as the culturally exalted norm, is informed and maintained by nostalgia, as this paper demonstrates.

Using Critical Race Theory, Haraway and Schueller's discussion of the cyborg and nostalgia as melancholy and narcissism, this paper analyses *The Vision* (2015) as both an object of nostalgia and a reimagining of *The Vision and the Scarlet Witch* (1985). Vision's attempts to create a new family tie into nostalgic impulses within our culture, but is also a nostalgic impulse as the second volume of *The Vision* series is littered with memories that he attempts to recreate. Using the past as a template for future events, the comic underlines the cyclical nature of history and characters' behaviour, yearning to return to the past, but a version that is 'better' or 'improved.' This individual narrative within the comic informs a larger narrative where nostalgia for the past haunts us and informs who we are. Letting go of the past or unhooking from preconceived notions about whiteness and Western culture are the only way forward.

I am an early career scholar who graduated in January 2017 from the University of Leicester. I completed my MA at Cardiff University and did my undergraduate degree at Antwerp University in Belgium. I am currently working on several publication projects, such as my thesis Hot Pants and Spandex Suits: Gendered Representation in American Superhero Comics*, and public engagement projects with the David Wilson Library. These public engagement projects include a Monthly Graphic Novel Recommendation via the Read@Leicester initiative and a series of comic book workshops.*

'The World Made New': Nostalgic And Optimistic Revisioning In Alan Moore's *Supreme*

Aidan Diamond (University of Southern California)

In the current political climate, nostalgia is a dangerous force. On the right, slogans like 'Make America Great Again' call back to a fictional past accessible only to a few: on the left, the apparent hopelessness of fascism's resurgence inspires the whitewashing of recent historical atrocities. Each does so through nostalgia: the idea that the past was better, that there is nowhere to go but down.

Nostalgia is, in Alan Moore's revision of *Supreme* (1996-1999), a powerful narrative tool: created by Rob Liefeld as a transparent and shallow caricature of Superman, Alan Moore reclaimed the eponymous hero's nostalgic possibilities in a dedicated homage to the Golden-and-Silver Age Superman. This, Orion Ussner Kidder argues, is Moore's thesis in *Supreme*: that American comics should know, respect, and preserve for posterity their history. However, the comic, replete with era-appropriate flashbacks, may be read another way: as a nostalgic manifestation of longing for comics' 'good old days'.

There is much to examine in Moore's *Supreme*. It is a beautifully executed tribute to the very best of superhero comics and a brilliant distillation of the genre's history. But *Supreme* is a comic trapped by its own nostalgia: it cannot envision a future that offers something new. Every one of its diegetic revisions (the other Supreme avatars inhabiting its pages) is a reflection on what has already been attempted in comics. As such, it is mired in many of comics' most systemic problems, racism and sexism chief among them. I argue that *Supreme*'s nostalgia, like the sociopolitical nostalgia consuming the West, is thus accessible only to the few who were already privileged in the 'good old days' by contextualising Supreme in posthumanism and futures studies to elucidate the complexities of the comic's optimistic nostalgia, and to examine this nostalgia's final revision in *Supreme: Blue Rose* (2014).

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Aidan Diamond holds a Master's in English from Memorial University of Newfoundland, where she studied surveillance and gender politics in Batman *comics. She has published in the* Journal of Graphic Novels and Comics*, where she was a guest editor with Lauranne Poharec;* Studies in Comics*; and contributed a chapter to* The Ascendence of Harley Quinn. *Since 2015, Diamond has presented at conferences in America, Canada, and the United Kingdom. This is her third year at IGNCC.*

How To Structure Comics Histories?
Belgium, Bulgaria, Europe And The World

Michel De Dobbeleer (Ghent University)

The last decade saw the publication of more and more monographs (partially) devoted to the history of comics (and/or graphic novels) in smaller or larger geographical/cultural areas. Recent histories of comics in four such 'areas', namely Belgium, Bulgaria, Europe and the (whole) world, offer me four case studies on the basis of which I will, first, present the ways in which the comics 'continuum' is tried to be meaningfully divided into chapters. After that, I will probe the underlying principles of these diverse divisions. Finally, I will demonstrate how not all of these monographs – although each of them representing a conscious ('retro') act of memory sharing – are nostalgia-driven. Of course, the four 'areas' on purpose all have their particularities. Given their role within the Franco-Belgian tradition, Belgian comics already have a richly described history, but the very term 'Belgian' is problematic because of Belgium's division in a Flemish and a Walloon part, with both their own language and comics (style). Bulgarian comics, however, have been devoted only one history so far (Staikov 2013). Whereas histories of Belgian and Bulgarian comics both presume a national point of view, this 'national focus' is optional – but apparently often inevitable – with regard to the two other 'areas'. Particular about the European area is the question whether to include English-language and/or East European comics – sometimes 'European' is virtually synonymous with 'Franco-Belgian (style)'. In 'global' comics histories (such as Mazur & Danner 2014 or Part I of the 2016 Routledge Companion to Comics) it is already very telling which comics cultures are covered (and how thoroughly) and which not. The principles underlying all these divisions will be compared to those of the older 'subgenres' of literary and art history – not seldom vehicles of national nostalgia. Whereas it would make sense to approach and categorize comics rather in the way of art history, it is the structuring practices of literary history that have mostly influenced comics historians.

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Michel De Dobbeleer (PhD East European Languages and Cultures) is a Slavist, Classicist and Italianist, whose post-doctoral research deals with the (re)presentation of East European literatures in 19th-century world literary histories (Ghent University, 2015-). Related to this, the circulation of East European literature through Western comics adaptations is among his main

research interests. With regard to comics he published (and organized international panels) on comics chronotopes, 'real' and alternate history in comics, comics adaptations of Slavic classics, and graphic children's poetry. Since 2014 he is part (and since 2017 chairman) of the Comics Advisory Board of the Flemish Literature Fund.

Comics As A Multilayered Archive: Gallery Space In Ben Gijsemans's *Hubert* And Marc-Antoine Mathieu's *The Museum Vaults*

Zuzanna Dominiak (University of Dundee)

In *Archaeology of Knowledge* Michel Foucault describes an archive as impossible to 'describe in its Totality' instead, 'it emerges in fragments, regions and levels'. This is similar to how comics represent their narratives: not a uniform flow, they are broken down into pages and panels, representing key moments. Three-dimensional space is translated onto the two-dimensional surface of the paper, representing it from different viewpoints: we are unable to see the space as it exists, the reader is only able to see fragments.

Hubert by Ben Gijsemans tells a story of a man visiting museums and galleries, taking photos of paintings and then creating his own archive of reproductions. He does not take images of the whole paintings, only the fragments that are of interest to him. The book also includes detailed imagery of the museum spaces. Marc-Antoine Mathieu's *The Museum Vaults* is an exploration of the Louvre's collection. However, unlike in *Hubert*, the space is not recorded in its current state: it seems that many years have passed since Louvre existed as we know it now. Chapters in the book explore sections of the museum vaults, each containing a different part of the collection. Both books feature multiple layers of archiving: paintings as they are and in the space they are collected in.

This paper will look at how comics themselves can serve the purpose of an archive, exploring the past, and our construction of it, as pastiche, as Jameson argues, but also in terms of the materiality that Bergson stresses. Added to this will be Foucault's work on the archive. *Hubert* and *The Museum Vaults* will be analyzed in relation to these theorizations of the past, history and material culture.

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Zuzanna Dominiak is a PhD student at University of Dundee, looking at creative solutions for exhibiting comics. She is also a comics creator who has been published in a number of anthologies and has self- published numerous titles. Her work blends elements of horror, formal experimentation and humour resulting in comics that defy easy genre categorisation. Her research interests include formalism, autobiographic comics and the interaction between word and image. Zuzanna also edits Love Bites*, a quarterly comics zine themed around unconventional romance stories.*

Family Memories And Collective Remembrance In Vietnamese-American Graphic Memoirs

Harriet EH Earle (Sheffield Hallam University)

The Vietnam War is arguably one of the most complex and significant conflicts in American history; the place it occupies in the American national story is particularly curious because it is one of the few wars that America did not win. Since the 1970s rebirth of the mainstream, representations of Vietnam have branched off in two distinct directions: either bold, nationalistic stories of brave Americans 'saving' the Vietnamese or individualist stories, many of which are memoirs or follow a similar confessional structure. Contemporary renderings of Vietnam are more likely to subscribe to the second representational theme, and recent publications are now starting to tell the stories of those who were displaced and who experienced a very different war to the typical mainstream military narrative.

This presentation will consider the representation of the Vietnam War in American memoir comics, concentrating specifically on family memory and experience. I will briefly outline the current scholarship on conflict narratives framed through the experience of the artist's family, with emphasis on *Vietnamerica* (2011) by GB Tran and Thi Bui's *The Best We Could Do* (2017). I will then perform a comparative close analysis of two short sections of these texts, both of which depict a mother discussing the family's 'escape' from post-fall Saigon. In my analysis, I will show that Tran and Bui are part of a new age of comics storytelling, that can deftly bring together nuanced personal narratives and memories of internationally impactful conflict to create a text that is at once educational, entertaining and affective.

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. She has published across the field of comics and popular culture studies, with recent articles in* The Journal of Popular Culture *and* American Notes and Queries*. Dr Earle sits on the editorial board of* Comics Forum.

In The Gutter: Memory And Testimony In
The Green River Killer: A True Detective Story

Laura Findlay (University of Dundee)

My paper interrogates types of remembrance and recall, both in content and form, in Jeff Jensen's The Green River Killer (2011). Tom Jensen's memories of his time working the 21 years long Green River Killer case, including the countless hours spent interviewing Gary Ridgway, are retold by his son and carefully drawn by Jonathan Case in this true crime comic. A comic initially may not seem to some an entirely appropriate form with which to tell Tom Jensen's story of a case that spanned more than two decades and involved the murder of more than 40 women, with as many as 90 suspected victims in total, however, the gutter as well as the striking use of black and white to portray these recollections is appropriate to the gaps in memory, understanding, and knowledge that not only Tom, but Ridgway himself, has regarding the case. The difficulty of recalling and assembling all those years of investigation, all those pieces of evidence, promising leads and dead ends, witness statements and possible clues gathered from the silent witness (the scene itself), not to mention the trauma of recalling such scenes, is reflected in the pages, panels and the spaces between, in the inked lines, in the shading and the negative space on each page. Tom Jensen wrestled for years with a puzzle that had missing pieces and the comic form mirrors the difficulty of both remembering and telling that struggle whilst acknowledging the reality that the gaps are part of that telling.

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Dr Laura Findlay is a Research Assistant for Sistema Scotland and the University of Dundee. She is currently based in the Dundee Comics Creative Space where she is working on a number of projects, including a comic about Organ Donation and a report in the form of a comic about evaluation planning for Big Noise Douglas. She is currently working on a monograph about depictions of serial killers in comics, film, television, and podcasts.

How Do We Know What Time It Is In Comics?

Paul Fisher Davies (University of Sussex)

When are comics? What 'tense' is a comics image perceived to be in? How could you create a comic that's understood to be in the past, or of the past, and how can a creator show (and a reader tell) that the narrative has shifted in its time referents?

In *Comics and Sequential Art*, Will Eisner argues that comics are fundamentally 'set in the present tense' (1985: 44). However, they may treat a range of time periods, and often explore narratives of the past, of memory, and operate across multiple threads of narrative time.

This paper will consider the methods and markers used in a range of comics and graphic novels in order to establish when a narrative is set in the past, or when we shift to the past in flashback, alongside other -lepses: predominantly analepsis, but also prolepsis, and perhaps metalepsis (to adopt Gerard Genette's terminology). In doing so, the paper will take a three-part approach to the functions of comics narrative: considering the possible representational devices that may carry the content of 'pastness' or of time shifting; the cohesive devices that mark discontinuities in time and the groupings of images and events from related times together; and the markers of personal judgements of time, to be considered as memory, archive or imagination. It will also consider play with time as a method of engagement with a reader, challenging the reader to track the period of events.

I will explore and illustrate these tropes and methods with a number of graphic narrative examples, including work by Jaime Hernandez, Cyril Pedrosa, Shaun Tan, Chris Ware, and others. The tripartite approach taken will build on my Hallidayan functional model for analysis of graphic narrative, explored in my recent PhD thesis.

Paul Fisher Davies has recently gained his Ph.D. with the thesis title Making Meanings with Comics: A Functional Approach to Graphic Narrative *in the school of English at University of Sussex, where he has also been an associate lecturer and student mentor. He teaches English Language and Literature at Sussex Downs College in Eastbourne, UK. As well as studying and writing about graphic narrative form, he has written a collection of graphic short stories, with previews archived at www.crosbies.co.uk.*

Urban Urchins And Back Street Bacchanalia
In Newspaper Strips And Comics

Alex Fitch (University of Brighton)

Hogan's Alley by Richard Outcault was so popular an early newspaper strip that rival publications in the late 1890s from Pulitzer and Hearst competed to lure the creator to their titles. Outcault had an interest in the urban environment from the very first comic he submitted to the New York World in 1894, but with the characters in Hogan's Alley - poor, disenfranchised urchins living in the slum tenements of New York – he hit on a winning formula.

Long before the birth of the comic, the unceremonious behaviour of ne'er-do- wells and social outcasts in the back streets of the city were popularised by Hogarth's mass produced Beer Street and Gin Lane (1751) prints onwards. However, the Twentieth Century saw a number of strips develop the genre further, some satirised the setting – including Conde's *Aubrey of the Tenements* (1904) – or gave it literary depth – such as Gray's *Little Orphan Annie* (1924-1968).

The rise of independent 'comix' and small press publishers in the 1960s and 70s allowed slum narratives to expand to the length of a comic book and beyond, via Shelton's *The Fabulous Furry Freak Brothers* (1968-2017) and Eisner's *A Contract with God and Other Tenement Stories* (1978), which popularised the term graphic novel 4 for longer comic narratives in print. This paper will examine the connections between slum narratives and the rise of the comic book medium throughout the Twentieth Century to explain the popularity of the genre and the aptness of the sequential medium as a site of urban satire and social conscience.

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Alex Fitch is the presenter of the UK's only monthly broadcast radio show about comics: Panel Borders; on Resonance 104.4 FM (the Arts Council radio station in London). He lectures on media, film and comics at the University of Brighton and has been published on the subjects of film and comics in anthologies released by McFarland and the University Presses of Chicago and Mississippi. He is currently undertaking a PhD on Comics and Architecture at the University of Brighton.

Shifting Perceptions: From Lynda Carter To Gal Gadot
How Wonder Woman Has Adapted To A Modern Audience

Hollie Fitzmaurice (Mary Immaculate College)

Wonder Woman is often considered a radical superhero who has been consistently able to adapt to whatever time period she is located in. Lynda Carter, for many, is the quintessential Wonder Woman. Her performance brought a new level of popularity to the character, long before comic book adaptations became part of the everyday discourse. Her portrayal is vibrant, yet she is also viewed as a World War II veteran and a feminist icon, staying true to the original story arcs. As a result, the series has an air of nostalgia for the World War II era.

Gal Gadot's portrayal, on the other hand, focuses less on the nostalgic aspects of the character's history, although it is still present, and focuses more on creating a modern, thought provoking icon. For the modern adaptation social conscience and gender representation are to the fore, more than Carter's version. Yet there is an homage paid to the more nostalgic aspects of Carter's tenure. While many aspects of Wonder Woman's characterisation vary between the two representations, both focus on the World War II era, showing a radical woman in the fray, inking the past and present.

The aim of this paper is to explore the influence of nostalgia and retro on the representation of a character, drawing a comparison between the original comic books, and Carter and Gadot's versions of the character. It also aims to analyse how cultural context and changing feminist theories link the past and present representations of the character. While Carter's version of Wonder Woman was certainly radical for the time, producing three seasons at a time when comic books were still considered to be children's literature, it is Gadot's version of the character that shows how much progress the character has made since then. As the audience changes and grows with time, so does Wonder Woman.

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Hollie Fitzmaurice is a third year PhD. Candidate and Departmental Assistant in Mary Immaculate College, Limerick, Ireland. Her current research explores the parent – child relationship, and its impact on the development of superhero identities within graphic novels. Her other research interests include comics studies, popular culture, feminist and gender studies, as well as Gothic, dystopian, fantasy and young adult literatures.

(Dis)Regarding The Original:
Tracing Online Practices Affecting One Vintage Comic Strip

Bernhard Frena (University of Vienna)

When we look at images on an online platform like Tumblr there seems to be a suspension of temporality. Old images beside new images, quotes from centuries gone by superimposed upon scenes from the latest movie franchise. Comics too thrive in this space – and not just those created for digital publication. There is an entire subculture dedicated to scanning out-of-print issues, niche illustrations or home-brewed zines. Vintage comics that have long been forgotten or relegated to the shelfs of archival collectors are republished and can find a new audience.

However, this audience is not a passive one. Instead users on online platforms change, adapt and subvert these scanned comics. They use them in new contexts, they add panels, remove or rearrange them, they adapt the text and insert graphics. This ongoing process of change is not hidden. We do not only see the outcome, we see the process. We see discussions, requests, comments. We see diverging paths, branching out at different points and pursuing new ways to recontextualize the comic, to give it new meaning. All these differing possibilities become part of our aesthetic experience. They become evident on the surface of the webpage.

In my talk I want to look at just one specific example: a comic strip taken out of the 1969 DC issue *The House of Mystery No.178* and republished by the user monsterman on Tumblr in 2015. I will trace the paths this strip has taken, the disparate ways in which it has been used. Doing so means focusing neither on the original strip nor on its adaptations. It means trying to reconstruct the network of relations created by the multitude of users engaging with it. I want to highlight the aesthetic of participation that is at the foundation of these media practices. And I want to show how this aesthetic leads to a queer virtuality by keeping all those different and differing possibilities of usage in suspension.

Bernhard Frena is currently teaching at the Institute of Theatre, Film and Media Studies at the University of Vienna and preparing his PhD project on the queerness of digital comics. His research revolves around aesthetic experiences in digital spaces. He is especially interested in the dynamics between production and reception, the mediality of sex and gender, and the political potential of aesthetics. In his work, he tries to combine comic studies with new materialism, Walter Benjamin with Karen Barad and fan studies with queer theory.

Elfqueer: Following The Posthuman Lodestone Of *Elfquest*

Madeline B. Gangnes (University of Florida)
and Kevin Cooley (University of Florida)

2018 marks the 40th anniversary of Wendy and Richard Pini's *Elfquest*: a series so old its first readers have children who can vote, yet as youthful as its long-lived characters. From the first self-published black-and-white issue in 1978 to the conclusion of "Elfquest: The Final Quest" from Dark Horse this year, *Elfquest* has consistently challenged conventional notions of gender and sexuality. At once pre- and posthuman, familiar and Other, the Pinis' elves present--visually, semiotically, and narratively--a vision of a queer utopia scarcely imagined at the series' inception and only marginally nearer today.

We argue that *Elfquest* uses the visual malleability of comics, the freedom of independent publishing, and the re-imaginative potential of fantasy to anticipate the arc of the developing field of queer theory. By reconceptualizing the norms, mechanics, and processes of sex and sexual reproduction, *Elfquest* visualizes queer theory's blossoming central tenets: Michel Foucault's emphasis on the amorphousness of sexuality before discourse, Leo Bersani's analysis of the stigma around sexualities outside of reproductive heterosexuality, and Eve Sedgwick's analysis of the erotically charged bonds that populate homosocial interactions.

By working with (and even beyond) the critical theory of the day, *Elfquest* tugs on an unnoticed thread of the normative texts of queer theory, and gestures toward the movements and ideas that would subsequently spring forth from it. Late-1970s and early-1980s *Elfquest* presupposes not only the revolutions in queer theory of the late 80s and 90s, but also the posthuman and queer work of J. Jack Halberstam and Mel Y. Chen. We ultimately position our retroactive analysis of the forward-looking *Elfquest* as an opportunity to look forward ourselves. To encourage this ever-forward gaze, we will conclude our analysis of *Elfquest* with the generation of a broader, reproducible template for envisioning avenues toward queer futures in contemporary visual texts.

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Madeline Gangnes is a PhD candidate in English at the University of Florida and a graduate of the University of Dundee's MLitt in Comics Studies program. Her

scholarship appears in Studies in Comics *and* The Journal of Graphic Novels and Comics*, and she has published short comics with artists Norrie Millar and Letty Wilson. She also uses augmented reality and virtual reality to explore the potential of emerging technologies to challenge existing perceptions of comics as a medium. Madeline is the president of UF's Graduate Comics Organization, the associate editor of* Sequentials*, and the editorial assistant for* Studies in Comics*.*

Kevin Cooley is a PhD student in English at the University of Florida, where he studies animation, posthumanism, and queer theory. His academic work is featured in Horror Studies *and* Studies in Comics*, and is forthcoming at* The Lion and The Unicorn *and through Bloomsbury Publishing. His developing doctoral dissertation examines the intersection between the malleable bodies of animated film and the potential of a queer future. Kevin is also the Associate Book Reviews Editor for* ImageText*, and his creative work has appeared in* The Impressment Gang *and* Words Paint Pictures*.*

Comics Past And Present: Balancing Historical And Contemporary Comics In The Exhibition Of British Children's Comics At Seven Stories: The Centre For The Children's Book

Mel Gibson (University of Northumbria)

In developing its first comics exhibition, which focuses on British comics for children and young people, Seven Stories: the Centre for the Children's Book, based in Newcastle-upon-Tyne, had to balance the inclusion of material about the history of comics against practical activities and work by contemporary makers. This was needful given that the demographic for attendance at the majority of their exhibitions about novels and picture books for children are families with young children. The institutional context, then, had an impact upon the structure and content of the exhibition.

I supported staff development in the early stages of Seven Stories thinking about the exhibition, both in terms of understanding the history of the medium, and also in relation to the current position of children's comics and graphic novels by British creators, encouraging staff to attend comics specific events such as Thought Bubble and LICAF. In addition, I contextualised the contemporary growth of graphic novels for children within the expanding international market for comics for younger readers in the English language.

My involvement with the exhibition will be the focus of this paper, through discussing the various iterations of exhibition layout and exploring how Seven Stories staff developed something which appealed to their core demographic, whilst opening up the history of the comic to that group. Further, it will look at the practice/history balance in the exhibition, and how it also attracted a rather different group of users, especially the combination of grandparents visiting with their grandchildren.

Finally, the paper will look at the issues around locating and getting permissions for loans regarding original artwork and the impact this had upon the shape of the exhibition.

Dr Mel Gibson is a Senior Lecturer at Northumbria University specializing in teaching and research relating to comics, graphic novels, picturebooks and fiction for children. She is interested in textual analysis and in memories of comics and comic reading. Widely published, she is particularly known for the monograph Remembered Reading: Memory, Comics and Post-War Constructions of British Girlhood *published in 2015. Mel has also run training and promotional events about comics, manga and graphic novels for libraries, schools and other organizations since 1993 when she contributed to* Graphic Account *on developing graphic novels collections, published by the Youth Libraries Group.*

The Reconstruction Of One's Self: An Exploration Of *La Parenthèse* By Élodie Durand

Carolina González Alvarado
(Instituto Tecnológico y de Estudios Superiores de Monterrey)

La Parenthèse by Élodie Durand (Delcourt, 2010) won the Revelation Award at the Angoulême Festival in 2011 and tells the story of a young woman who has epilepsy and a brain tumour that gradually makes her lose her memory and her identity. This is an autobiographic and intimate graphic novel which shows the medical process the artist had to face to survive and how gradually she has to create a new version of herself after dealing with a destructive disease and furthermore, the loss of her memories. The purpose of this paper is to discuss how the artist does not translate the feelings or sensations from reality to the comic language but furthermore, how she creates a symbolic language from which she builds up a scenario where fiction and reality share the same visual space. Also, this paper will analyse if the identity can be constructed and represented in the visual language and how the artist creates an image to reconstruct herself as a subject. In addition, we will emphasize the tension between past, memory and oblivion that the artist expresses in this graphic novel.

In 2013 I got a Master's degree in Modern Literature at Universidad Iberoamericana, Mexico City, and graduated with honors, with the dissertation "The hispanoamerican graphic novel as an exploration of the historic discourse". Also, I studied analog and digital photography at the Academia de Artes Visuales and Escuela Activa de Fotografía, Ciudad de México, and I have participated in collective photography exhibitions. Also, I received a certification course in "Enseigner les Bande dessines" at the École européenne supérieure de l'image, in Angoulême, France.

I have published in journals and books about children literature, graphic narratives, comics and graphic novels. I have also participated as an organizer and speaker in several congresses and symposiums in Mexico, United States, Spain, Peru and the Netherlands. I studied at the University of Glasgow as a posgraduate researcher with Dr. Evelyn Arizpe and at the Universidad de Almería, España, with Dr. José Manuel de Amo, and I write my doctoral dissertation about Craig Thompson.

Wimbledon Green vs *The Great Northern Brotherhood Of Canadian Comics*: Collecting, Preserving, Hoarding?

Dominick Grace (Brescia University College)

Canadian cartoonist Seth published *Wimbledon Green* in 2005 and *The Great Northern Brotherhood of Canadian Cartoonists* in 2011. Despite numerous differences, both books explore the dynamics of comics collecting. *Wimbledon Green* offers a whimsical but also critical commentary on the contradictions inherent in the collectors' mentality. *The Great Northern Brotherhood of Canadian Cartoonists* (*GNBCC*) offers a comparably whimsical fantasy of a Canada in which comics have historically been far more highly valued than has been the case in reality, ultimately offering a melancholy contrast between this imagined world and the real one. Both books comment, one cynically and the other idealistically, on the value of comics collection and preservation. The two books, therefore, are companion pieces of a sort. In *Wimbledon Green*, Seth depicts comic book collectors not merely as oddball eccentrics but also, almost without exception, as at best grotesque and all too frequently emotionally damaged, governed by pettiness, mean spirit, amorality, and monomania. In *GNBCC*, the primary focus is instead on cartoonists (mostly invented ones), with the narrator reminiscing about the work of past cartoonists and lamenting how—even in this alternate world in which we are to imagine that comics are highly valued—the reality does not correspond to his reminiscences. The idealized picture he has painted, he reveals in the final few pages, is mostly untrue; the Brotherhood clearly functions more as an imagined community of artists than a vital and vibrant community. Both books, therefore, critique the comics world, most caustically for the detrimental effects of the collectors' mentality (hoarding books removes them from circulation and therefore from an audience), but also for the idealization of comics that informs the narrator's perspective in *GNBCC*.

Dominick Grace is Professor of English at Brescia University College. He is the author of numerous articles and The Science Fiction of Phyllis Gotlieb *(McFarland), co-editor with Eric Hoffman of* The Canadian Alternative: Cartoonists, Comics, and Graphic Novels*, *Dave Sim: Conversations*, *Chester Brown: Conversations, Seth: Conversations *and* Approaching Twin Peaks: Essays on the Original Series*, and with Jason Sacks and Eric Hoffman, of* Jim Shooter: Conversations. *Other projects in the works include two refereed collections on the TV show Supernatural, coedited with Lisa Macklem, and a refereed collection of essays on Canadian literature of the fantastic, coedited with Amy Ransom.*

Walking On The Bones Of The Dead: *Preacher* And The Post-Western

William Grady (University of Dundee)

Garth Ennis and Steve Dillon's *Preacher* (1995-2000) follows the flawed Texan preacher, Jesse Custer, and his quest across modern-day America in a search for God. The series is remarkable for its intertextual reworking of popular genres (from Gothic Horror, Comedy, the Road Movie, to Romance), its referencing of '90s pop-culture (for instance Kurt Cobain and the MTV generation), and traversal of other iconographic Americana. However, of interest to this paper is how the creators freely deploy and integrate themes, icons, and formulas from the Western genre into their constructed contemporary American setting: from the inclusion of Western backdrops like Monument Valley, the reworking of familiar Western plot structures, to invoking ghosts from the Old West who haunt the series, such as John Wayne (an embodiment of Jesse's conscience). Arguably, Ennis and Dillon's use of various elements from the Western creates a spectral encounter that carries the reader beyond both the past and the present, trapping memories of the classic film genre within the dominant frame of the comics panel. This jarring encounter requires the reader to reconsider their familiarity with tropes from the Western, which are now decontextualised and undone by their situation within the garishly modern-American storyworld.

This artifice connects with the Post-Western, a subgenre that defamiliarises and displaces Western themes and motifs through contemporary settings. As Neil Campbell (2011: 411) has observed, Post-Westerns encourage their reader to "reflect upon these inherited tropes, interrogate their afterlife, and delve into their persistence". In this respect, this paper will probe the nature of Ennis and Dillon's *Preacher* as a work of Post-Western fiction. Looking to the reclaiming of iconographies and themes from the Western, compounded within this cross-genre work, the paper will examine how their repurposing adds to the British creators amplified and hyperreal imagining of the United States. Equally, as *Preacher* makes comment upon American racism, xenophobia, and inward-looking imperialism, subjects that are readily bound up in symbols from the Western, the paper will question in what ways that the manipulation of Western codes and conventions can enrich the politics of the series. Not only having a bearing upon issues of comics form and storytelling, this research serves to raise broader questions about the value of studying comics genres as discursive frameworks for constructing meaning.

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William Grady successfully defended his doctoral thesis, a history of the Western genre in comics, at the University of Dundee in December 2017. His research interests fall broadly in the realms of comics, popular genre fiction (particularly the Western), and genre translation in transnational contexts. His research on Western comics is featured in the edited collections, The Routledge Companion to Comics *(Routledge), and* Spaghetti Westerns at the Crossroads *(Edinburgh UP). He has previously taught comics, media theory, and film history at Manchester Metropolitan University.*

The Marie Duval Archive:
Memory, Archives And The Comic Strip Canon

Simon Grennan (University of Chester) and Roger Sabin (Central Saint Martins, University of the Arts London)

This paper will describe the creation and publishing of The Marie Duval Archive (www.marieduval.org), a free online image archive, which brings together the known extant work of pioneering London cartoonist and theatre actress Marie Duval (1847–1890). It will discuss how analysis of the current canon of nineteenth-century comic strips influenced both the purpose of The Archive and its form. Considering the impact of digitisation and remote archiving on the canon, this paper will delineate the specific power relationships between archive, canon and memory that The Archive articulates, relative to the disappearance from scholarly and public view of Duval's work, with one notable exception, since the appearance of her last drawings in the 1880s. By harvesting over 1400 Duval strips, cartoons and illustrations, what patterns are observable, and why does this matter? How does Duval's 'oeuvre', made visible in a fresh way, change the manner in which we perceive 19th century popular cartooning? Drawing on insights from Julia Thomas' Nineteenth Century Illustration and the Digital (Palgrave, 2017) in relation to word and image studies, the paper considers new conceptualisations of comics' past. It concludes with a critique of the limits of The Archive, and of digital archiving in general, and will speculate on where such projects are headed in the future, given the current enthusiasm for the Digital Humanities among academic funding bodies.

Dr Simon Grennan is a scholar of visual narrative and graphic novelist. He is author of A Theory of Narrative Drawing *(Palgrave Macmillan 2017) and* Dispossession *(one of The Guardian Books of the Year 2015), a graphic adaptation of a novel by Anthony Trollope (Jonathan Cape and Les Impressions Nouvelles 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) and co-editor, with Laurence Grove, of* Transforming Anthony Trollope: 'Dispossession', Victorianism and 19th Century Word and Image *(Leuven University Press 2015), among others. Since 1990, he has been half of international artists team Grennan & Sperandio, producer of over forty comics and books. Dr Grennan is Research Fellow in Fine Art at the University of Chester and Principal Investigator for the two-year research project Marie Duval presents Ally Sloper: the female cartoonist and popular theatre in London 1869-85, funded by an AHRC Research Grant: Early Career (2014). www.simongrennan.com.*

Roger Sabin is Professor of Popular Culture at Central Saint Martins, University of the Arts London. He has written or edited eight books, and specialises in comics, cartooning and caricature. He is currently researching 19th century illustrated periodicals, with Ally Sloper as a focus, and freelances for the international press and BBC. The Sabin Award for Comics Scholarship is an annual feature of the conference.

The Price Of Nostalgia: Digital Comics And Ownership

Ian Hague (London College of Communication, University of the Arts London)

Collecting and archiving have long played important roles in comics cultures. Whether we are talking about status (cultural capital and canonisation), knowledge (histories of comics) or financial value (the sale and resale of comics), it is undeniable that collections and archives, underpinned by the more fundamental principle of ownership, have to a large extent determined what we think comics are, and what they can be. In the digital realm, however, the notion of ownership itself is deeply problematic, and the implications of this for collections and archives are significant. In this presentation, which will focus on the economic and financial aspects of digital comics, I will outline three models of comics ownership that have emerged in the contemporary digital comics market, with references to several major digital comics retailers and publishers, including Comixology, DriveThruComics, Image, Marvel and Rebellion. Each model offers different notions of ownership and access, making these offers more or less explicit depending upon the context, and each distributes risk and power differently. The combination of these elements, and the ways in which these combinations differ from those in more historied economic systems (such as the direct market for printed comics) offer revealing insights into the ways comics culture might change as digital comics continue to develop, and highlight substantial problems that are likely to be faced by collectors and archivists in future.

Dr Ian Hague is a Senior Lecturer and Year 3 Coordinator in Contextual and Theoretical Studies at London College of Communication (UAL), where he is based in the Interaction Design and Visual Communication Programme. His research looks at comics and graphic novels, and how they engage with questions of materiality and experience. Ian is the author of Comics and the Senses: A Multisensory Approach to Comics and Graphic Novels *(Routledge 2014) and the co-editor of* Representing Multiculturalism in Comics and Graphic Novels *(Routledge 2015),* Contexts of Violence in Comics *(Routledge 2019) and* Representing Acts of Violence in Comics *(Routledge 2019), as well as numerous shorter pieces.*

Accepting The Dead: Negotiating The Multimodal Problematic Of Personal And Collective Reflection In *Kill Or Be Killed* And *The Punisher: Valley Forge, Valley Forge*

John Harnett (University of Limerick)

The presence of absence is a recurring discussion point in comics studies. Depending on the context in which a text is read the gutter is analysed as either a site of latent semantic potential or accepted as a necessary denomination of spatial coherence. However, in conjunction with the gap between panels some comics exploit the modal differential between illustration and text to the effect that the reader must navigate two oftentimes conflicting channels of narrative distribution located within the same site on the page.

This is a dynamic ideally suited to the conflation of multiple timelines, or, one that can be used to allow a character or narrator located in the present to summon, interrogate, or rewrite, their past. It is with this concept of multimodal and temporal confluence in mind that I will analyse one example of personal reflection, taken from a sequence in Ed Brubaker and Sean Philips *Kill or be Killed*, to highlight the tension that surfaces when the present is haunted by unresolved trauma from the past.

I will then attempt to expand on this dynamic and analyse an example of collective reflection, in this case inspired by a sequence taken from Garth Ennis and Goran Parlov's *The Punisher: Valley Forge, Valley Forge*, to consider the collective anxiety is that signalled when the myth of official history cannot accommodate the returned voice of the expendable dead. To provide a theoretical foundation for this presentation I will tailor an analysis of each sequence to the strategies of forgetting and the ideology of memory articulated by Paul Ricoeur in *Memory, History, Forgetting*. Essentially this presentation will attempt to use the panoptic temporality of the comics page to demand what it is we continually ask of the past and to assess how best we can reconcile it with the present.

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Ricoeur, P., 2006. *Memory, History, Forgetting*. Chicago: The University of Chicago Press.

I defended my doctoral thesis on the multimodal representation of stream-of-consciousness techniques in the anti-heroic mindset in the graphic novels Batman: The Dark Knight Returns*,* From Hell*, and* Watchmen *in February 2017 in*

the English Language and Literature Department in Mary Immaculate College, an affiliate of the University of Limerick. My research interests include integrating psychoanalytic theory and the representation of time with the plurivectoral reading strategies exemplified by the comics model. I have presented on a wide variety of themes and approaches to the medium of sequential narrative, some of which have resulted in subsequent development and publication. I am currently employed by the University of Limerick and the Irish Department of Education's School Completion Program for disadvantaged youths. Additionally I provide private tuition for the junior and leaving cycle English syllabi to secondary level students, employing multimodal strategies, and the occasional comic, when and wherever possible.

Defining The Marvel Age: Pulse-Pounding Periodisation

Mark Hibbett (University of the Arts London)

For over fifty years comics fans have been trying to fit the history of superhero comics into ages, starting with the Golden and Silver Ages then progressing with increasing levels of disagreement into other suggested eras such as the Bronze, Dark, Iron, Platinum, and Modern. For almost as long, academics have been resisting this categorisation, claiming it is reductive, judgemental, and inaccurate. Such arguments can be levelled against all attempts at periodisation, in all academic fields, yet this does not and should not preclude their use, as long as their meaning is made clear.

The phrase 'The Marvel Age' was coined in 1963 - three years before the idea of a Golden and Silver Age was proposed - and has been widely used by the industry, fans, and academics ever since, but it has never been fully defined. Drawing on fan studies (Pustz, 2000; Jenkins, 2018), genre studies (Mittell 2004; McNair 2011), and theories of value and hierarchy in comics (Beaty & Woo, 2016), alongside recent histories of Marvel itself (Raphael & Spurgeon, 2004; Howe, 2013; Sacks et al, 2017), this paper will propose that 'The Marvel Age' should be used to refer to American Superhero comics published between 1961 and 1987. This was a time when the character-led, dynamically drawn, ironically humorous style of storytelling developed by Stan Lee, Jack Kirby, Steve Ditko and others was the industry standard. Within 'The Marvel Age' there were also three distinct periods of Creation, Consolidation and Decline, delineated in large part by personalities in charge of Marvel's artistic direction. By outlining these sub-periods and providing an explanation of its overall meaning it is hoped that the term 'The Marvel Age' can become a useful tool for academic analysis of this vital period in the history of American superhero comics.

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Mark Hibbett is a part-time PhD student at Central Saint Martins, University of the Arts London. He holds an MA in Creative Writing, and publishes the weekly 'Marvel Age Doom' blog at www.mjhibbett.co.uk/doom/.

Valda: Genre, Gender And Adaptation

Olivia Hicks (University of Dundee)

Although British girls' comics are more widely known for romance, sports, school friends and tragedy, their weekly anthology format allowed them to explore a wide array of genres, including science fiction, horror, espionage, and superheroes. The longest running girls' comic superheroine was Valda, a super powered and immortal athlete, who was introduced in anthology comic *Mandy* in 1968, and quickly became one of the comic's most famous and beloved characters. Unlike other 'original' British superheroines, such as the Cat-Girl and the Supercats, not only was Valda a loose adaptation of a similarly beloved boys' comics character Wilson, but in her early adventures she notably used her immense powers for her own purposes, rather than following a clear pro-social mission, further differentiating her.

Valda showcases the fascinating and complex process of repurposing characters within a gendered context. How does gender affect the characterisation of a British superhero? And how does this gendered shift go onto affect the generic confines of the superhero story? By comparing the depiction of Wilson in *Hotspur* and *Hornet* with Valda, this paper will examine how *Mandy* adapts and reconstructs genre and gender in the British superhero-sports story, using genre theory, feminist theory and close analysis.

Olivia Hicks is a PhD student at the University of Dundee, researching British and American girls' comics, superheroines, genre and gender. She was the Doctoral Fellow of the Scottish Centre for Comics Studies in 2017. Recently she undertook a placement with the British Library exploring its collection of 21st century British comics.

Ed Piskor And The Art Of Nostalgia

Ian Hornsby (University of Chichester)

Ed Piskor's nostalgic art style not only pays homage to the 'underground comix' aesthetic of creators such as Robert Crumb and Trina Robbins, but also to the more 'popular' sequential art styles of creators such as Jack Kirby and Will Eisner. However, far from being merely a form of 'blank parody' (Jameson, 1984: 65) of previous art styles, this paper argues that Piskor's form of artistic pastiche can also be read (alongside Hutcheon, 1987), as a biting and relevant political critique of late capitalist, neoliberal white supremacy, and its inherent class inequality.

Piskor's 2012 comic series *Wizzywig*, goes back to the future, in the 're-telling' of fictional cyber hacker Kevin "Boingthump" Phenicle's story. This tale addresses the hysteria surrounding the early years of security hacking and the fears of national and personal security; as well as addressing our own contemporary anxieties concerning internet hacking, leaks, and the exposing of personal, corporate, and national data.

In his ongoing series *Hip Hop Family Tree*, of which four volumes have been published so far by Fantagraphics between 2013 and the present, Piskor makes a return to the 'repressed' theme of pop culture in the aesthetic style of 'alternative comix' that is often perceived, rightly or wrongly, to have eschewed aspects of pop culture[1]. This stylistic critique in 'alternative comix' of the 'Culture Industry' unwittingly mirrors Adorno's elitist position and fails to see what Walter Benjamin praised in mass culture as being a site for radical politics. Piskor's work is not only a nostalgic re-telling of Hip Hop culture but also addresses contemporary ethnic, race and class politics.

The paper concludes by examining Piskor's most recent uncanny return to the repressed politics of the mid-twentieth century. In his *X-Men Grand Design* (series ongoing), Piskor subtly, once again, returns to the themes of class and race politics in a manner which both pays homage to the original creators' artistic styles, and also the themes within these popular culture works that keep these issues relevant to a contemporary audience.

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Dan Dare: Pilot Of The Past

Ian Horton (London College of Communication, University of the Arts London)

The popularity of Frank Hampson's comic strip 'Dan Dare: Pilot of the Future' during the 1950s can hardly be overstated, it was the lead cover story for the market leading British comic book the *Eagle* and Dan Dare even had a daily show on Radio Luxembourg. However, in the face of declining sales in 1969 the *Eagle* merged with *Lion,* another British anthology comic book, so marking the end of the original series of Dan Dare stories. There have been several subsequent revivals directly based on the character of Dan Dare, firstly in *2000AD* (1977-79) and then in the re-launched *Eagle* (1982-94). There were other short-lived revivals such as Grant Morrison and Rian Hughes' 'Dare', published in *Revolver* (1990), and Garth Ennis and Gary Erskine's seven-part *Dan Dare* (2007-8) a mini-series published by Virgin Comics. Most recently the fan produced *Spaceship Away* (2003-present) continues to publish new content that develops and extends the Dan Dare universe in a manner that clearly pays homage to the original stories.

Comparing the plot structures, characterisation and visual style of these Dan Dare revivals with those of the original stories allows for a nuanced examination of the resurgence of this well-known comic book character. By additionally examining the commercial forces behind these new stories this analysis considers the extent to which they evidence a nostalgic yearning for the cultural and artistic values of a bygone era or conversely demonstrate the mainstream appropriation of an existing 'property' with scant regard for its heritage beyond a certain retro appeal.

It is then suggested that a similar analytical approach could be used to examine the revival of other comic book characters, thereby allowing us to consider the complex relationships existing between creators, fans and publishers in cultivating and harvesting the heritage of the medium.

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. His present research is focused in three related areas: comic books, Dutch graphic design and experimental typography. He has presented conference papers on self-published comic books and creative freedom; experimental typography and curatorial practices; information design and graphic narratives. Hard Werken: One for All *(Graphic Art & Design 1979-1994) [co-authored with Bettina Furnee] is the first academic study of this influential avant-garde Dutch graphic design studio, and will be published by Valiz in February 2018. He is co-editor of* Contexts of Violence in Comics *(Routledge 2018) and* Representing Acts of Violence in Comics *(Routledge 2018), and is* Associate Editor of the Journal of Graphic Novels and Comics*.*

Sequential Sankofa:
Critical Nostalgia, Afrofuturism And The Black Comix Archive

John Jennings (University of California, Riverside)

In the last decade or so, the pop culture landscape has been bombarded by the resurgence of interest in a cultural production mode called Afrofuturism. Although the term was coined in 1993 by cultural critic Mark Dery in his seminal essay *Black to The Future*, the execution of black speculative cultural narratives is generations old.

One of the most interesting things about Dery's essay, which is hardly addressed in this resurgence of this culture, is the fact that most of the images he references in the essay are comic book illustrations. Primarily, these images emanate from Milestone Media; the legendary black owned imprint distributed by DC Comics from 1993 through 1997. These sequential images are closely associated with Afrotuturism from the beginning but, are still not positioned as vital to the culture's history.

One aspect of Afrofuturism is the collapsing of narrative time through what I have called *sankofarration*. Sankofa is the West African term that literally means *"go back and get it"*. It relates to storytelling, memory and nostalgia as forms of resistance to symbolic annihilation. This concept fused with the idea of *narration* results in the portmanteau that I have coined. Essentially, these black speculative narratives operate by critically collecting lost, erased, or disrupted narratives and incorporating them into speculative stories in order to educate new generations. It is in this spirit, that I have dedicated the last fourteen years of my career to collecting black speculative comics, curating shows around black comix history, and reclaiming lost characters and creators in order to stave off an erosion of the contributions of African Americans to the history of sequential art.

My paper/presentation would contextualize this history and showcase some of my own critical making related to archiving, restoring and reimagining these landmark comics characters.

John Jennings is Professor of Media and Cultural Studies and a Cooperating Faculty Member in the Department of Creative Writing at the University of California, Riverside. His work centers around intersectional narratives regarding identity politics and popular media. Jennings is co-editor of the Eisner Award-winning essay collection The Blacker the Ink: Constructions of Black Identity in Comics and Sequential Art *and is a New York Times Best Selling author for his illustration work on the graphic novel adaptation of Octavia Butler's* Kindred. *Jennings is also a former Nasir Jones Hiphop Fellow at the Hutchins Center, Harvard University.*

'Let's Rewrite Some History, Shall We?' Temporality And Postfeminism In Captain Marvel's Contemporary Superhero(Ine)ism

Miriam Kent (University of East Anglia)

Superhero comics' reliance on nostalgia has been widely discussed (Gabillet 2010; Ricker 2017; Tilley 2018) and can be made sense of as the 'cultural practice of coping with contemporary voids by revisiting historical periods' (Lovell 2002: 346). However, the role of gender and nostalgia in such comics, and how feminist reimaginings of established characters relate to wider issues of representation and identity, is yet to be explored. This paper examines the first story arc of Kelly Sue DeConnick and Dexter Soy's acclaimed Captain Marvel (July-October 2012) through the interrogative lens of postfeminist culture, considering how past and present collided within the relaunching of the former Ms. Marvel (Carol Danvers) into Captain Marvel. Simultaneously a postmodern pastiche and a contemporary mediation of popular feminism, the story follows Danvers' travels back in time to the 1940s, a period before the wide exposure of the western second wave feminist movement. Here, she joins forces with the Banshee Squadron, a team of Women's Army Service Pilots, to fight Japanese foes. The story speaks to issues of women's empowerment and involvement in the war effort to establish a discourse of feminist history, solidarity and heroism. Both time travel and nostalgia within prefeminist settings, though, have been identified as features of a media culture which can be characterized as postfeminist (Schreiber 2014; Luckett 2016), in which feminism is 'taken into account,' at the same time that it is cast off (McRobbie 2007: 28).

As nostalgia is a cultural phenomenon revealing ideologies of the present while attempting to make sense of the past (Spigel 2013), it is worth considering how this Captain Marvel storyline engages with contemporary feminist issues such as the proliferation of female superheroes in Marvel comics as well as the retroactive insertion of feminist discourses (through fictional characters) to a prefeminist setting. I ask whether "feminist" reinventions of established characters, and the narrative history they occupy, break new territory for Marvel comics, or are merely a 'revisiting of history ... illustrative of a climate where the shock of the present imprisons us to the past' (Lovell 2002: 346). I likewise question what, if any, radical interventions to dominant modes of women's representations in superhero narratives these stories might offer.

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Miriam Kent is Lecturer in Film and Media Studies at the University of East Anglia, where she has taught undergraduate and postgraduate courses around gender, identity, culture and politics. Her research focuses on representations of women and men in media based on Marvel superhero comics, linking these to wider socio-political issues and drawing from the fields of feminist film theory, queer theory, postcolonial studies and comics studies. Her work has appeared in the journal Feminist Media Studies *as well as on popular feminist news sites. She also provides commentary on political issues in the media at her personal blog (medium.com/@drmarvel).*

History Remembered By Korean Graphic Novels

Alyssa Kim (Hankuk University of Foreign Studies)

According to research by the Ministry of Culture, Sports and Tourism and the Korea Creative Content Agency (KCCC), 4,661 cartoonists are providing 4,440 webtoons for online portal sites and other major webtoon platforms as of 2016. Although the most common genres of webtoons or manhwa are romance, action, or horror, there has been continuing effort to address history or historical issues which led to several fictional accounts inspired by actual, historical events. However, there are also graphic novels which are adaptations of historical texts, and the most notable ones which will be discussed in the paper are the manhwa version of *The Annals of the Joseon Dynasty* by Park Si-baek and the webtoon series titled *The Real Scoop on the Joseon Dynasty* by the webtoon artist called Mujeok Pink (Undefeatable Pink), who published the webtoon series as a graphic novel. These Korean graphic novels are both based on *The Annals of the Joseon Dynasty* that were recorded from 1413 to 1865 with 1,893 volumes covering the longest continual period of a single dynasty in the world. Although the artists have two very different approaches in terms of addressing history as well as the source text, the two graphic novels are both adaptations of the same source text, and they expand the accessibility of the source text and also history by personalizing the narratives in the language that renders the text readable to all readers. In addition, by de-emphasizing the historicity of the text, the graphic novel adaptations re-introduces the historical text not as a text in the vast discourse of history but as personal stories in the mainstream narrative.

I am an assistant Professor in the Department of Interpretation and Translation in English College at Hankuk University of Foreign Studies. I have been working as a translator for the past twenty years, translating mostly Korean plays, musicals, films and graphic novels into English. I provided sample translations for Korean graphic novels including Gourmet *and* The Time of Beasts*. I also translated* Tangles *into Korean, and I am presently translating* Jessie's Story *into English.*

An Unknown Comic Strip: John Tenniel And Hunting Wild Beasts With Elephants In India (*Punch* 1853)

David Kunzle (University of California, Los Angeles)

Sir John Tenniel is known primarily as illustrator to the Alice books, and as the chief designer over many decades of the big weekly political cut in Punch. It is not known that he did one, 32 drawing comic strip story for *Punch,* run over several weeks in 1853, in the shadow of some bitter criticism, also in *Punch,* of the Anglo-Indian administration, whose corruption culminated in The Sepoy Rebellion (Indian Mutiny) of 1857. In this context Peter Piper, the diminutive, incompetent civilian neophyte, aided by an essential native beater, takes on, in turn, all the most dangerous wild beast prey of Bengal, emerging paradoxically triumphant every time.

David Kunzle, educated at Cambridge and London Universities, since 1965 has taught in the U.S., since 1977 as Professor of the History of Art at UCLA. His books include a two volume History of the Comic Strip *(1456-1825, 1826-1896);* Posters of Protest *(1971);* Murals of Revolutionary Nicaragua *(1993, enlarged ed. in Spanish 2017);* Che Guevara: Icon, Myth and Message *(1998);* From Criminal to Courtier: the Soldier in Netherlandish Art 1550-1672 *(Brill, 2002). A book on the (Disney) Carl Barks Duck comics subtitled* World Conquest from Duck Perspective *(Fischer, Kunststück) was published in German in 1990.*

More recent works are a much updated 2nd edition of his Fashion and Fetishism: The Corset, Tight-lacing and other forms of body-sculpture *(2004, now in an enlarged Chinese edition). He has two books on Töpffer, a monograph* Father of the Comic Strip, Rodolphe Topffer *and a facsimile edition, with English translation and critical apparatus,* Rodolphe Töpffer, The Complete Comic Strips *(2007); plus* Gustave Doré, Twelve Comic Strips *(2015), all published by the University Press of Mississippi. His* Chesucristo: The Fusion in Word and Image of Che Guevara and Jesus Christ*, with c. 350 ills., was published in 2016 in English, German and Italian editions. He has written in addition over 140 articles on various aspects of political, protest, mass-medium and public art, from the Early Modern period to the present, published in six different languages. The last of his c. dozen books, in preparation, is* The Rebirth of the English Comic Strip 1847-1870*, from which this talk is taken.*

Seeing Past The Yellow Kid:
Colour Printing And The Origins Of The American Comic Strip

Guy Lawley (University of the Arts London)

Before the 1890s, comic strips were published only occasionally, even in humour magazines. In the new Sunday newspaper supplements of 1890s New York the comic strip became a mass entertainment medium, an American success story, and an internationally influential narrative form which evolved into today's comics and graphic novels. This origin story is often told in terms of competition between rival newspapers, with analysis of early star characters like the Yellow Kid, and/or of developments in the form itself, e.g. the word balloon. This paper focuses on the colour printing of the Sunday pages, and the printed image itself—aspects which have received little prior attention. In 2005 Jean-Paul Gabilliet discussed the importance of colour in early comics, when photographs, the new moving pictures, and most newspaper pages remained black-and-white. His paper was called '"Fun in four colours": How four-colour printing created the comic strip in the USA' (my translation.)[1] Gabilliet noted a longstanding metonymical term for comics: 'four-colour', as in 'four-colour fantasies' etc. He also wrote, 'To say that four-colour printing created the comic strip in the USA is of course a joke'—a bit of hyperbole to underline colour's significance. This invites two questions: when so much printed matter, including books and magazines as well as comics, is printed in four colours—the ubiquitous CMYK—why did the term 'four-colour' stick uniquely to the comics? Secondly: what if four-colour printing really *did* create the American comic strip?

This paper proposes answers to both questions, including an aetiological role for 1890s printing technology in American comics. I use Peterson's 'production of culture' perspective[2]—how cultural content is shaped by factors including regulation, technology, industry & organisational structure, careers, and the market—to historicise and contextualise this role, avoiding technological determinism and enhancing understanding of this formative moment for the comics medium.

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Guy Lawley is working on a PhD on the history of comics as printed colour, at Central Saint Martins, University of the Arts, London. Supervisors: Roger Sabin and Ian Horton. Preliminary findings from this research can be seen at: www.legionofandy.com. He contributed a chapter on punk and comics to Roger Sabin (ed.) Punk Rock, So What? The Cultural Legacy of Punk *(Routledge, 1999). His interviews with Alan Moore and Peter Bagge appeared in the University Press of Mississippi's* Conversations *series of books in 2011 and 2015. He has written for and edited comics fanzines, including the original (paper)* Comics Forum*.*

Secret Identities In The Classroom: Negotiating Conceptions Of Identity With Comics And Bilingual Grade Four Students

Julian Lawrence (Independent Scholar and Practitioner)

Most educators are unfamiliar with ways to use comics and cartooning, thus classroom opportunities for students to engage in a medium they love are uncommon. In this study, I investigate integrating the language of comics into classroom learning strategies and research some of the ways writing and cartooning can help students negotiate conceptions of identity. I wrote a lesson plan that weaves connections between making comics and curriculum, and taught the participants sequential narratives through material, freehand and retro cartooning. This study investigates some of the ways drawing fictional comics support bilingual grade four students' learning and negotiations of identity in the classroom. I employ older methods of making comics in that digital processes are set aside in favour of sketching, penciling, inking and lettering by hand on paper.

This is a qualitative research project that gathers data in the form of student-generated art and one-on-one audio interviews with three participants. 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 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 for students to engage and negotiate identity. In this way, they are personally invested in the narratives they create and thus engaged to learn and explore. This engagement is amplified when their works are to be displayed and, especially, printed, as they were in this study.

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Julian Lawrence's 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 artist identity. Investigations of these topics led him to combine theories of authorship with semiotic analysis of comics. This combination constitutes a large focus of Julian's art/research/teaching practice. 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*.

In The Shadow Of The Sandman:
Mike Carey And Peter Gross's *Lucifer*

Isabelle Licari-Guillaume (Université Bordeaux Montaigne)

Neil Gaiman's *Sandman,* one of the most critically and commercially successful series of the 1990s, played a considerable part in shaping the publishing choices of DC's Vertigo imprint. Vertigo was founded in 1993 to house *Sandman* and other titles edited by Karen Berger, and many of the series it published during its first decade were explicitly or implicitly presented as heirs to Gaiman's work on *Sandman*. Some were spin-offs, like *The Dreaming* (1996-2001), while others had a more indirect link to the original work, like *The Books of Magic* (1994-2000), which derived from a 4-issue miniseries by Gaiman, or *Sandman Mystery Theater* (1993-1999), whose partial homonymy with *Sandman* certainly did not hurt its popularity.

In this context, I would like to focus on Mike Carey and Peter Gross's *Lucifer* (2000-2006), a spin-off series based on Gaiman's secondary characters, which also adopts many of his thematic and aesthetic concerns. *Lucifer* has received little critical attention so far, yet it is emblematic of Gaiman's impact on the market and of the way his influence is negotiated by creators operating in his wake.

Specifically, I examine the final issue of the series, *Lucifer* #75, which stands out as a problematic rewriting of *Sandman*'s iconic meeting between Dream and the Devil, in the arc "Season of Mists". This passage functions simultaneously as a nostalgic remembering of Gaiman's work (whose commercial interest is obvious given the popularity of the original series) and as a rewriting – or, perhaps more adequately, re-drawing – using old characters in order to emphasize Carey and Gross's own narrative agenda.

Lucifer reflects on its derivative nature and engages with issues of memory and influence regarding Gaiman's role in the recent history of mainstream comics. In this sense, it paves the way for Carey and Gross's later creator-owned title, *The Unwritten,* which, twenty years after *Sandman*'s beginning, builds upon the legacy of *Sandman*'s aesthetics, suggesting new ways of dealing with fiction and the role of imagination in comics.

Isabelle Licari-Guillaume holds a PhD in Anglophone Studies and is currently a Teaching and Research Assistant at Université Bordeaux Montaigne, France. Her dissertation dealt with the role of British scriptwriters within American mainstream comics and specifically with the editorial history of DC's Vertigo imprint. Her other areas of interest include translation and gender studies, on which she has published several articles. She edited the collective work Les Langages du Corps dans la Bande Dessinée *in 2015 and is currently working on a bilingual collection of essays,* Translators of Comics. *She has also translated Craig Thompson's graphic novel* Space Dumplins *into French.*

Behind The Panels:
The Hidden Histories Of Women In British Comics

Selina Lock (Independent Scholar)

Historically the contributions of women are often overlooked, and British comics are no different, with the literature concentrating on certain genres and well-known male creators. You'd be forgiven for thinking that women made little impact on the comics of the past. This has started to be rectified in recent years for artists, with the *Comix Creatrix: 100 Women Making Comics* exhibition, *The Inking Woman* exhibition and *The Marie Duval Archive*. This paper aims to illustrate just a few of the examples of women who worked in British comics in other roles.

Books about British comics include statements such as "the writing of girls' comics has been an overwhelmingly male preserve" (Chapman, 2011) and "it is a sad fact that titles for girls rarely feature in histories of modern comics" (Sabin, 1996). This ignores and obscures women writers, such as Anne Digby and Alison Christie who wrote influential strips in titles like *Jinty* and *Tammy.* Or their predecessors like Valerie Hastings and Betty Rolands who wrote for *Girl*.

Some women in the industry were even more invisible than the girls' comics writers. Sheila Bave is not formally acknowledged as a comics creator. However, her husband Terry Bave credits Sheila with co-writing scripts and helping to devise new characters. She contributed to numerous strips in comics such as *Whizzer and Chips*, *Cor!!*, *The Beano* and *The Dandy*. Whereas, Jan Shepheard was the art editor on several comics, including *Buster*, *Valiant*, *Roy of the Rovers* and *2000AD* and designed the original *Judge Dredd* logo.

This paper looks more closely at female creators in the context of bias within the scholarly record and fan culture. A reclamation of women's place in comics history would help provide a foundation for more equal recognition today.

Selina Lock is a comics writer, editor and publisher, and independent scholar. For over ten years she edited and co-published The Girly Comic*, helped organise the Caption comic convention between 2006-11 and has written strips for various anthologies including "Go Home and Sit Still" for the double Eisner nominated* To End All Wars: The WW1 Graphic Anthology. *She is also a research librarian at the University of Leicester and is currently writing* What d'you mean there's no women in comics? A personal journey into the history of women working in British comics*, for Five Leaves Graphic.*

A Taste Of A Life: Lucy Knisley's Life With Food

Lisa Macklem (University of Western Ontario)

Lucy Knisley begins *Relish: My Life in the Kitchen* with a question: "How do you remember things?" (2) From that first interaction she draws the reader into her world, helping to make her own memories resonate with her reader. The link between the senses and memory is a well-established one, though the more common link may be olfactory rather than taste-centered. Memoir, autobiography, or life narrative rely on re-constructing the past, finding meaning in the past that create a shared experience and resonate in the present. According to Marianne Leuzinger-Bohleber and Rolf Pfeifer, "Memory is a theoretical construct explaining current behavior by reference to events that have happened in the past…. Memory always has a subjective and an objective side. The subjective side is given by the individual's history (developmental perspective), the objective side by the neural patterns generated by the sensory–motor interactions with the environment. This implies that both "narrative" (subjective) and "historical" (objective) truth have to be taken into account" (70-1). The link between food and memory runs throughout Knisley's work and provides a bridge to her readers through – hopefully – shared memory. It may be the remembered taste of the food itself or simply the memory of food at a similar event. In traversing what Nancy Pedri calls "the creative interplay between an individual, private self and its representation in the public realm of graphic memoir" (148), Knisley makes the private public through her touchstone of food. Indeed, she begins Relish by helping the reader make a sense memory to accompany the book by providing the recipe for spiced tea that the reader can drink as he/she reads the book. This paper will examine Knisley's use of taste throughout her work and how it resonates with the reader through shared experiences of travel, family, and personal growth.

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Lisa Macklem is a PhD Candidate in Law at the University of Western Ontario. Her LLM is in Entertainment and Media law as well as having an MA in Media Studies. She is on the editorial board of The Journal of Fandom Studies. While working to finish her dissertation on the intersection of technology, copyright, and the entertainment industry, Lisa regularly presents on popular culture, media, and copyright. She is a regular contributor on SpoilerTv.com. "The Truth is Stranger Than Fiction: Rick Geary's Gothic Murder Tales" in The Journal of Graphic Novels and Comics *(8.6, 2017) is her most recent publication.*

Post-Ostalgia "Retro" In Graupner And Wüstefeld's *Das Upgrade*

Paul Malone (University of Waterloo)

Das UPgrade is a projected ten-volume series—now three volumes in—about the only superhero of the now-defunct German Democratic Republic. Ronny Knäusel is born in Dresden in 1967; thanks to alien intervention five millennia ago, an experimental GDR fertility pill, and an American surf-rock song playing on the radio, Ronny can teleport himself and others—but only when he hears the Beach Lords' hit "Palms in Sorrow." As a young man, he uses his ability to spirit defectors across the German-German border to the West. After reunification, however, Ronny is unemployed and unmotivated; that is, until reclusive Beach Lord leader Cosmo Shleym contacts him from California, hoping that Ronny's powers can help him resurrect the wife whose death inspired his greatest hit. But while one faction of aliens seems to be aiding Shleym, another—the immortal Frau Bellmann and her clones—wants to repossess the alien element in Ronny's brain…

Winner of the Independent Comics Prize of the German comics association ICOM in 2013, and the German comics industry's Rudolph Dirks Award in 2016, Ulf S. Graupner and Sascha Wüstefeld's *Das UPgrade* is inspired by carefully-researched East German faux-futurism and West Coast kitsch, and the early days of the GDR's most notable comic, Hannes Hegen's Mosaik, of which Ronny (like his creators) is an ardent fan. Behind the gorgeous digitally- created artwork, however, the series resists the apparent yearning for social norms established under the East German dictatorship known as Ostalgia—as Wüstefeld says, "We're making fun of the GDR" (Sittnick)—and trades instead in "retro," which Czech scholar Victoria Pehe describes as "a relationship to the [totalitarian socialist] past devoid of emotional longing, which is predicated on a position of superiority to the past while enabling a vicarious enjoyment of its aesthetics" (Pehe, "Socialism Remembered" 4).

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Paul M. Malone is Associate Professor of German in the Department of Germanic and Slavic Studies at the University of Waterloo, Canada. He is the author of

Franz Kafka's The Trial: Four Stage Adaptations (Peter Lang, 2003), and has also published on performance theory; Faustian rock musicals; German theatre and film; and on German-language comic books, from advertising periodicals to superhero comics and manga, from the 1920s to the present.

Nostalgic Borders: Re-Framing The Vietnam War In Graphic Memoirs By Thi Bui And Marcelino Troung

Alison Mandaville (California State University Fresno)

Nostalgia is created not only through positive memories. Half a century on, the West's primary visual understanding of events Americans call The Vietnam War is still largely focused through the lens of US actors – the factual and fictional experiences of US soldiers and of war protesters. These mainstream visual narratives set this difficult historical period – and the majority of people affected by it – firmly in the past – creating a kind of negative nostalgia that works to quarantine problematic events that threaten to "contaminate" dominant national narratives. Recent work by two graphic memoirists Marcelino Troung and Thi Bui, each with personal and family roots in Vietnam, present welcome and dynamic correctives to this imbalance of narrative vision.

Writing in English and French, these two memoirists offer living (surviving) memory of the war and aftermath, from Vietnamese and global perspectives. Each shapes quite different graphic narratives, with differing assumptions about nation, and sometimes strikingly discordant attention to the differential effects of war and dislocation by gender. Truong's two-part memoir, *Oh What a Lovely War* and *Saigon Calling,* chronicles his bicultural diplomatic family (French mother and Vietnamese father), from Saigon in the early days of the war, to the United States and then to Europe (English Trns. 2016, 2017). Bui's *The Best We Could Do* (2017), triggered by the birth of her own first child, moves backward through Vietnam war history and its effects on her family as she recounts the births of each of her siblings, from the US, to a refugee camp, to a harrowing journey by boat and plane, back to Vietnam, where Bui herself was born. Both memoirs are relentless in their rejection of a quarantined past, firmly connecting the past to the present. Counter-balancing dominant narratives of nation and attending to individuals dislocated and relocated by war these voices are particularly relevant today.

In this presentation I will discuss how these memoirs bring critical new voices to balance the West's dominant narratives of the Vietnam War, creating, through the medium of comics, a kind of dynamic visual nostalgia that refuses to operate as quarantine and instead uses the past to examine the present and propel us all forward.

Alison Mandaville, Associate Professor at California State University Fresno, teaches literature and English Education, including courses on comics and graphic novels as literature and as teaching tools. She writes on American literature in a global context and works with Azerbaijani writers, translating and writing about literature from the Caucasus, including comics. Her articles have appeared in the periodicals International Journal of Comic Arts, ImageText, Philology*, and* The Comics Journal*, and in several book collections, including* Comics and the U.S.

South, Comics and American Cultural History*, and* The Ages of Wonder Woman. *She is particularly interested in the intimacy that literature generally and the comics form particularly brings to violence, both direct and structural. A poet, her work has appeared in dozens of literary journals. She is currently working on a manuscript of her own poetry that explores global families and war.*

Archaic Language And Obsolete Bicycles:
Re-Telling A 19th Century True Story As A Graphic Novel

Michi Mathias (Independent Scholar and Practitioner)

In this paper I discuss some of the obstacles that may be encountered when attempting to faithfully adapt a late 19thC work of non-fiction to a graphic narrative, in particular when deciding to keep exclusively to the original author's text as well as aiming for an accurate contemporary visual representation. I will use as example my current work-in-progress Two Shillings a Day, based on the book Cycle and Camp written in 1897 by T.H. Holding. This 232-page book contains aspects of both a travelogue round rural Ireland and a detailed how-to manual for a newly invented holiday activity — camping combined with touring by bicycle.

There are a number of issues regarding the telling of the tale itself: the absence of a typical story arc (conflict, resolution, etc) in this straightforward account of a true event; necessary restructuring to incorporate key factual details from appendices; inclusion or otherwise of disparaging remarks to do with nationalities or social classes which seem a common feature of books from Victorian times; and to what extent graphic elements not mentioned in the text can be added to aid the narrative.

Regarding the text, there are advantages and disadvantages in exclusively sticking with the idiosyncratic, didactic language of the source book, as the archaic tone lends much character and places the story firmly in the past but possibly diminishes the appeal or readability for young potential readership; on a practical note, mis-spelt (or perhaps changed) place names and use of obsolescent words need addressing.

And for the visual aspect, the hours of research needed to show every item and every scene accurately for the year should not be underestimated, especially given the lack of available colour photographs and the need to show objects no longer easily found.

Michi Mathias is a comics artist whose work based on the varied happenings of real life sometimes expresses strongly held, even controversial, views. Her choose-your-own-adventure style interactive comic Just a Normal Day? (2016) represents one day as a self-employed person with small children; she has also self-published collections of graphic recipes and visual science quiz puzzles. Her first illustrated children's book was a contribution to a collaborative project between the Ministry of Stories charity and Penguin Random House (2017). Her comics also appear in The Inking Woman (Myriad, 2018) and All is Not Well (Cardiff University, 2018).

Archaeologies Of The Fleeting And Fantastic: Comic Book Collection And Curation In The Digital Age

Cormac McGarry (NUI Galway)

The advent of digital comics forms has problematised how we engage with comics as historical artefacts, particularly in terms of collection and curation. If so much of the appeal of comics collection and curation lies in rescuing the past and staving off time for a little longer, what becomes of the practice when every digital comic has the potential to be timeless, infinitely durable, and open to access by anyone at any time?

The collector is a figure that has loomed large in comics culture. The reification of collecting as pastime (and of the collector as identity) brought about shifts in the socio-cultural capital of comics as an object (Beaty; Pustz). Certain traits of the medium gained in emphasis, not least among them: canonicity, continuity, and even comics' very seriality. Simultaneously, new collector practices such as grading and "slabbing" arose to calcify the role as one of commodity fetishist. Yet, these collectors were not simple hobbyists. In spite of (or just as often because of) their pecuniary interests, they had become curators and archivists engaged in a form of preservation. This paper will examine the impact of what a growing digital output means for collectors operating in this mode. If every comic can be endlessly reprinted or if every digital copy is Gem Mint without variant, does the value of the analogue diminish, consigning comics to dustbins once more? Collection and curation may no longer be archaeologies of the fleeting and fantastic.

Obversely, as can be seen with Walter Benjamin's conception of the aura, the digital can revivify the analogue by placing greater emphasis on the original. Thus, this paper will also chart the possible courses of mutual benefit between traditional and digital conservation, examining how digital technology aids and solidifies traditional collecting communities; provides new resources such as the Digital Comics Museum; and perhaps even precipitates a new nostalgia.

Cormac McGarry is a PhD candidate at the Huston School of Film and Digital Media, NUI Galway. His research focuses on comics in the digital age, looking particularly at medium specificity and the constitution of a reading/watching dialectic. He has presented at the Irish Screen Studies Seminar (2016) and the Animation and the Comic Book Symposium (2016). His research is funded by a Galway Doctoral Scholarship.

'Let Them Fight' The Secret War Of Toys – The Beginnings Of Marvel's Merchandising Machine And Parallels With The Current Comic Climate

Robert Mclaughlin (Birmingham City University)

In the early 1980s Marvel had come up with an agreement with Mattel in an attempt to counter the popularity of Kenners range of characters based on the heroes of DC. With an agreement in place to produce toys of Marvel characters the publishers needed a comic medium in which to promote the toys. Marvel's Editor in Chief at the time was Jim Shooter whose simple mantra of 'put them together and fight' became the basis of Marvel's first major crossover – Secret Wars. The 12 issue series came a whole year before DC's first Crisis and has been the template for numerous crossovers for the publishers ever since. This paper will attempt to look at how marketing and promotion from a publisher into other media streams superseded the actual art of comic creation and publishing. The paper will try to see how the use of comic-form was used as marketing collateral rather than an individual entity and how the move away from adverts within the books for Hostess Pies changed so that the entire comic was an advert. The paper will also like to draw parallels with the current situation at Marvel where cinematic led success has in turn produced a similar scenario for the comic publisher.

Robert Mclaughlin is a lecturer at Birmingham City University where he teaches Digital Media Technology. He recently brought an academic slant to last year's Birmingham Comics Festival curating the first academic day to the festival. He is also a Co-Director of the Cine-Excess Festival and has a far too keen an interest in quirky films, cult cinema, comics, cartoons and alliteration.

Reviving The Memory Of Nazi Danger:
Über (2013–) And The Ethics Of Ambiguity

Dragoş Manea (University of Bucharest)

In conversation with scholars working in the fields of cultural memory and narrative ethics, this paper explores the ways in which one work of historical fantasy—Kieron Gillen's ongoing comic book series *Über* (2013–)—engages with the collective memory of World War II, and the ethical issues that it subsequently raises. *Über* attempts to make Nazi Germany dangerous again—to awaken in readers a sense of the dread felt by contemporary allied citizens—by imagining a Nazi state resurgent in the closing months of the Second World War as a result of the creation of the first super-powered beings. This allows Germany to win the Battle of Berlin, retake European territory, conquer Great Britain, and invade the US. *Über* is, as such, a work grounded in a willful, radical departure from the historical record—in the sense that it actively rewrites the motivations and lives of real human beings, as well as the overall course of WW2—yet it is also a serious, realistic tragedy of historical proportions, striving towards authenticity and ethical responsibility, trying, as it does, to be respectful of the sacrifices made by Soviet, British and American forces, and of the suffering inflicted on civilians of all nationalities.

In this paper I explore the potential for a favorable neo-Nazi reading of *Über*—one criticism lobbied at the series since its debut—and argue that, pace Gillen, such a potential is not reducible to imagery, but is part and parcel of the textual strategies employed by the series, particularly in the first 6 issues. These strategies, though, as I argue, also occasion more productive, non-extreme right-wing readings of the series, which reveal the extent of Nazi barbarity, even as they allow readers to be sympathetic to German characters and their failure to genuinely resist Nazi ideology. In this, *Über* eschews a comfortable ethical space, which renders Nazi evil banally absolute and completely foreign to contemporary ways of being, and forces readers to confront the all too human ethical fallibility that was essential to the temporary success of the Nazi regime.

*Dragoş Manea is an assistant lecturer at the University of Bucharest, where he teaches courses in transnational memory studies, historical film and television series, and contemporary American literature. His main research interests include the adaptation of history, cultural memory, and the relationship between ethics and fiction. Relevant publications include "Leonardo's Paradoxical Queerness: Da Vinci's Demons (Starz, 2013–) and the Politics of Straightwashing" (*Queer TV in the 21st Century*, ed. Kylo-Patrick Hart, McFarland, 2016) and "Bad Girls from Outer Space: Brian K. Vaughan and Fiona Staples's Saga and the Graphic Representation of Subversive Femininity" (with Mihaela Precup, in* Bad Girls: Recalcitrant Women in Contemporary Pop Culture*, ed. Julie A. Chappell and Mallory Young, Palgrave, 2017).*

From Nostalgia To Critical Reappraisal:
The Anthological Discourse On American Comic Books Since 1965

Jean-Matthieu Méon (Université de Lorraine)

Reprint anthology books of comics have existed for decades, but at the margins of the comic book industry. Before the 1990s, one of the features of the American comic book market [Gabilliet, 2010] is the short commercial life of the majority of its products, due to the form of their commercialization (periodicals) and to their format (cheap paper pamphlets). The 1970s are a key moment of transformation for this market, when publishers tried to move beyond the newsstands and into specialized comic shops and general bookstores with longer-lasting products. Next to graphic novels, reprint anthologies in book format were one aspect of this strategy (with some early attempts in the 1960s). Such books have sporadically appeared produced through the years. But since the early 2000s, there has been a renewed interest for the anthological format, due to new technical (scanning technics) and legal (public domain) possibilities as well as to the development of a "nostalgia culture" in comics [Baetens, Frey, 2015].

This paper wants to offer an overview of these anthologies, with a focus on the specific features of this editorial format [Fraisse, 1997]: selection, organization, paratextual commentary and material presentation. Based on an historical survey of published anthologies starting in 1965 (date of publication of Feiffer's The Great Comic Book Heroes), a core corpus of more than fifty books will be discussed. Our historical and analytical approach highlights several ideal-types of anthologies. Some of them are explicitly related to a nostalgic approach : a nostalgic and distanced look at a genre (super-heroes in Feiffer, 1965), a fan-oriented and legend-building discourse (Marvel and Stan Lee's Fireside anthologies, 1974-1979), attempts at organizing nostalgia in order to build a fandom-specific common historical knowledge (Daniels, 1971). Other types explicitly adopt a non-nostalgic discourse, concerned with an institutional legitimizing process (A Smithsonian Book of Comic-Book Comics, 1981) or attempting to build a comic-specific critical discourse that offers a new reading of comics history (e.g. Nadel's two anthologies, 2006 and 2010, promoting a different history and new definitions of internal distinctions of the comics field). These different ideal-types we identify progressively appeared but still co-exist, sometimes with conflicts (see the recent debate initiated by the Comics Journal over the commercialism of Yoe and IDW's retro-line of horror reprints).

Reprint anthologies must be considered at the crossroads of several phenomena: nostalgia and its commercial exploitation, editorial strategies to keep back catalogues in print and the evolution of the critical discourse on comics. They constitute a fruitful object to understand central debates of the comics field. Reprint anthologies are traces of the way creators, publishers

and critics answer essential questions about what is worth remembering, how we have to take about it and, ultimately, what comics are.

Jean-Matthieu Méon is senior lecturer in media and communication studies at the University of Lorraine. He is a member of the Centre de Recherche sur les Médiations (Crem), for which he co- directs the Praxitèle research team dedicated to arts, culture and mediations. He is also a member of the Comics Studies Society (since 2016) and of the Société Française des Sciences de l'information et de la communication (since 2015). He has published extensively on censorship, musical amateur practices and popular culture (comic books, pornography). His work on comics explores, in particular, the institutional, professional and artistic dimensions of their legitimization.

Mnemonic Codes And The Gendered Migrant Body
In Nina Bunjevac's *Heartless*

Nina Mickwitz (London College of Communication, University of the Arts London)

Nina Bunjevac's (2012) first book, published by Conundrum Press, is a collection of illustrations and short comics stories of varying length. The themes, crucial to its coherence, are: the thwarted pursuit of love; marginal subjectivities (Pearson 2014); the representation of a migrant experience that is resolutely embodied and gendered (Precup 2014).

Family memories, cultural specificities and the past 'as a continuing pole of attraction and identification' (Cohen 2010: 71), or indeed query, tend to be prevalent features of migrant and diaspora narratives. In *Heartless*, despite a couple of exceptions (including 'August 1977' that presages Bunjevac's subsequent memoir *Fatherland*), they are conspicuously absent. For Bunjevac's characters, their immediate challenges and struggles in the present seem to override all else. Yet, interestingly, her story-telling maintains strong associations with the past and is richly encoded with cultural memory.

In this paper, I trace the de-territorialised cultural reference points woven through Bunjevac's tales of displacement and marginal subjectivity, and elaborate on formal and stylistic aspects, as well as intertextual gestures to comics traditions, film and art history, and pop culture iconographies. I argue that *Heartless* constructs a migrant experience that eschews the diaspora paradigm, and instead draws on a more generic configuration of migrant subjectivity. Such an approach is not without risk. For instance, Shaun Tan's *The Arrival* (2006) has faced criticisms for its exclusively male point of view, romanticised depiction of family life and 'ideal immigrant narrative, one in which the main character determinedly overcomes all obstacles to become a self-made man' (Boatright 2010: 271). However, as *Heartless* counters the heteronormative gender myopia of *The Arrival*, it also offers a dark and bitterly humorous corrective to the rose-tinted lens of the former.

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Nina is Lecturer in Contextual Studies (University of the Arts London) and the author of Documentary Comics: graphic truth-telling in a skeptical age *(Palgrave Macmillan 2015). Beyond non-fiction comics and other contested borderlands of fact and fiction, research interests include the formation of social identities, transnational cultural networks, and the politics of collective remembering, representational practices and categorisation. She is currently working with Ian Hague and Ian Horton on a book project about comics and violence.*

Remembering National Trauma In *Barefoot Gen* And *9/11 Volume 2*

John Miers (University of the Arts London)

Keiji Nakazawa's *Barefoot Gen* is a fictionalised memoir of the author's survival of the atomic bombing of Hiroshima. Originally published in *Shönen Jump* magazine between 1973-85, it presents a strongly anti-war message while conforming to the graphic conventions of a genre aimed primarily at adolescent males, and which frequently presents the performance of violent acts as a means of purposeful action and self-construction. The superhero genre, which provides the graphic and narrative scaffolding for the stories in DC Comics' anthology commemorating the attack on the World Trade Centre, shares these demographic and thematic features of shönen manga, but - for the most part - likewise positions itself as anti-violence.

Although both comics encode and respond to memories of large-scale national trauma, their plots focus on the minutiae of personal responses. The aerial view of a mushroom cloud that stood as the dominant image of Hiroshima in postwar US historical consciousness is replaced by details of moment-to-moment struggle in *Barefoot Gen*. Intimate depictions of individual attempts to process or escape the destruction of the World Trade Centre are more common in *9/11 Volume 2* than images of the towers' spectacular collapse. The two comics differ, however, in the way in which they imagine suitable responses to the moments of violent national trauma at their centres. Drawing on studies by Thomas Lamarre and Jason Dittmer, I will argue that the plasticity of bodies in *Barefoot Gen* reflects a focus on the biopolitical, whereas the harder bodies and more concrete spaces of the superhero genre direct our attention to the geopolitical.

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John Miers recently completed his PhD in the use of visual metaphor in narrative drawing at Central Saint Martins, University of the Arts London. He currently lectures on a range of graphic and digital arts at UAL, Kingston School of Art, and Cambridge School of Art.

Figuring Fictions And Fractures:
Trauma, Memory, And The Mystery Of Agatha Christie

Rebecca Mills (Bournemouth University)

In 1926, after her husband Archie Christie requested a divorce, Agatha Christie disappeared. After a nationwide police investigation, Christie was discovered eleven days later in a hotel, booked in under the name of her husband's mistress, and pleading amnesia regarding the circumstances and actions of her disappearance. Christie does not directly mention the incident in her autobiography. This lacuna in Christie's memory and official narratives of her life has been read and fictionalised through the lens of the popular mystery genre as a plot to discomfit her husband, as well as diagnosed as post-traumatic dissociative fugue.

      Agatha: The Real Life of Agatha Christie (2014), a graphic biography written by Anne Martinetti and Guillaume Lebeau and illustrated by Alexandre Franc, fills this absence of public information with fiction and fantasy, as Christie is pictured in dialogue with her creation Hercule Poirot, who proposes the disappearance. The simultaneity afforded by the comics medium, I suggest, not only blurs the line between fiction and Christie's 'real life', highlighting the uncertain authority of biographical narrative, but also illustrates trauma in the sense of 'a piercing or breach of a border that puts inside and outside into a strange communication… [and] opens passageways between systems that were once discrete, making unforeseen connections that distress or confound' (Luckhurst 2013, p.3). Romero-Jódar's work on trauma in graphic novels based on Modernist authors suggests that they 'recover an appreciation of the individual self as alienated, as irredeemably hurt by the external world, much in the same line of appreciation of the Modernist alienated self' (p.7). Here I explore how the graphic framing and bordering of Christie's disappearance reflect this 'strange communication', and also consider the implications for the distinction between popular and literary modes, suggesting that it is precisely the invoking of the popular genre of detective fiction as a signifier of trauma that makes Christie's life narrative in this graphic novel Modernist.

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Rebecca Mills teaches crime fiction and assorted literature and media units at the Faculty of Media and Communication at Bournemouth University. Her interests include literatures of memory, trauma, and transgression. She has published on detective fiction and Agatha Christie's novels in recent essay collections, and is currently co-editing 'Agatha Christie Goes to War' and developing an interest in visual representations of memory, and the spatiality of noir fiction.

Super-Cali-Retro-Comics-Expialidocious!

Christopher Murray (University of Dundee)

In the 1930s through to the 1950s British comics wrestled with the influence of American comics, which were seen as glamorous, modern and exciting, and traditional British modes and styles, which were seen as old-fashioned. Well into the 1960s and 70s British creators and publishers were attempting to emulate American styles, even when those influences had switched from being contemporary to being themselves, rather old fashioned. This was especially seen in British superhero comics. This was in part due to the lag between American publication and reprints in Britain, but it was also filtered through a lens of parody. Many British creators were using archaic models and styles, possibly in order to subvert the idea that American comics, and by extension, American popular culture and idealism, were progressive and modern. This evokes the theme of "retro", which Simon Reynolds describes as "a self-conscious fetish for period stylisation expressed creatively through pastiche and citation […] combined with a sharp sense of irony" (xii-xiii). Many of the revivals of British superheroes over the years have both struggled with and revelled in this tension, making for some very odd comics, many of which veer between reverent nostalgia and a satirical impulse (which very much fits with Reynolds' conception of "retro"). Indeed, what emerges in many British superhero comics that channel an American influence are visions of American superheroes that are every bit as mannered and strange as Dick Van Dyke's cockney accent in Disney's *Mary Poppins*. And yes, that flimsy analogy is only here to justify my silly title.

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Professor Christopher Murray is Chair of Comics Studies at the School of Humanities, University of Dundee. He in Associate Dean for Knowledge Exchange and Partnerships, leads the MLitt in Comics and Graphic Novels course, and is Director of the Scottish Centre for Comics Studies and Dundee Comics Creative Space. He has published on the British Superhero, Alan Moore and Grant Morrison, horror comics, comics and literature, and comics and propaganda. He is co-editor of Studies in Comics *(Intellect) and* UniVerse Comics*, and co-organizer of the International Graphic Novel and Comics conference. He has written several comics based on research projects, including* Alpha: The British Superhero *(with various artists),* Frankenstein Begins/Mary Shelley's Dundee *(with art by Norrie Millar), and* War of the Worlds: Battle of the Planets *(with art by Helen Robinson).*

Carefully Staged Photographs And Recurring Maps:
Memory And History In Nina Bunjevac's *Fatherland*

Aura Nikkilä (University of Turku)

Nina Bunjevac's graphic memoir Fatherland (2014) focuses on the artist's father who in 1959 emigrated from Yugoslavia to Canada after serving time in prison for political dissidence. In Canada he got involved in an ultranationalist Serbian terrorist cell and was eventually killed in an explosion while preparing attacks on the supporters of the Communist Yugoslav government. Bunjevac, who was only three years old when her father died, spent her formative years in Yugoslavia but moved back to Canada in the beginning of the 1990s. Putting together the pieces of the puzzle that is the story of her father, Bunjevac takes the reader all the way from the 6th century through WWII to the eighties while tracing ethnic, religious and political frictions of the Balkans that set the background for her father's actions. Bunjevac deploys photographs and maps in Fatherland to narrate the traumatic history of her old homeland and the equally traumatic memories of her family. In this presentation I analyse the photographs included in the comic and discuss what it means that all of them are drawn ones, rendered in Bunjevac's distinct black and white drawing style. Furthermore, I look at how the intertwinement of the Bunjevac family's past and the national history of former Yugoslavia are represented through various maps. Mihaela Precup points out that Fatherland, in addition to being an autobiographical and biographical work, is also a history lesson.

In conversation with Precup as well as other comics scholars (such as Roy T. Cook, Mary A. Goodwin, and Nancy Pedri), I scrutinize the role of photographs and maps in Bunjevac's graphic narrative. Furthermore, I apply Marianne Hirsch's idea of postmemory in regard to the drawn photographs but aim to broaden the perspective through additional theory on family photos.

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Aura Nikkilä is a PhD student in the department of Art History at the University of Turku, Finland and currently one of the members of Comics and Migration, a three-year project combining comics artist and comics scholars. Her dissertation deals with representations of migration in contemporary European and North American comics, main focus being on the role of photography in these narratives. Her research interests include comics, comics journalism, visual narratives, photography, memory studies, and migration.

Alan Moore's Shocking Future

Jimmy O'Ready (Independent Scholar and Practitioner)

A thematic analysis of Alan Moore's twenty-nine 2000AD Future Shocks (short sci-fi stories published between 1st June 1980 and September 1983) reveals a surprising amount about the eighties, UK boys comics, and the core themes which define Moore's later work. By using Ryan and Bernard's *Techniques to Identify Themes* (2006) I first identify Moore's overarching meta-themes. In his Future Shocks, Moore deploys retro-futurism, nostalgia, and meta-fiction for emotional effect, foreshadowing ideas common to *From Hell(1999)* and *Watchmen(1987)*. His work often looks thematically backwards, affectionately satirising fifties science-fiction prose, TV and film conventions, allowing us to enjoy their tropes all over again. But while celebrating the pleasures of reading and genre fiction, Moore's warm embrace for the writers of his youth strays into plagiarism on at least two clear occasions. His characters also reflect many of the problematic social attitudes common to eighties Britain. With reference to Grennan (2017), Miodrag (2013), and Jameson (1993), I demonstrate how Moore deploys style and formal elements in conjunction with retro tropes to stir a beguiling emotional connection with readers, thereby salving the anxieties of a confusing present.

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Jimmy O'Ready writes, and draws comics – including X-men, The Hulk, Death Sentence with Mike Dowling for Titan Comics, Hollow Monsters, @MontyandZuzu with Zyzanna Dominiak (online), and various other stories for Marvel, Delcourt, Vertigo and 2000ad. He has a Masters with Distinction from The University of Dundee in Comics and Graphic Novels, where he won the Duncan of Jordanstone prize, researching how the verbal and visual elements of comics combine to elicit emotion. He presented a paper on the borders between representations of female, Muslim and superheroic identity at IGNCC 2017. His agent for written work is James Wills at Watson, Little Ltd and he works in the Dundee Creative Comics Space as part of the Inkpot studio.

The Distortion Of Time And (Retro) Monsters
In Grant Morrison's *Nameless* (2015)

Anna Oleszczuk (Maria Curie-Sklodowska University)

In Grant Morrison's comic *Nameless* (2015) myth interlaces with science fiction, dystopia, and Lovecraftian horror. The story follows a dream-like logic with a non-linear narrative that constantly shifts backwards and forwards in time. The nightmarish imagery of the dystopian realities created by Chris Burnham and sudden changes in the dominant colors (Nathan Fairbarn) reflect the extreme emotional states of the characters in the world of terror and monsters.

In my paper, I first analyze the distorted interconnection between the past, present, and future in *Nameless*, with pre-Hispanic beliefs of the past reflected in the brutality of the future and twisting the perception of the present. My reading of this will be informed primarily by the Gothic conventions such as the uncanny, hybridization, and defamiliarization. Furthermore, I will explore the presence of the otherness in the dystopian imagination of the comic and the way it "keeps on infiltrating the present with the obstinate regularity of a repetition compulsion, turning time and space into settings for confrontation of ungraspable absences" (Cavallaro 167). Finally, I will venture some conclusions about the incorporation of what I call "retro" monsters as an articulation of nostalgia understood as a cultural style (Grainge).

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Anna Oleszczuk is a second year doctoral student at Maria Curie-Sklodowska University in Lublin, Poland. Her research interests include gender identity and queer theory, comics, and science fiction. She plans to explore them by writing a dissertation on non-binary gender and sexuality in sf comics.

A Communist Time Capsule:
Andreea Chirică's *The Year Of The Pioneer* (2011)

Mihaela Precup (University of Bucharest)

Romanian cartoonist Andreea Chirică's autobiographical comic *The Year of the Pioneer* (Bucharest: Hardcomics, 2011) is an examination of everyday life during the communist dictatorship of Nicolae Ceaușescu, more specifically the year 1986, when she was seven years old. Her book is an inventory of personal anecdotes, but also recounts the multiple frustrations and absurdities of life under the communist regime as seen through the eyes of a child. The memory of everyday life during the Romanian dictatorship has been little recorded and examined, less so than in the case of other countries from the communist block, in large part because the post-1989 political situation hindered all efforts to create consistent politics of memory (Stan 2013). In this context, Andreea Chirică's autobiographical record of the year 1986 makes an important contribution to a memory gap that is often cursorily deplored in the Romanian media.

Andreea Chirică's *The Year of the Pioneer* is difficult to place generically because it is not a memoir with a coherent narrative; rather, it reads like something between a time capsule and a diary. The main narrative conceit of the book is that it is made to appear to have been written by a child: the drawings are clumsy and naïve, the English is broken, and the handwritten text is in the cursive children still learn at school in Romania. The dark side of the regime is generally camouflaged in the book through various lists of precious items, such as *Pif* magazine (sponsored by the French Communist Party), the *Neckermann* fashion catalogue full of much-coveted items, or some contraband one could buy on a certain nude beach because the police did not set foot on the female nudist beach. I am interested in close reading *The Year of the Pioneer* not only as an important inventory of everyday gestures, vocabulary, and mentalities; but also for its use of graphic narration in a manner that only fully unveils the significance of this inventory—mainly through visual clues—to people who are already familiar with it. In other words, for anyone else except for an English-speaking person who witnessed the year 1986 in Romania, the visual and the verbal register do not complement each other in a seamless vocabulary whose dynamic successfully translates an easily decodable meaning. However, the harrowing stress of life under totalitarianism does transpire in panels that reveal the constant search for precious items—most of them food- and hygiene-related.

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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. Her most recent publications are "'To All the Monster Girls': Violence and Non-normativity in Noelle Stevenson's Nimona*" in the* Journal of Graphic Novels and Comics *(8: 6, 2017) and "'To Dream of Birds': Autobiography, Photography, and Memory in Nina Bunjevac's 'August, 1977' and* Fatherland*" in Dominick Grace and Eric Hoffman (eds.).* The Canadian Alternative. *Jackson: University Press of Mississippi (2017). She is currently working on a monograph titled* Picturing the Father: Memory, Representation, and Fatherhood in Autobiographical Comics *(under contract with Palgrave Macmillan).*

'You Can't Remember, But I Won't Let You Forget'
Embedded Memories/Fake Histories As A Narrative Device
In Comics Of The Superhero-Kind

Jesse Prevoo (Leiden University)

Every so often a story pops up in Captain America (or Superman, or some other hero's story), where the reader is suddenly made aware of something that happened in the past that had not been revealed until that very moment: Steve Rogers grew up a member of Hydra, Superman's dad survived the destruction of Krypton, or a long lost Avenger suddenly – amidst a crisis, of course – returns to the attention. Sometimes these things follow from the narrative itself: in time-travel for instance, where the past is altered. Sometimes the reader is unaware that these stories take place in another reality or dimension. Other times, characters are inserted into the story, with a background forced into the continuum (as with The Sentry in Marvel Comics), or a backstory and history known by the characters in the story, but not by the readers (as in Avengers No Surrender).

The introduction of such a hero can be used as a plot-device that is especially applicable to comics and their longevity. Inserting a new hero into the fray, especially if it is to be assumed that she has always been present in the continuum, mirrors the narrative need for reboots and retcons. These are false memories that harken back to a non-existent past. Mostly, they are contained within the fictional universe, recreating a history that never happened. In the case of The Sentry, however, the impression was created that this hero was designed and created by Jack Kirby, thereby not only altering the fictional Marvel Universe, but also the 'real' history.

In this presentation I will talk about the insertion of such false memories as a narrative device not only pertaining to the stories in which they are used, but also as a device to attract attention and create or renew interest, much the same as revising a single character's origin.

Jesse Prevoo is still researching a methodology for the analysis and understanding of graphic narrative (and other forms of visual communication) at Leiden University, when not working as Data/content-manager for Research-institute TNO, or writing book- and music-reviews for 8Weekly.nl. Trying to juggle research into comics with making a living and having a life – most of the time with little success. Continuing his quest to finish the final chapter of his dissertation.

Comics Within Comics In Alan Moore's Comics:
Mise-En-Abyme And The Material Memory Of The Medium

Oskari Rantala (University of Jyväskylä)

After the so-called revisionist turn in superhero narratives in the mid-1980s, mainstream superhero comics have increasingly engaged in play with the history of their genre and medium and relied on the subcultural knowledge of the readership for producing narrative meaning. Works by the British comics writer Alan Moore – such as *Watchmen* (1986–87, illustrated by Dave Gibbons) and *Marvelman/Miracleman* (1985–89, illustrated by Garry Leach et al) – have become textbook examples of revisionary superhero comics.

In several of his later works as well, Moore has appropriated comics history in various ways, often using intricate comics-within-comics structures. The narrative strategy of inserting supposed citations of in-storyworld comics narratives was already present in *Watchmen*, but it is more prominent in works like *1963* (1993, illustrated by Steve Bissette and Rick Veitch), *Supreme* (1996-2012, illustrated by Joe Bennett, Rick Veitch et al), *Tom Strong* (1999–2006, illustrated by Chris Sprouse et al), and *The Spirit: New Adventures* (1998, illustrated by Dave Gibbons). The latter three comics series use the technique for incorporating complete pages of pastiche comics in the narrative, whereas, in 1963, whole comic book issues are made-up artifacts, imitating the writing and drawing styles, paper stock and letter column content of the Marvel superhero comics published in the 1960s. In all these comics, the playful use of nested narratives highlights the artificial and intertextual nature of the storyworlds and strives to engage the reader in medial nostalgia.

In this paper, I will discuss the narrative possibilities and effects of this particular device in relation to mise-en-abyme, a narrative concept pertinent to the use of narratives inside narratives. Usually defined as as a term for referring to any part of a work that resembles the larger work in which it occurs, mise-en-abyme has mainly been employed in literary studies. However, comics and other visual media are able to use similar strategy, often featuring a strong aspect of medial and material doubling.

Oskari Rantala is working on his doctoral thesis in the University of Jyväskylä, Finland, researching medium-specific narrative techniques and medial self-awareness in the comics of writer Alan Moore. "Superhuman Cognitions, the Fourth Dimension and Speculative Comics Narrative: Panel Repetition in Watchmen and From Hell", the first of the articles that will comprise Rantala's thesis, has been published in Fafnir: Nordic Journal of Science Fiction and Fantasy Research.

Traveling Through Time 1678 To 2018
John Bunyan's *The Pilgrim's Progress:*
A Graphic Novel Adaption For The 21st Century

Ralph Sanders (Independent Illustrator)

I present my *Pilgrim's Progress The Graphic Novel,* which is scheduled to be published in April by Whistle Key Books. My work was inspired by John Bunyan's epic 1678 Christian allegory *Pilgrim's Progress*, in which the protagonist traverses a road to Heaven lined with doors to Hell.

Retro in Style:
Scratchboard (or scraperboard), the method I use, originated in the 19th century Britain and France. It was effectively used in the 1930s to 1950s in scientific and product illustration, and later in political cartoons.

　　　In telling the story, I chose to follow the wordless pictorial narrative approach used by Lynd Ward in 1920s and 1930s. My challenge was to re-cast the text-only novel into an image-only graphic novel. I drew memorable characters and scenes to present an unambiguous message which imparts emotional impact to this old story, enabling readers today to quickly grasp the timeless narrative of the original. In my novel, words - instead of forming sentences - are part of the landscape.

Retro in Content
My work is an attempt at modernization based on a work with a theme that is true today as it was when it was written. Instead of recreating John Bunyan's work faithfully as if in nostalgia, I decided to appropriate the spirit of the story and tell my own, contemporary story for "every man".

　　　I changed the time period (from 17th century to today), perspective (from Pilgrim on foot to Pilgrim on motorcycle). I tried to retain the original main characters but they are in the 21st century highways, malls, nuclear plant, military-style border crossing, and gas stations.

Playing with Time
John Bunyan spent many pages to tell a specific event in a specific locale. In my story, that is often compressed into a page, or a few panels on the page. Post-modern life, globalization and digital interconnectedness shrink time into isolated and temporary moment; in a way, time disappears. The panels I use in my graphic novel to tell my story becomes such "timeless" moment, freeing readers to reflect on a particular message without worry about timeline or context.

Ralph Sanders is an independent illustrator currently based in Santa Cruz, California, USA. He has a Bachelor of Fine Arts from Texas Tech University and a Master of Fine Arts from East Tennessee State University. He has taught at the

college level for many years in the South and in Appalachia – the area of the United States with the richest traditions of storytelling and folk art. In the past few years he has been creating his own way of storytelling using a graphic novel approach; his work, "Pilgrim's Progress The Graphic Novel", is scheduled to be published in April 2018. www.pilgrimsprogress-graphicnovel.com .

Lost In Time: The Problem Of Crediting The Creator In Girls' Comics

Jenni Scott (Independent Scholar)

Many of the names and biographical details of the girls' comics creators of the past are lost to us now, due to a combination of the suppression of creator credits at the time of original publication, lack of publisher records and archives kept since then, and the lack of a wide-spread fan network at the time when the creators were most active and contactable. More recently, the spread of dedicated girls comics blogs and the creation of other networks in this area has helped to clarify some specific creator credits, as well as encouraging some remaining creators and editorial staff to share their memories.

People's memories and personal records are fallible, however. What challenges lie in our way when trying to validate creator attributions in the current situation where there is a dearth of definitively known facts? How definitively can we manage to attribute an artist's name to a given story or title, via visibly recognizable characteristics in their art? How large a problem are pseudonyms in the context of our investigations? What tools can we use, if any, to help us to attribute published stories to individual writers?

I draw on my experience of the past five years as maintainer and co-writer of the blog dedicated to *Jinty* and other IPC girls comics to explore the above questions - without discussion of which we are subject to assumptions which will tend to obscure the role of those women and non-stereotypical creators who were involved in producing these titles.

Jenni Scott is an independent researcher and comics scholar focusing on British girls comics of the 1970s and 1980s, particularly those published by IPC. Along with co-writer Mistyfan she blogs at jintycomic.wordpress.com, where the stated aim is to provide a resource on Jinty and related girls' comics, for use by other researchers and fans as reliable and easy reference.

How To (Re) Make Fictional Worlds In Comics: Actantial Structures And Narrative Worlds (The Case Of *Watchmen*/Charlton Comics)

João Senna Teixeira (Federal University of Bahia) and Benjamim Picado (Catholic University of São Paulo)

In this paper, we address the issue of re-appropriation of fictional worlds in graphic narratives, starting with the case of the relationships between *Watchmen* and Charlton Comics. Since Charlton's catalogue of super-heroes (acquired by DC Comics in 1983) provided the starting points for the famous graphic novel by Alan Moore and Dave Gibbons, we intend to evaluate in further detail certain principles in the construction of the universe of characters in *Watchmen,* as well as the narrative strategies implied by the existence of such agents in this fictional universe, departing from what such coincidences allow us to establish as analytical starting points. We also evaluate the ways in which several defining aspects of the original narratives of Charlton's characters (Blue Beetle, Captain Atom, Peacemaker, The Question, among others) provided certain matrices for the development of the main storylines of *Watchmen*'s fictional world. As we evaluate the partial continuities between these narrative universes, we also establish the points in which *Watchmen*'s actancial structures (responsible for guiding characters and their relationships within narrative contexts) reconstitute and redefine canonical and stylistic aspects of narrative composition in the comic book genre of superheroes: departing from such a premise, we establish that *Watchmen* reworks important matrices of this genre in a movement characteristic of the renaissance of adult comics in the late parts of last century - especially in its thematic choices, character composition styles, and narrative logic. We shall address these issues with a particular focus on the analysis of the actantial structures and modes of composition of fictional worlds in *Watchmen* and Charlton Comics - without neglecting the specific aspects of graphic styles that the works of both Moore and Gibbons incorporate from the art of Steve Ditko, for instance (who was responsible for much of the universe of Charlton's super-heroes).

João Senna Teixeira has a Master's Degree in Communication and Contemporary Culture at the Federal University of Bahia, Brasil (PPGCOM/UFBa), where he presented a final dissertation on canonical narratives in the fictional universe of Batman's stories in comic books. He is currently a PhD candidate in the same institution, following a research mission at the University of Lausanne, while enjoying financial funds from a Swiss Government Excellence Scholarship. His doctoral research topic is on narrative canon and principles of continuity on shared fictional universes, with a main focus on the analysis of Marvel Cinematic Universe.

Benjamim Picado is a PhD on Communications and Semiotics at Catholic University of São Paulo, Brasil. He is a Full Associate Professor at the Department

of Media Studies at Fluminense Federal University, at Niterói, Rio de Janeiro, Brazil. He leads a Research Group on Photography and Visual/Graphic Narratives (GRAFO/NAVI). His main research interests are focused on the analysis of expressive materials of media culture, departing from semiotic and aesthetic approaches of visual discourse and narrative depiction. He is also the author of O Olho Suspenso do Novecento: plasticidade e discursividade visual no fotojornalismo moderno *(Rio de Janeiro: Azougue, 2014).*

Traumatic Memory: Turning Grief Into A Recovery Process
Close To The Heart – The Process Of Creating The Comic

Megan Sinclair (University of Dundee)

As Haines notes in his infographic comic *Trauma is Really Strange*, 'the very nature of trauma is that it is overwhelming. It is more than the organism can cope with.' As such, our mind creates its own form of coping, in doing so fragmenting and numbing our experience. Comics are an effective medium that can both detail the facts of a traumatic event whilst simultaneously recreating the emotional imagery of it. These factors can be dramatically different, even contradicting one another, and yet when placed into a comics format they can work in unison to enhance the storytelling and emotional impact of the memory. This presentation will focus on my current project, *Close to the Heart*, an autobiographical comic about the day of my Father's death in 2014. Its aims are to promote awareness for heart disease and be used as an educational tool and to address the stigmatisation of grief and encourage communication. The talk will detail the process of the comic's creation itself which started in a diary written two weeks after his death, to a bullet point list of everything that happened on the day, to a third person script, to a first-person comic narrative with detailed thumbnails. I will then address my decision to make the comic a collaboration and how artist interpretation adds to the visual concept of memory. In discussing this I will look at similar trauma based comics such as Dini's *A Dark Night: A True Batman Story*. The presentation will analyse concepts of truth in memory and address why comics are such a powerful visual tool, in turn arguing that by using comics as a therapeutic aide we can turn grief into a recovery process.

Megan Sinclair is a current 2nd year PhD student at the University of Dundee. Her research centres around Comics and Education with a particular focus on communication and engagement. Her previous project, Batman Danny*, examined the superhero in healthcare, using the genre as a means of positive therapy. Her current* Close to the Heart *project centres around grief and heart disease and how creation can help de-stigmatise issues such as bereavement and educate. The general aim of both is to use comics in healthcare, develop the way we perceive the superhero genre, and promote a deeper understanding of the medium.*

Swedish Orientalism In The 1940s:
Bo Vilson's Adaptation Of *A Thousand And One Nights*

Camilla Storskog (University of Milan)

Bo "Bovil" Vilson (1910-1949) belonged to the graphic artists who, in the 1940s, created a Swedish tradition of adventure comics drawn in the realistic style of Hal Foster and Alex Raymond. In his recent discovery of Bovil's talent, Thierry Groensteen speaks of the Swede as "un incontestable maître de la bande dessinée d'aventures européenne". My paper will explore Bovil's serialized adaptation of *A Thousand and One Nights*, which ran in the weekly magazine *Vecko-Revyn* between 1944 and 1949, with the intent of saving an extremely talented draughtsman from oblivion and of exploring the visualization of the Orient and the reworking of characters such as Sinbad the sailor or Ali-Baba and the forty thieves. I will look at how Bovil, an "armchair orientalist", built his vision of the Orient on previous artwork and Hollywood films exoticizing, eroticizing, and orientalizing the oriental other.

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Camilla Storskog, PhD, is Assistant Professor in Scandinavian Studies at the University of Milan, where she has been teaching Scandinavian literature since 2003. Her main research interests include encounters between verbal and visual language (literary impressionism, illustrated books, graphic novels, comics), but she has also worked on subjects such as autobiography, travel writing, and the historical novel. Her current research project focuses on graphic novel adaptations of Scandinavian classics.

Looking Backward To Move Forward

Nicola Streeten (Independent Scholar and Practitioner)

"The ordinary things…we say "reminds us" but it is more than reminding…it's a conflagration…it's an inundation…both fire and flood is memory"
(Lynda Barry, *What it is*, 2008: 164)

My practice as graphic novelist and my academic research have inextricably engaged with and relied on memory. My graphic memoir, *Billy, Me & You* (Myriad Editions, 2011) was based on recollections and diaries documenting my experience of bereavement. My doctoral research was prompted by my remembered teenage delight at feminist cartoons by the likes of Annie Lawson and Jacky Fleming. In the way family photographs can become confused with reality and become replacements for the truth, I argue that memories captured in comics form can become conflated in a similar manner. When I talk about my experience of bereavement today, my memory has become the published version of the event.

      My purpose in this paper is to demonstrate the power of the visual aspect of the comics form in presenting memory. I question how much the actual reality or truth, whatever that may be, is of importance. Lynda Barry's quotation supports the point I intend to make, that the relevance of memory is to capture an essence, or meaning that has a wider recognition or value beyond the individual experience.

      To illustrate, I will make brief reference to *Billy, Me & You* and the relationship of the work with memory. I will then introduce a new body of work exploring the position of memories of youth looking back. In early 2018 I retraced a journey to India I made in 1987 as a 24-year-old. Working with original diary entries and memory, my personal expedition provides a starting point for reflection through a Western feminist lens, on changes that have taken place over three decades. I will draw on theories of postcolonialism and globalisation to analyse my shift in view from looking forwards to looking back.

Dr Nicola Streeten is anthropologist-turned-illustrator and author of Billy, Me & You *(Myriad Editions, 2011) the first long-form graphic memoir by a British woman to be published. Nicola co-founded the international forum Laydeez do Comics in 2009 which in 2018 launched the first women's prize for graphic novels, UK. Her PhD from the University of Sussex is* A Cultural History of Feminist Cartoons and Comics in Britain from 1970 to 2010*, with a focus on the use of humour. She co-edited* The Inking Woman *(Myriad Editions, 2018) a picture-led celebration of the work of over 100 named British women artists spanning 250 years. www.streetenillustration.com.*

"Postmortemistical" Look: The Memory Of Things And The Traces Of Personhood In Roz Chast And Ben Katchor

Eszter Szép (Eötvös Loránd University)

The paper investigates the ways personal relationships and memories are organized around objects and things, and how these are rearranged once the object/thing is no longer possessed by a person (due to death in Chast's memoir, and due to abandonment in Katchor's strips). Objects are represented in both examined comics, that is, in Roz Chast's memoir about her last years with her parents and their deaths, *Can't We Talk About Something More Pleasant?* (Bloomsbury, 2014) and Ben Katchor's collection of strips, *Julius Knipl Real Estate Photographer: Stories* (Little, Brown and Company 1996), as sites of a conflict between personal memory and an apersonal and atemporal existence.

In the paper I argue that in both Chast's and Katchor's comics, things and objects (cf. thing theory) exist in a limbo, and are used to investigate personality and personhood in scenarios of absence. *Can't We Talk About Something More Pleasant?* introduces the idea that objects, such as hairbrushes, bankbooks, photographs, and forgotten everyday objects play important and multiple roles in facing the frailty of memory, dementia and death. Things, for example old color pencils found in a drawer, represent both the past and the present, they simultaneously stand for deep personal connections and fond, and are accumulated junk the existence of which indicates future problems (can it be touched? can it be thrown away?). Likewise, Ben Katchor's *Julius Knipl Real Estate Photographer* asks questions about the meaning of objects/things left behind: they exist simultaneously in a vacuum of interpretation and in the actuality of physical space. The things and objects are left behind, forgotten, stored, reserved, measured, bulked and sold, but most importantly, they are looked at and represented. The paper investigates the "postmortemistical" look (Chast) that frames these objects for the reader of the comics. The paper utilizes questions raised by thing theory (Bill Brown and Jane Bennett), and it also builds on the materiality of living and the idea that even everyday and banal places preserve memory (reflecting on Pierre Nora's concept). As far as methodology is concerned, I use close reading and compare recurring tropes.

Eszter is a doctoral candidate in Modern English and American Literature at Eötvös Loránd University, Budapest. In 2014 she received the postgraduate travel grant of the European Association of American Studies to the Billy Ireland Cartoon Library and Museum, Columbus (OH). She is a founding member of the Narratives of Cultures and Identity Research Group; she is a board member of the Hungarian Comics Association, and is one of the organizers of the yearly Comics Festival at Budapest. She is a reviewer for Studies in Comics, and co-editor of the volume Gendered Identities in Contemporary Literary and Visual Cultures (2018). Further info at eszterszep.com.

Recycling The Other:
The Role Of Nostalgia In Superhero Comics' Orientalism

Nao Tomabechi (University of Siegen)

In the past few years, Asian representations in superhero comics have improved significantly, while white dominance over the superhero genre is deteriorating. However, the struggle for Asians in the genre is not entirely gone. In the instance of the Japanese, whether they are heroes like DC Comics' Katana, or villains like the deadly Hand organization in Marvel, they are forced to display their Otherness, even in recent works. The paper analyzes specifically the depictions of Japanese characters in superhero comics. I argue that Japanese characters of contemporary superhero comics are still contained within the grasps of Orientalism, and that nostalgia plays a significant role in this containment.

Superhero comics thrive on nostalgia for continuity, which serves as an important basis for the superhero genre. Fans too expect references to superhero history in the issues they read, and works that completely neglect it may be approached with scepticism. What must be considered however is that nostalgia does not merely refer to a longing for the familiar, but also to desires for an idealized past that never was. Through globalization, white power is disrupted more than ever, and as the 2016 presidential election had shown, nostalgia for an idealized nation before the loss of white power has emerged in contemporary America. Similarly in the superhero genre, whiteness has been held as idealistic, but with time and growing diversity of readers, positive representations of other races and ethnicities are on high demand, and the white ideal no longer holds the power it used to. Yet, the nostalgic nature and works that are significant to the genre assists to reverse the progressions of representation. This is because nostalgic works and nature of the genre continue to bring back representation of racial minorities, including the Japanese, from older works that are built on traditional orientalism, or stereotypes processed within the rules of white supremacy so that they are nonthreatening to their order. The stereotypes are then reworked, replayed, and reemphasized for contemporary readers. As a result, Japanese depictions remain out-dated.

Nao Tomabechi is a PhD candidate from Japan in the English department of the University of Siegen in Germany. She has studied English literature at Sophia University, Japan, and American Studies at Heidelberg University, Germany. Her core interests lay in American superhero comics, and has written her bachelor's and two master's theses on them. Other research interests include popular culture, race, and gender and sexualities studies. She is currently working on her dissertation project that focuses on supervillains in the superhero genre.

More Than Mere Ornament: Re-evaluating Norman Pett's *Jane*

Adam Twycross (Bournemouth University)

Norman Pett's *Jane*, although at one time a hugely successful and popular strip, is now chiefly remembered as little more than a titillating piece of Second World War ephemera. In *British Comics: A Cultural History,* James Chapman describes Jane as "the most popular comic strip of the war", whose "basic motif, such as it was, was for the heroine to accidentally shed her clothes" (2011, p.40). Similarly, the historian Joshua Levine dismisses Jane as "a character whose clothes consistently fell off, in front of groups of men, for no apparent reason" (2016, p.3067/5791). In both academic and popular literature, dozens of other examples similarly ascribe Jane's appeal principally to wartime conditions and a simple
gratification of male sexual fantasy.

   The truth is, however, far more complex. Rather than being a product of the war, Jane enjoyed an uninterrupted run of more than a quarter of a century, appearing between 1932 and 1959 in a period of enormous social change that the series both reacted to and helped to shape. Although today assumed to be aimed firmly at male audiences, at the time of its inception Jane was designed to appeal primarily to women, and throughout its history retained a substantial and loyal female following. Even the wartime Jane strips do not depict a heroine who easily conforms to the vacuous fantasy figure of popular legend. For all Jane's habit of appearing in various stages of undress, her wartime stories are principally espionage adventures that reveal her character to be one of uninhibited bravery, resourcefulness and fierce independence.

   This paper will re-introduce Jane's Second World War strips to conference goers, identifying how the series' wider history informed its evolution during the conflict and helped to shape public perceptions of Jane as a character. It will break the wartime strips down into four distinct phases, and use a Bakhtinian methodology to establish how each of these eras reflected and responded to the changing fortunes of the British war effort and Jane's evolving role within popular culture.

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Adam Twycross is currently engaged in PhD research on the development and evolution of adult comics in Britain, with a particular focus on those produced between 1932 and 1986. He has previously presented papers at Comics Forum and the International Graphic Novel and Comics Conference. He is Programme Leader for the MA in 3D Computer Animation at the NCCA, Bournemouth University, and has previously worked as a 3D modeller, with credits including the

Xbox 360 title Disneyland Adventures *and the Games Workshop graphic novel* Macragge's Honour. *He is co-founder of BFX, Bournemouth's annual festival of animation, visual effects and games.*

The Eagle Flies Again:
A Retrospective Of IPC's New Eagle Comic From 1982 To 1994

Phillip Vaughan (University of Dundee)

This paper will look at the relaunch of the Eagle comic in 1982, by IPC Magazines, and its long run during the 80's and early 90's. The 'New Eagle', as it became known, was a reboot of the successful original Eagle comic which ran from 1950 until 1969. The relaunched 80's version was somewhat unusual for a boy's comic, in that it ran photo-stories (fumetti) to varying degrees of success, alongside a couple of traditional, hand-drawn comic strips. The new publication was originally edited by Dave Hunt, with initial input from Barrie Tomlinson, who later took over as editor. Much like its predecessor, the New Eagle, for its initial 78 issues, boasted high production values and printing. This allowed for some stunning fully-painted artwork on Dan Dare (the great, great, great grandson of the original) principally by Ian Kennedy. The writers on the comic included IPC stalwarts such as Pat Mills, John Wagner, Alan Grant, Tom Tully and Gerry Finley-Day, under various pseudonyms. The comic reverted to a more traditional 'picture-strip' format from issue 79 onwards and entered into what some regard as a golden era, between 1983 and 1987. I will look at some of the most successful strips, such as Dan Dare, Doomlord, The Tower King, The Hand, The House of Daemon, Computer Warrior, and Death Wish. The New Eagle then had somewhat of an identity crisis, where it became the dumping ground for IPC's poorer performing comics. I will analyse these various comic mergers that happened over the New Eagle's run, which included the incorporation of Scream!, Tiger, Battle, Mask, and Wildcat. I will also be looking at Ian Kennedy's incredible run on Dan Dare, with whom I am currently working with on a book about his early career.

Phillip Vaughan is a Senior Lecturer and Course Director for the University of Dundee's MDes in Comics & Graphic Novels and also the MSc in Animation & VFX programmes, plus the creator and Module Leader of the Comic Art & Graphic Novels Undergraduate Expansive Module. He is also the Art Director at Dundee Comics Creative Space and the Scottish Centre for Comics Studies and Editor at UniVerse Publications. He completed all of the animation and front-end work on a Superman video game for DC Comics/Warner Bros and has created a strip for David Lloyd's Aces Weekly.

A Past And Future (Im)Perfect: "Never Before" And "Never Again" In Representing The Rwandan Genocide

Laurike in 't Veld (Erasmus University Rotterdam)

The opening of the 2011 educational comic *100 Days in the Land of the Thousand Hills*—commissioned by the United Nations International Criminal Tribunal for Rwanda (ICTR) and written by Bocar Sy and illustrated by Mark Njoroge Kinuthia—positions the Rwandan genocide as a distinct and sudden rupture with a peaceful utopia that existed before the mass killings. The written introduction mentions 'episodic troubles' alongside the borders but emphasises that '[e]verything was always quiet and beautiful' (7) until one morning in April 1994. This nostalgic revisioning of the past at the start of the comic complements the well-rehearsed 'Never Again' dictum with a 'Never Before' that partly negates longer histories of tension and conflict. However, the comic includes brief but poignant references to past injustices and turmoil that contradict this nostalgic view. The performance of nostalgia of the past at the start of the work extends into a utopian but arguably problematic view of a future of national reconciliation at the end of the work, where former ethnic identities are now all subsumed under the label of 'Rwandans'.

This paper critically examines how this nostalgic view of a peaceful Rwandan past and hopeful promise for the present and future is constructed in *100 Days.* The paper points out the importance of two markers of innocence that are constructed in the work: the country's natural resources and the younger generation. Through these tropes, a simplified past and restorative future are envisioned. Complementing the analysis of *100 Days* with Rupert Bazambanza's *Smile through the Tears* (2007), the paper considers a larger rhetoric of nostalgia for the past, present, and future in the context of the Rwandan genocide.

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).*

Comics And Blackness In Brazil: The Portrayal Of Racial Inequality In The Works Of Maurício Pestana And Marcelo D´Salete

**Waldomiro Vergueiro (Universidade de São Paulo)
and Nobu Chinen (Universidade de São Paulo)**

In accordance to the last population census, more than 50% of Brazilian people declare to be African-descendant. However, the presence of black characters in Brazilian comics is still very naive. The history of Brazilian comics shows few African-descendants acting as main characters in comics series; in general, they come from the world of sport (the soccer players Pelé and Ronaldinho Gaúcho) or the showbiz (the comedians Mussum and Grande Otelo). The role of black people in Brazilian comics was mainly restricted to supporting the white hero´s actions or of secondary characters, as servants and villains. One of the exceptions in this rule was Luana, a children comics' character from the beginning of the 2000s, created with the objective of reinforcing the self-esteem of Brazilian female readers.

In the same manner, neither the presence of African-descendant authors in the production of comics in Brazil is equivalent to the percentage of black people in the population. Even smaller is the number of African-descendant authors who have engaged themselves in the production of a kind of comics that aim to enhance the role of blackness in the country, aiming to increasing the level of racial equality in the country. However, this framework has changed in the last two decades, with the arrival to the comics environment of new black artists who are committed to making heard a different approach to historical issues, recovering the memory of blackness from the viewpoint of the Afro-Brazilian community. The paper discusses the work of two of these authors, Maurício Pestana and Marcelo D´Salete, that have elected the blackness as the main element of their comics. Maurício Pestana, born in the 1960s, is famous for his political cartoons, working for trade union´s newsletters and great newspapers, as well as developing an intense didactic activity regarding the use of comics for the defense of racial equality. He also produced graphic novels focusing on race conflicts. On the other hand, Marcelo D´Salete, born in the 1970s, who studied Fine Arts and graduated in Art History in the University of São Paulo, works almost exclusively in the creation of long graphic novels focusing on the roots of the African culture in the Brazilian society, developing historical approaches focused on the Palmares revolt and other episodes of the colonial opposition to slavery in Brazil. Both authors, each in his own way, fortify, with their art, the cause of racial equality in Brazil, producing an artistic work that denounces inequality and collaborates to enlighten Brazilian society in general the long path it still must go before reaching social justice.

Waldomiro Vergueiro is Professor at Escola de Comunicações e Artes of Universidade de São Paulo. Advisor of around 30 theses and dissertations on

comics. Creator and coordinator of the Observatório de Histórias em Quadrinhos (Research Centre on Comics) of Escola de Comunicações e Artes of Universidade de São Paulo, in 1990. Organizes the Jornadas Internacionais de Histórias em Quadrinhos (International Congress on Comics), in Universidade de São Paulo. Member of the International Editorial Board of the International Journal of Comic Art. Author and co-author of several books on comics: Pesquisa Acadêmica em Histórias em Quadrinhos (Academic Scholarship on Comics, *2017),* Panorama das Histórias em Quadrinhos no Brasil (Panorama of Comics in Brazil, *2017),* Enquadrando o real: ensaios sobre quadrinhos (auto)biográficos, históricos e jornalísticos (Portraying the reality: essays about (auto)biographic, historic and journalistic comics, *2016);* Heróis da resistência: uma história dos quadrinhos paraibanos (Heros of resistance: a history of comics from Paraíba, *2015);* A linguagem dos quadrinhos: estudos de estética, linguística e semiótica (The language of comics: studies of esthetics, linguistics and semiotics*, 2015);* Quadrinhos e Literatura: diálogos possíveis (Comics and literature: possible dialogues, *2014) among others. Author of more than 100 articles about comics.*

Nobu Chinen is a publicist and university professor. Copywriter with extensive performance in corporate communication serving clients such as Avon, Diageo, DuPont, Kimberly-Clark, McDonald's, and Santander. Lecturer in Universidade São Judas Tadeu, Universidade de São Paulo (USP) and Faculdades Oswaldo Cruz. Doctor in Communication Sciences by Universidade de São Paulo. Comic book researcher. Member of the Observatório de Histórias em Quadrinhos (USP) and of the organizing committee of the HQMIX Trophy. Organizes the Jornadas Internacionais de Histórias em Quadrinhos (International Congress on Comics), in Universidade de São Paulo. Author and Coauthor of books on comics, design and communication. Author of the books: Linguagem Mangá: Conceitos Básicos (Language manga: basic notions, *2015);* Linguagem HQ: Conceitos Básicos (Language HQ: basic notions*, 2011);* Primaggio: o mestre de estilo versátil: Curso Básico de Design Gráfico (Primaggio: the master of a versatile style: basic course of graphic design, *2009).*

Survivor's Guilt And Surviving The Guilt: Locating The Golem In The American Comic Book Using Chabon's *The Amazing Adventures Of Kavalier And Clay*

Aanchal Vij (University of Sussex)

In my paper, I will examine the relationship between guilt and nostalgia, and Jewishness and comic books (and graphic novels), through Spiegelman's Maus and Chabon's Kavalier and Clay. I have deliberately chosen to study a graphic novel along with a novel because the very form of these texts informs our understanding of personal, collective and 'American' longing for a 'golden age'. I will argue that there is a significant relationship between this longing for a traumatic (or sometimes nonexistent) past, and comic books and graphic novels. I will very briefly consider the works by Butler, Agamben, Hirsch and Felman and Laub in trauma studies to introduce the relationship between guilt and memory, and the role of collective memory in the construction of a national past. I will then examine the complex representations of the Holocaust and the place of Jews in America in both texts in relation to the comic book/graphic novel. A study of the 'golden age' of comic books and the postwar (and second generation) Jewish communities together can open up possibilities that inform our understanding of each, especially within a narrative of American exceptionalism. For instance, Chabon makes it vital to ask these questions when he unabashedly weaves together anti-fascist superheroes, the role of the mythical Golem in the superhero world and, the fact that the creators of some of the major American comic book heroes (such as Superman and Captain America) were Jewish. Jewish masculinity in relation to the figure of the superhero will also be one of the central themes in my paper. My paper will be a close reading of the two texts that will address how sequential art can elucidate the intricate landscape of survivor's guilt, Jewishness and nostalgia.

Aanchal Vij completed her M.A in Modern and Contemporary Literature from University of Sussex (2016) and her B.A in English Literature from Delhi University (2013). She studied Liberal Arts at Ashoka University's Young India Fellowship (2014); she researched for, and taught, their undergraduate class of 2015 as well as worked at the university's Centre for Writing and Communication. Miss Vij is also a Charles Wallace Scholar and more recently, the co-founder of The Same Page – a new arts initiative based in Delhi, India. She is presently pursuing a PhD on comic books, nostalgia and guilt at University of Sussex.

A Long Time Ago In A Century Far Far Away:
Star Wars References In *The League Of Extraordinary Gentlemen*

Bojana Vujin (University of Novi Sad) and Viktorija Krombholc (University of Novi Sad)

In addition to its most direct literary sources, which include Dracula, Dr Jekyll and Mr Hyde, 20,000 Leagues Under the Sea, The War of the Worlds, and others, The League of Extraordinary Gentlemen by Alan Moore and Kevin O'Neill contains allusions to a whole host of other texts and medial artefacts. While the Victorian setting, the wealth of Victorian literary allusions and the paratexts in the shape of Victorian advertisements all point to the text's link with the nineteenth century, intertextual references in The League include sources which are not only Victorian and not only textual, but range across the twentieth century and across media, a fact which is typically given less critical attention. One of the texts whose presence resonates throughout The League is George Lucas's Star Wars saga, itself a multi-discourse pastiche of Kurosawa's samurai dramas (The Hidden Fortress), pulp stories, and westerns, transposed into space and structured around Joseph Campbell's archetypal hero's journey. As intertextual influences are always twofold and challenge any straightforward dichotomy between the past and the present, it will be argued that The League and its sources form a continuum of references, and cannot be viewed in binary terms of Victorian original and neo-Victorian copy. Using this idea as a starting point, the paper will focus on the intertextual presence of Star Wars, both in terms of O'Neill's artwork and Moore's storytelling, and explore the way it contributes to the destabilization of a clear temporal perspective and the contemporization of the text's Victorian sources. Rooted in neo-Victorian scholarship, the analysis will be further informed by theoretical explorations of intertextuality, with special attention given to its transmedial aspects. In particular, we will draw on theoretical discussions of transfictionality and transmedial storyworlds, set forth by Marie-Laure Ryan and Jean-Noël Thon, among others.

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Dr Bojana Vujin teaches literature at the Department of English Studies at the Faculty of Philosophy, University of Novi Sad, Serbia. Her main research interests are children's and young adult literature, popular culture (including film, music, comic books and television), and poetry in English, and she has published numerous articles on these subjects. She is a member of the editorial board of Detinjstvo *(*Childhood*), a journal for the study of children's literature. She is also a prolific literary translator and the author of* Tezej *(*Theseus*), a collection of short stories.*

Dr Viktorija Krombholc is Assistant Professor of English with the Department of English Studies at the University of Novi Sad, Serbia, where she teaches a range of courses in English and American literature. Her main research interests include neo-Victorian literature and culture, feminist theory and gender studies, as well as contemporary British drama, and her current research project focuses on the neo-Victorian graphic novel.

Silenced Voices And Forgotten Histories:
Transnational Memory In Contemporary German Comics

Anna Vuorinne (University of Turku)

Remembering the past plays a significant role in the post-wall Germany. Since the beginning of 1990s coming in terms with the crimes of the Nazi regime and the GDR has become a foundational practice in establishing the new German state and identity. However, as critics have pointed out (see e.g. Huyssen 2003; Rothberg & Yildiz 2011), the responsibility to remember and to work through the past, e.g. the legacy of the Third Reich, has been restricted to those German citizens who were involved in the crimes as perpetrators or by-standers and those who are related to these individuals by blood. Consequently, this has established an explicitly national and ethnically homogenous memory culture that has only recently been questioned in the public discussion.

Drawing from the recent discussions of memory studies (Rothberg 2009; De Cesari & Rigney 2014 etc.) and comic studies (e.g. Denson, Meyer & Stein 2013; Chute 2016) I will examine the strategies of contemporary German comics to explore and to establish cultural memory beyond the nation. How can comics take part in the process of making the memory culture more inclusive and transnational? What kind of possibilities does graphic storytelling provide for new post-national memories and imaginaries? My presentation aims to give an overview of the silenced histories – from colonialism to guest worker programs – told in the contemporary comics that break the national frames of German memory culture. Furthermore, by analyzing some key texts I will argue that the multimodal and temporally flexible nature of graphic narratives enables new memorial practices. Comics can uniquely illustrate the processes of the multi-layered and multidirectional remembering and explore strategies for voicing marginalized histories needed in the post-national world.

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Anna Vuorinne is a doctoral student in the department of Comparative Literature at the University of Turku (Finland) and a member of the multidisciplinary research project "Comics and Migration. Belonging, Narration, Activism". In her dissertation she focuses on the ethical dimensions of storytelling in contemporary German comics about migration. She is interested in the narrative strategies that graphic storytelling provides for encountering and understanding migration. Her research interests include documentary and (auto)biographical comics, narrative ethics, and memory studies.

A Visual Exploration Of Material Memory

Sakshi Wason (University of Delhi)

My paper explores material memory, nostalgia, retro, 'recovered' histories and 'forgotten' voices through the genre of the graphic narrative. In my presentation, I intend to establish a conversation between two 'visual' texts/narratives: a graphic anthology titled *This Side That Side: Restorying Partition*, 'curated' by Vishwajyoti Ghosh and *Remnants of a Separation* by Aanchal Malhotra – a book (not a 'graphic narrative' in the 'conventional' sense of the term) which attempts to access the memory (/ies) of a traumatic historical event through material objects such as a holy book, a 'ghara'[1], a 'gaz'[2] and so on. Ghosh's text is an anthology of graphic narratives around the Partition of India (1947), which encompasses genres such as reportage, the memoir, the modern fable, poetry and the short story in graphic form.

Argument
I argue that the interplay between the visual and the textual has generated a kind of 'history from beneath'. Material memory through objects brings together several strands of memorialisation: personal, collective, geographical, social, cultural, familial, political, generational and genealogical. Both Malhotra and Ghosh reconstruct the lives of survivors and witnesses through personal memorabilia, facilitated by a post-memorial vantage point. Hence, these are the concerns that I will discuss during the course of my presentation. I argue that the graphic narrative is not a static mode of writing but a living form that shifts and changes our definition of the identity of the historian-as-author and the field of history itself. This concern will be explored in the contexts of the freedoms inspired by postmodernism and enabled by the development of innovative textual and graphic platforms, new theories of history which view genres as flexible living forms that inspire more creative and experimental representations, re-tellings and re-creations of the past.

Theory
I will theorise concerns relating to material memory, representation, history, amnesia and trauma.

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1 An Indian utensil
2 A yard-stick

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I, Sakshi Wason, am presently pursuing my PhD from the Dept of English, University of Delhi. My thesis, tentatively titled: "Surveillance in India Through Cartoons and Graphic Fiction", aims to explore the relationship between the individual and the state, punctuated by and mediated through the graphic.

Moments In Time: Looking Back On Dreams In Winsor Mccay's *Little Nemo In Slumberland*

Elle Whitcroft (University of Sussex)

'Nostalgia is another form of imagining, but that is grounded in an imaginary past rather than an imaginary future.' (McBride, 2005)

For many, comics are an object of nostalgia; their materiality allows a measure of grounding as pages are read, turned, held. Still, comics often transport their reader to the past in a multitude of ways; Winsor McCay's work gives us both imaginary past and imaginary future. His iconic strip *Little Nemo in Slumberland* (1905-1924) accesses fantasy and dreams, drawing out fantastical representations of past, present and future. Little Nemo encases a chaotic and often nightmarish dream realm, which captures the reader in moments of time; although many of McCay's "dreams" look towards the past by resurrecting old myths, monarchies and leaders, his scenes are often predictive of World War I. McCay's work overtly presents the idea that dreams allow access into the imagination through the unconscious. However, it is useful to consider McCay's "dreams" as canvases of imagination, vulnerable to narratives of time.

This paper looks at *Little Nemo in Slumberland* through a cultural, visual and psychoanalytic lens, considering how McCay consciously and unconsciously created a comic on dreams. In one of Little Nemo's scenes a tall, thin and aged Father Time runs past Nemo, chasing The New Year; in another, Nemo's Grandfather takes a pill which physically regresses him into an infant. Such scenes indicate the different ways time is materialised and represented. If comics are an artist's map of time itself, then McCay leads his readers towards desires of the past, hopes of the future, all whilst keeping them present in his "dream" (McCloud, 2000) Utilising theorists such as Eisner, Groensteen and Groth, this paper considers the temporal and spatial possibilities of the comic strip alongside cultural and historical readings of the dream.

Elle Whitcroft is a first-year PhD student at the University of Sussex. Her work explores how dreams, reality and space operate in 20th and 21st century comics. Her background includes working with comics in primary schools with both autistic and mainstream learners. On the side, she writes about popular culture, from X Files *to* Sailor Moon*. She is also involved with Graphic Brighton, a comics symposium in Brighton.*

Comix Criticism And The New Left In The 1960s And 1970s

Paul Williams (University of Exeter)

In 1968 a boom in comix periodicals began and creators such as Robert Crumb enjoyed national exposure. Crumb's superstar status, however, brought with it debates about the political potency of comix amongst creators and radicals. This paper will outline the ways in which US leftists hailed the underground comix as allies (or not) in their political travails, stopping along the way to consider the contributions of artists, fanzine publishers, White Panthers, and comics dealers to these discussions.

With a special focus on the editorial and critical activities of SDS member Paul Buhle between 1967 and 1972, I will show how various intellectual outriders of Cultural Studies (Walter Benjamin, C.L.R. James, E P. Thompson) were brought together to think through the politics of underground comix, and how left-wing publications such as *Radical America* and *Cultural Correspondence* championed the underground and sponsored their own comix narratives. The impulse towards revisionist history comix migrated back to the underground, and in the second half of the 1970s the few surviving comix publishers noticeably expanded their production of non-fiction comix with a leftist angle.

Not only did leftists think that comix could be part of their political struggles, the interactions between the New Left and comix creators also represent a curious chapter in the history of that nebulous-yet-inescapable concept, the graphic novel. Further, the writings of Buhle show that critical theory was being brought to bear on underground comix before the 1960s had ended.

Dr Paul Williams is Senior Lecturer in Twentieth-Century Literature at the University of Exeter in the UK. He has written two books, Paul Gilroy *(2012) and* Race, Ethnicity and Nuclear War *(2011), and he co-edited the collection* The Rise of the American Comics Artist: Creators and Contexts *(2010) with James Lyons. He is currently writing a book on the novelization of comics, provisionally entitled* Novel Talk: Dreaming of the Graphic Novel in the Long 1970s*.*

Mapping Comic Con Events In North America

Benjamin Woo (Carleton University)

Like comic book stores, comic cons and related events are, for many, the public, visible face of comic book culture. Comic cons have been described as mobile industry hubs, the sequence of events providing a spatial anchor to deterriorialized production processes in the comic-book industry (Norcliffe and Rendace 2003). But, like comic book stores (Woo 2011, 2018), they are also points of contact between a range of media industries and fan communities; indeed, the place of comics, their creators and their readers in increasingly spectacular and mediatized con events is a perpetual source of anxiety and hand-wringing. In the context of an emergent and internally diverse field, event organizers negotiate between the interests and expectations of a range of industry and audience publics.

This paper reports on early work of the Comic Cons Research Project, a Social Sciences and Humanities Council of Canada–funded research partnership that brings together researchers at three universities (Carleton University, Ryerson University, and the University of Calgary) with two convention organizations (the Toronto Comic Arts Festival and the Ottawa Geek Market) to build knowledge about convention organizing as a social, cultural and economic practice. We are currently engaged in exploratory research to "map" the North American convention sector using a combination of humanistic and social-scientific methods (Duxbury, Petts, and MacLennan 2015). In addition to early findings, the paper will discuss our partnership approach.

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Benjamin Woo is Assistant Professor of Communication and Media Studies at Carleton University. He is director of the Comic Cons Research Project, author of Getting a Life: The Social Worlds of Geek Culture*, co-author (with Bart Beaty) of* The Greatest Comic Book of All Time: Symbolic Capital and the Field of American Comic Books*, and co-editor (with Stuart R. Poyntz and Jamie Rennie) of* Scene Thinking: Cultural Studies from the Scenes Perspective.

History As The Cloak Of Subversion – A Transnational, Transgenerational Conversation

Elizabeth Woock (Palacky University)

Judaism, history and subversion come full circle in the overlaps between the works of Kaja Saudek (partly in collaboration with Jaroslav Weigel) and Robert Crumb (with David Zane Marowitz). Both visually interpret the role of outsiders in the social landscape, Saudek as a dissident in Communist Czechoslovakia, and Crumb as an underground American artist examining the life and works of Franz Kafka, while both artists draw on their mutual knowledge of the others' cultural milieu and interpret the medieval backdrop of Prague. This paper will consider the graphic and literary intersections between these three authors; the presence of the American underground in Saudek's comics, the various manifestations of the Jewish community in Prague, and how history is used as a vehicle of subversion in comic books and graphic novels. Specifically, the visual representations of Jewish identity in Bohemia, fairy tales, political criticism, and the simulacrum of the castle (and "The Castle") will be examined and linked between the various works, to reveal points of intentional cross-referencing and outline the artists' and writers' shared visual language.

This paper invites the audience to follow a conversation between artists who never met, but who carry a dialogue in three languages about Prague, otherness, and historization as a 'victimless crime' in which one can criticize the present. The conversation continues, considering the most recent interjection made by Czech artist Jaromír Švejdík (Jaromír 99) in his 2012 collaboration with David Zane Marowitz to illustrate a new interpretation of Kafka's "The Castle", and the enduring critical interest in Saudek's work following his death in 2015.

Straddling two fields—Medieval Studies and Comics Studies—Elizabeth Woock is a doctoral candidate at Palacky University, in Olomouc, Czech Republic in both the History and the British and American Studies departments. Her research is primarily concerned with the role of women in 13th century monastic movements, as well as with investigating medievalism and the portrayal of religious communities in modern day comic books. She occasionally publishes her illustrations in books and comics, which is an extra dimension informing her academic research.

British Comics, British Values? Asking Readers What They Read

Lydia Wysocki (Newcastle University)

There are many understandings of British comics. On the one hand we see nostalgia for pre-magazine girls' comics (Gibson 2015) and the longevity of war and action comics (Notton 2011); on the other, the promotion of British graphic novels as distinct from comics for 'the Marvel-collecting masses' (Taylor 2009). Third and subsequent hands could point to examples of small press comics, digital and web comics, and a comics industry with aspects of both globalised and regional working practices. This complex picture of the comics industry is not new: see 1970s demand from British comics publications for Spanish artists (Roach 2017), or 1950s selective moral panic in Britain around US horror comic imports and reprints (Barker 1984).

Understandings of what does or does not count as a British comic become evident in criteria for awards, reviews, the ubiquitous listicle (list-article), and readers' own choices. Revisiting and revising older definitions can help us better study the current state of British comics, whereas failure to do so can mean that specific titles, or individual comics creators, are ignored and excluded. But there is a social world beyond comics. When comics contain visual and verbal representations of Britishness that inform, reinforce, or challenge readers' understandings of who and what is British, or somehow not British enough, those representations contribute to understandings that play out in everyday life.

I will present this argument through a work-in-progress look at findings from the first stages of my ongoing PhD research 'British comics, British values?'. This includes readers' responses (n=125) to a questionnaire about the contemporary (2005-17) British comics they read, their identity as 'a comics reader' and other facets of their identity. Focusing on comics as a particularly complex and accessible medium is a way to connect with wider issues of representation and fairness through educational research.

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The Form Of Nostalgia: John Byrne's *Fantastic Four* And Frank Miller's *Daredevil*

Chris York (Maastricht University)

John Byrne's stint on Fantastic Four and Frank Miller's time on Daredevil were two of the most popular runs in American comic books during the early 1980s. However, the language used to praise their work, both from fans and industry professionals, has been noticeably different. Praise for Byrne's work is tinged with nostalgia; it has been called "a second golden age"[1] for the Fantastic Four and a run that "evoked the title's early days."[2] In contrast, Miller's treatment of Daredevil is lauded as "transformative" and "revolutionary."[3] There are any number of explanations for this, not least among them is the fact that Fantastic Four once was the industry standard in a way that Daredevil never approached. However, the differences go well beyond living up to a legacy rather than establishing one. This presentation explores these differing perceptions of Byrne's and Miller's work by looking at the relationships between words and images within the comics in these classic runs. It does so through a quantitative analysis that uses a database containing word counts (categorized by caption, dialogue and thought bubble) and panel counts for the individual issues in each series. What the analysis reveals is that nostalgia, while certainly imbedded in plot, theme and characterization, can also be associated with form.

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Chris York is a writing instructor at Maastricht University. He has published and presented widely in the field of comics, covering subjects ranging from Batman in the 1950s to the work of Rutu Modan. His book, Comic Books and the Cold War: Essays on Graphic Treatment of Communism, the Code and Social Concerns*, co-edited with Rafe York, won the Ray and Pat Browne Award for the Best Edited Collection in Popular and American Culture in 2012.*

Dutch Biographical Graphic Novels About Iconic Artists: A New Comics Network And Market

Tobias Yu-Kiener (University of the Arts London)

In the early 2010s Europe, a surge in biographical comic publications about iconic visual artists occurred, some of which were commissioned and co-published by major art institutions. These comics celebrated individual artists (usually white, male and European), their country of origin and places of work. They often evoked notions of nostalgia, and of artistic and cultural pride and patriotism, in drawing from the collective national memory.

My research has established that a large proportion of these books with art institutional support were from the Netherlands and published during the short period between 2012 and 2015. Major Dutch museums, art institutions, and cultural funding bodies joined forces to provide artistic, political, financial and promotional support with the aim of promoting Dutch culture to an international audience through comics. They helped to produce four biographical graphic novels, namely *Vincent, Jan van Scorel Sedevanacte 1523*, *Rembrandt,* and *Jheronimus.*

The four artists portrayed are positioned as essential elements of Dutch artistic heritage and cultural power. They are part of the national school curriculum, and key attractions for tourism and therefore for the cultural economy: they have long been assimilated into popular perceptions of 'historic Dutchness'.[1] The comics attempt innovative approaches to telling this story, often via re-interpretations of the lives of iconic artists. However, they cannot always escape the nostalgic aura which surrounds them. The great success of these publications was furthered by foreign language editions and accompanying exhibitions.

In my presentation, I will draw on primary sources, including interviews with comics creators and publishers, to demonstrate how 'The Dutch Network' (as I am calling it) was the result of a period of re-discovery and re-evaluation of Dutch heritage, leading to an innovative representation of it in the medium of comics.

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I studied Art History and History at the University of Vienna, finishing the former in 2013 and the latter in 2014. I am currently a PhD student at the University of the Arts London (UAL), researching graphic novel biographies of iconic painters and their supporting art institutions.

Superheroes, Psychiatry, And Public Health:
Fredric Wertham's Graphic Medicine

Valentino L. Zullo (Kent State University)

With the renewed interest in health, medicine and comics fostered by the emerging discipline of graphic medicine, it is perhaps time to return to the previous intersection of the two fields, in particular the history of mental health and the comics medium. As Travis Langley has observed, a psychologist tried to build up the industry, and a psychiatrist tried to tear it down. Yet despite their impact on the form, the writings of William Moulton Marston and Fredric Wertham are under considered. Too often they become characters themselves in comics history. In particular, Wertham's identity as a psychiatrist and further his approach as a mental health practitioner is too often generalized and glossed over due to his reactionary response to the form. However, during his lifetime Wertham proved himself as a psychoanalytic critic of literature. His interpretations of Richard Wright's *Native Son,* garnered the attention and support of Wright himself. Wertham was even known for bringing necessary attention to the importance of literature, art and the place of culture in the practice of psychoanalysts and psychiatrists while he stressed a need for the important work of public health. Wertham's crusade against comics can hardly be justified, nor can the damage be undone, but as a critic of culture, and more significantly as a psychiatrist offering psychoanalytic perspectives on mass media, his interpretations and his critiques are useful to reconsider in context of the return to comics and medicine. Thus, in this presentation I will return to Wertham's writings on mass media and his work on public health to consider how the great villain of comics history may offer useful ways to think about the future of comics and medicine.

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