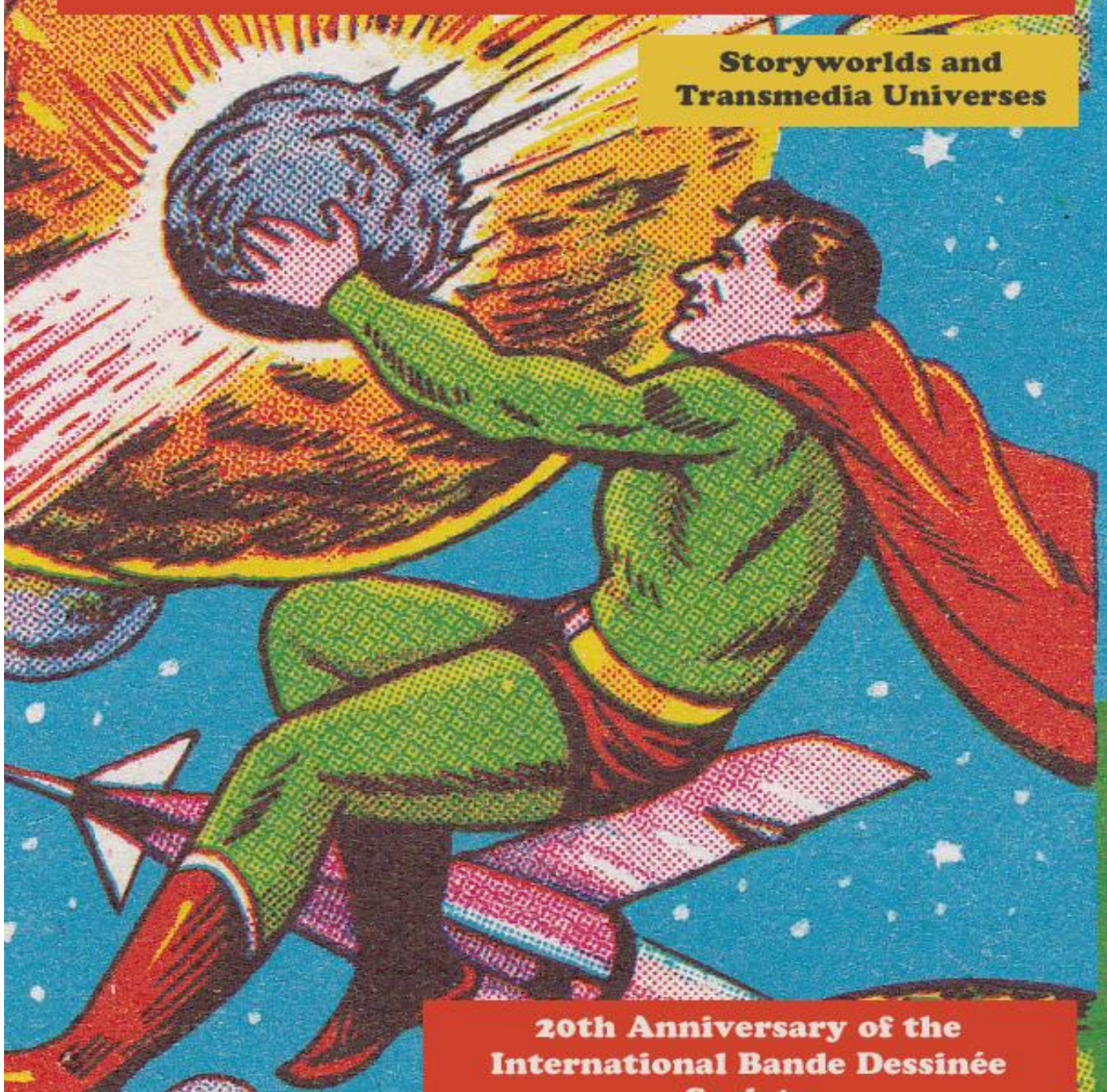# JOINT INTERNATIONAL CONFERENCE OF

GRAPHIC NOVELS, COMICS and BANDES DESSINÉES

Manchester Metropolitan University
24-28 June 2019

Storyworlds and Transmedia Universes

20th Anniversary of the International Bande Dessinée Society

Conference Schedule

MONDAY

	TIME	EVENT	PAPERS	ROOM
	9.00	**Registration and opening remarks**		
1a	9.30	**Transmedia, Storyworlds and Theory (1)** **CHAIR: Liam Burke**	**Paul Fisher Davies**: Text World Theory and Comics **Brian Fagence**: Transmedia Authorship, Design and Storyworld Building **Lukas R.A. Wilde**: On the Systematic Divide of Transmedia Character Theory: Characters Within and Beyond the Storyworld	GM LT 3
1b	9.30	**Politics and History (1)** **CHAIR Dave Huxley:**	**Ioanna Papaki**: *Democracy:* The Making of a Graphic Universe and the Making of a Political System **Matt Green**: The Tentacles of Empire and the Future of Humanity: Divine Violence and Alternative Histories in Bryan Talbot's *Heart of Empire* **Gemma Curto**: Environmental Crisis in Hunter's *Map of Days* and McGuire's *Here*	GM230
	11.00	BREAK		
2a	11.30	**Case Studies in Transmedia and Adaptation** **CHAIR: Will Grady**	**Jessica Burton**: The Doctor Who Comic Universe: An Editor's Perspective of a Storyworld with Infinite Possibilities **Mihaela Precup and Dragos Manea**: Every Nation is a Monster in the Making: Transmedia Storytelling and the Reclamation of Queer History in *Exit Stage Left: The Snagglepuss Chronicles* **Hollie Rowland**: Truly Transmedia: Comics as Influence in the Flat Universe of *Gorillaz*	GM LT 3
2b	11.30	**Worlds of Fantasy** **CHAIR: Julia Round**	**Victoria Lagrange**: Embedded Fairytales: Metafiction and Multiverse in *Fables* and *The Wolf Among Us* **Meher Shiblee**: Brave Women Don't Take Any Shit From Anyone: Re-imagining the Fairytale 'Damsel in Distress' in Contemporary Graphic Novels	GM230
	13.00	LUNCH		
3a	14.00	**History, Myth and Religion (1)** **CHAIR: Joan Ormrod**	**Kataline Orban**: Myth-Making in the Anthropocene: Richard McGuire's *Here* as a Storyworld **Rikke Platz Cortsen**: What World Ends With Ragnarok? The World Building of the World of Norse Myths in the Danish Comic *Valhalla* **Darren Fisher**: Entwined: Reinterpreting Pantheistic Gods in Modern Comics	GM LT 3

			Dame Avelino: *Tikbalangs* In Space: Re-imagining Philippine Mythology in *Mythspace* (Skype. Subject to confirmation).	
3b	14.00	**Comics and Childhood** **CHAIR: Mat Screech**	**Julia Round**: 'It Scared the Diegesis outta me!' The Relationship Between Host and Storyworld in British Girls' Comics **Alice Vernon**: Echoes of British Children's Fantasy Fiction in Kori Yamazaki's *The Ancient Magus' Bride* **Urmi Satyan**: Children's Literature: The World of Wonders and Gateway to Knowledge	GM230
	16.00	BREAK		
4	16.30	**Keynote: Charles Forsdick** **CHAIR: Laurence Grove** BD and the Penal Imaginary: Graphic Constructions of the Carceral Archipelago.		GM LT 3

TUESDAY

	TIME	EVENT	PAPERS	ROOM
1a	9.30	**Consistency, Histories and Strategies in Constructing Storyworlds** **CHAIR: Laurence Grove**	**Maaheen Ahmed**: The Comics Child: Transmedia Lives and Alternative Comics Histories **Simon Grennan**: Storyworld: Exemplary Similarities in the Pasts and Futures of Stories in the Works of Manouach, Molotiu and Marvel **Aidan Diamond**: "All Worlds Are Yours Now": Strategies of World-Making in *Shutter*	GM LT 3
1b	9.30	**Case Studies in Transmedia and Adaptation (2)** **CHAIR: Joan Ormrod**	**Barbara Wall**: Making Transmedia Stories Tangible: A Case Study on the *Journey to the West* Universe **Liam Burke**: From Page to Screen and Back Again: How the Comic Book Tie-in Anticipated Transmedia Production **Vanessa Ossa**: *Mind MGMT* as (Simulated) Transmedial Narrative	GM230
	11.00	BREAK		
2a	11.30	**Reinterpretations of Storyworlds** **CHAIR: Mat Screech**	**John Miers**: Navigating Liminality Through Storyworlds: Mark Beyer and Multiple Sclerosis **Paul Aleixo**: Educational Opportunities in the World of Tintin: A 90[th]Anniversary Celebration	GM LT 3

2b	11.30	Assembling Storyworlds CHAIR: TBA	**Nicholas Labarre**: The Media BD Project **Dominick Grace**: Contingent Storyworlds in Seth's Clyde Fans	GM230
	12.30	LUNCH		
3	13.30	KEYNOTE: ISABEL GREENBERG- Building and Exploring Imaginary worlds in graphic novels and comics:		GM LT 3
4a	15.30	**Superheroes and the English Speaking World** CHAIR: Liam Burke	**William Grady**: Post Apocalyptic Frontiers: 2000AD, Judge Dredd and the American Western **Ian Horton**: Judge Dredd's *The Cursed Earth.* Picturing a Baroque Storyworld **Andrew Edwards**: Intertextuality and Gender in the Storyworld of Alan Moore and Alan Davis' *Captain Britain*	GM LT 3
4b		**Reconsidering Female Characters From Earlier Narratives.** CHAIR: Laurence Grove	**Elizabeth Woock**: Nuns, Witches, Wenches and the Medievalist World **Lise Tannahill**: The Storyworld of Bécassine: Recasting a Conservative Heroine for the Bande Dessinée of Today **Debanjana Nayek**: Reconstructing *Mahabharata* Through the Ages: Creating a Storyworld from Ganesha to Grant Morrison and Beyond	GM230
	17.00	BREAK		
	19.30	CONFERENCE DINNER – Mowgli **148 Oxford Road	Unit 1, University Green, Manchester M13 9GP**		

WEDNESDAY

TIME	EVENT	PAPERS		ROOM
9.30	REGISTRATION			
10.00-12.00	**LAYDEEZ DO COMICS – PRACTITIONER WORKSHOP** *A short interview on women in comics, autobiography process and a slide show and a creative Graphic novel workshop by Lou Crosby, Nicola Streeten and Rachael Ball.* **Location:** GM LT 3 Geoffrey Manton Building, Rosamond St West, Manchester Metropolitan University, Manchester, M15 6LL **Tickets:** Free – Soon to be available via Eventbrite (Full title, details and advertising copy to be confirmed before Monday 1st April 2019)			GMLT3
10.00-12.00	**Reconsidering Female Characters From Later Narratives** CHAIR: Isabelle Vanderschelden	**Charlotte Johanne Fabricius**: Rebooting Cuteness: Supergirl Comics as Affective Storyworlds **Joan Ormrod**: Too Many Wonder Womans: Negotiating Memory and Nostalgia in the DC Extended Universe. **Shromona Das**: Be Divine or Die: Comics and Mythopoiea of the 'Ideal Victim' in India		GM230
12.00	LUNCH			

13.00-16.00	STALL: The Peterloo Massacre Graphic Novel		GM ATRIUM
13.00-14.00	**COMICS EXHIBITION – Explorations in British Comics: Adventure, Comedy, and Romance**	This mini exhibition brings together the varied range of British comics held within the MMU Special Collections. The comics on display cross a variety of genres (such as boys adventure, comedy, and romance) from a broad timeframe (featuring comics from as early as 1914, to the swinging '60s, and beyond).	Special Collections, MMU Library
13.00-14.00	**'There's No Bus Map for Dementia' Comic Launch** *Join us for the launch of 'There's No Bus Map for Dementia', a new mini-comic about the experience of living well with dementia and the condition's social and emotional impacts.* **Time:** 1pm – 1.45pm **Location:** GM LT3, Geoffrey Manton Building, Rosamond St West, Manchester Metropolitan University, Manchester, M15 6LL **Tickets:** Free – Available on Eventbrite (https://dementia-comic-launch-and-workshop.eventbrite.com)		GM LT 3
14.00-15.30	**'There's No Bus Map for Dementia': Workshop for health/social care practitioners and carers** *Following the launch of 'There's No Bus Map for Dementia', we'll be holding a workshop for practitioners and carers who support people living with dementia.* **Time:** 2pm – 3.30pm **Location:** GM LT3, Geoffrey Manton Building, Rosamond St West, Manchester Metropolitan University, Manchester, M15 6LL **Tickets:** Free – Available on Eventbrite (https://dementia-comic-launch-and-workshop.eventbrite.com)		GM LT 3
14.00-15.30	**Comics And The City** **CHAIR: Ian Horton**	**Lisa Macklem**: A Tale of Two (or more) Cities. Autobiographical License and Geography **Armelle Blin-Rolland**: *Brest en Bulles:* Text/Image MosaiCity **Alexandra Craven**: 'London! The Future!' How *Mega Robo Bros* Builds a City out of Wishes and Worries	GM 230
15.30	BREAK		
16.00	Talk about Peterloo Massacre Graphic Novel		GMLT 3
16.30 – 17.30	**Paul Gravett Keynote: The 'Outside' World: Isolationism and Interconnectedness in Comics Cultures** **CHAIR:** *Paul Gravett explores how the big three - American comics, Franco-Belgian bande dessinée and Japanese manga - as well as other players have been determined to spread their sales abroad and also receptive, in the end, to enriching external content and influences.* **Time:** 4.30pm – 5.30pm **Location:** GM LT3, Geoffrey Manton Building, Rosamond St West, Manchester Metropolitan University, Manchester, M15 6LL		GMLT3

	Tickets: £5 – Book here: https://buyonline.mmu.ac.uk/product-catalogue/events/rah/paul-gravett-keynote-the-outside-world-isolationism-and-interconnectedness-in-comics-cultures		
18.30-20.30	**Laydeez do Comics, Manchester** *Join us for our first Laydeez do Comics event in Manchester in conjunction with the International Graphic Novels and Comics Conference at Manchester Metropolitan University. The night promises an LDC special.* **Time:** 6.30pm – 8.30pm **Location:** BS G34, Business School, Manchester Metropolitan University, All Saints Campus, Manchester, M15 6BH **Tickets:** Free – Available on Eventbrite (https://laydeez-do-comics-manchester-pop-up.eventbrite.com)	BS G34	

THURSDAY

	TIME	EVENT	PAPERS	ROOM
	9.00	**Registration**		
1a	9.30	**Transmedia, Storyworlds and Theory (2)** **CHAIR: Barbara Postema**	**Lauranne Poharec**: Mixing Visual Media in Comics: The Art of Storyworld Immersion **Tien yi Chao**: Construction of the Multimedia Storyworlds in Akimi Yoshida's *Banana Fish* **Jan-Noël Thon**: Theorizing Transmedia Characters: Comics and Beyond	GM LT 3
1b	9.30	**History, Myth and Religion (2)** **CHAIR: Will Grady**	**E. Dawson Varughese**: The Storyworld(s) of Indian Graphic Narrative Artist Appupen and His Mythical Dimension Halahala **Tobias J. Yu-Kiener**: Famous as an Artist, Swordsman and Lover: The Art Historical Myth of the Artist in 1940s US Comic Books **Matthew Screech**: Gauguin and Van Gogh Meet the 9th Art: Postmodernism and the Myth of the Great Artist in *Bandes Dessinées*	GM230
	11.00	**BREAK**		
2a	11.30	**Contested Canada: Drawing National Identity?** **CHAIR: Dominick Grace**	**Nancy Pedri**: Multiple Perspectives and Ambiguity in Hybrid Texts **Barbara Postema**: The Transmedia Storyworld of Gord Downie and Jeff Lemire's *Secret Path* **Frederik Byrn Köhlert**: Politics and Dick Picks: The Evolving Storyworld(s) of Chester Brown	GM LT 3
2b	11.30	**Comics Storyworlds – Performance, Theatre and Character** **CHAIR: Julia Round**	**Geraint D'Arcy**: Transmedial Haunting: Character Performance in Comics **Maggie Gray**: 'Talk to me in a Language I Can Understand': Constructing Alternative Cartoon Storyworlds in Radical Fringe Theatre **Damon Herd**: Comics and Performance from Emaki to DeeCAP	GM230

	13.00	LUNCH		
3a	14.00	**History Myth and Religion (3) CHAIR: Joan Ormrod**	**Guillaume Lecomte**: 'Helleluljah *Requiem*': Aesthetics of Excess as Political Commentary in the Storyworld of 'Resurrection' **Partha Bhattacharjee**: Comics and Gender Sensitization: Reviving Indian Hindu Myths in 'Transmedial' Narratives **Louisa Buck**: Greek Mythology and the British Political Cartoon: A Classical Reception Approach to the Case of Sysiphus	GM LT 3
3b	14.00	**Recasting Superhero Narratives CHAIR: Roger Sabin**	**Joe Sutliff Sanders**: Say that we're Sweethearts Again: Harley Quinn and Erotic Violence **Marco Favaro**: Superheroes and Anti-Heroes in Comics and Graphic Novels **Paul Malone**: The Implicit Multiverse of the *Austrian Superheroes'* Storyworld	GM230
	15.30	BREAK		
4	16.00	**KEYNOTE: Laurence Grove '20 Years of IBDS' CHAIR:**		GM LT 3
	17.00	**Sabin Award & Drinks Reception hosted by MMU Languages Department**		GM Atrium
	18.00	**BD SOCIETY ANNUAL MEETING: GM LT 3**		
	19.30	**Conference dinner – ZOUK 5, The Quadrangle, Chester Street, Manchester M1 5QS**		

FRIDAY

	TIME	EVENT	PAPERS	ROOM
1a	9.00	**Early Comics CHAIR: Roger Sabin**	**Jordanna Conn**: "Why is this Comic Different From All Other Comics?": Proto-Comic Narratives in Jewish Illuminated Haggadot **Michael Connerty**: 'The Millions ov People Wot Redes Comic *Cuts.'* Readerships and Graphic Style in Early British Comics	GM LT 3
1b	9.00	**Nomadic Storyworlds CHAIR: Mat Screech**	**Terry Bradford**: What Happens When Tintin is Unleashed from Hergé? **Cynthia Laborde**: A Cowboy in Paris: A Stroll in my Mind **Claire Allison**: BD in Algeria and Morocco	GM230
1c	9.00	**The Marvel Dynasty CHAIR: Barbara Postema**	**Martin Flanagan**: Legacy and the Multiversal Concept in *Spider-man. Into the Spiderverse* and Recent Marvel Comics Strategy **Mark Hibbett**: Dr Doom: The Transmedia Supervillain	GM234

			Spencer Chalifour: 'We Have Such Sights to Show You': The Queer Multiverse of Clive Barker's Marvel Comic Books	
	10.30	BREAK		
2a	11.00	Politics and History (2) CHAIR: Laurence Grove	Holly May Treadwell: Re-Drawing Palestine: Visibility, Humanity, and Counter Narratives in Joe Sacco's Graphic Novel Pauline Blanchet: Graphic Narratives: Representations of Refugeehood in the Form of Illustration	GM LT 3
2b	11.00	Superheroes and Continental Europe CHAIR: David Huxley	Tomasz Zaglewski: From White Eagles to TurboPoles: The Specifics of Superhero Universes in Polish Comic Books Robert Aman: Socialist Superhero in the Jungle: New Left Ideology and *The Phantom* Comic Book	GM230
	12.00	LUNCH		
3	13.00	KEYNOTE: RICHARD REYNOLDS AND JAMIE BRASSETT: Random extracts from ~~57 120 1001 2001~~ types an inexhaustible taxonomy of superhero excess		GM LT 3
	14.30	CLOSING ADDRESS		

Keynote Speakers

1) *Charles Forsdick* - BD and the Penal Imaginary: Graphic Constructions of the Carceral Archipelago
The collective imaginary relating to the French penal colony – or the *bagne* – in the Francophone world and beyond has been generated across a variety of media. Fiction, reportages, travelogues and memoirs have played a major role in its development since the 1860s, often accompanied by a rich and lurid iconography. The relationship between the *bagne* and visual culture was amplified by its representation in cinema, most notably in the two film versions of Henri Charrière's *Papillon*. The paper draws on an alternative and highly varied corpus of *bandes dessinées* devoted to the penal colonies of French Guiana and New Caledonia. It offers an overview of this material and explores the story worlds that merge from it. These range from works confirming the sensationalist tropes of carceral exoticism, paying little if any attention to geo-historical sources, to more grounded representations of the *bagne* that either translate literary works into graphic form or seek to uncover hidden stories of the institution (including those relating to its often obscured transcolonial entanglements). Evident also, however, are albums such as Laurent Perrin and Stéphane Blanco's *Aux îles, point de salut* that deploy the complexity of the BD in order to explore the *bagne* as a site of memory, linking colonial histories and postcolonial memory practices whilst bridging generations and geographies in ways that disrupt conventional penal exoticism in its graphic forms.

2) *Isabel Greenberg* - Building and Exploring Imaginary worlds in graphic novels and comics.
Isabel Greenberg will talk about how she builds worlds in her work. She will begin by talking about the world of Early Earth, in which her first two books are set, and how she uses myths and legends to make this world richer. She will then go on to talk about the world of her latest graphic novel, Glass Town, which uses the kingdom of Angria, the world that the Brontë siblings created as young children, and how she has reimagined it.

Isabel Greenberg is a London based illustrator and writer. Her first graphic novel *The Encyclopaedia of Early Earth* was published in 2013 by *Jonathan Cape* in the UK, *Random House* in Canada and *Little Brown* in the US. It has since been translated into French, Spanish, Korean, German and Chinese. It was nominated for two *Eisner* awards, won the Best Book category at the *British Comic Awards;* was one of *NPR's* 100 Books Of The Year; was the *Guardian's* graphic novel pick of the month and was in the *New York Times* Graphic Books bestseller list. Her second graphic novel *The One Hundred Nights of Hero* was published in September 2016, and also made the *New York Times* graphic books bestseller list. It was one of the *Observer's* best graphic books of 2016.
        Isabel studied illustration at the University of Brighton and since graduating has worked for a variety of clients including *The Guardian*, *Nobrow Press, The National Trust, Seven Stories Press, First Second* and *The New York Times*. In 2011 she won the *Observer Jonathan Cape Graphic Short Story Prize*. Isabel exhibited work in the *Memory Palace* exhibition at the *V&A*, had a solo exhibition at *Cecil Sharp House* and was a select at *Pick Me Up 2014* at *Somerset House*. Isabel completed an MA at the *RCA* in experimental animation, and is currently working on a new graphic novel called *Glass Town*.
[Bio taken from artist's personal website - https://www.isabelgreenberg.co.uk/]

3) *Paul Gravett* **- The 'Outside' World: Isolationism and Interconnectedness in Comics Cultures**

In our high-speed, highly connected, 'borderless' world, it's easy to forget that export, exchange and trade have always been part of the global industries of comics.

Since its early newspaper strips began to be syndicated abroad over a century ago, America has long been the most enterprising, if not aggressive exporter of its cartoon properties worldwide. However Britain, France and other centres of comics' production were also proactive in seeking fresh markets for their products. Even a nation as largely self-isolating for several centuries as Japan owes much in the modern forms of manga to crucial connections with the West.

Manga has evolved in response to its eventual huge success abroad in translation, adjusting from a medium targeted mainly at its own local readership to one increasingly aware of appealing, at least in part, to international audiences.

Paul Gravett explores how the big three – American comics, Franco-Belgian bande dessinée and Japanese manga – as well as other players have been determined to spread their sales abroad and also receptive, in the end, to enriching external content and influences. The more interconnected comics cultures become, is it more likely that specific national styles, themes and schools are set to vanish and for a stateless, internationalist 'world comics' style to emerge?

See Public Events section for ticket details.

4) *Laurence Grove -* **20 Years of IBDS**

When in June 1999 a tentative group of just over twenty scholars from a variety of disciplines gathered for the Bande Dessinée conference it was hard to know what to expect, and not just from politician George Galloway's opening speech or the conference ceilidh on the Renfrew Ferry. Further conferences saw the creation of IBDS (2001), plans for a new journal (2005, with *European Comic Art* first appearing in 2008) and a shared gathering with the Graphic Novels and Comics Conference (2011 onwards). The initial part of this lecture will be an unashamed nostalgia-fest as we look back on IBDS events from 1999 to 2019.

As befits a good comic, the fun will nonetheless lead to more serious considerations. The evolution of IBDS stands as a marker of the evolution of comics studies, both in terms of the variety of works studied and approaches taken, and with respect to the acceptance of the discipline (if it is such). More generally, a retrospective on the last twenty years allows us to question the very nature of the canon—literary or otherwise—as it now stands, and to look forward speculatively to the developments of future decades.

Laurence Grove is Professor of French and Text/Image Studies and Director of the Stirling Maxwell Centre for the Study of Text/Image Cultures at the University of Glasgow. His research focuses on historical aspects of text/image forms, and in particular *bande dessinée*. He is President of the International Bande Dessinée Society. As well as serving on the consultative committees of a number of journals, he is joint-editor of *European Comic Art*. Laurence Grove (also known as Billy) has authored (in full or jointly) twelve books and approximately sixty chapters or articles. He co-curated *Comic Invention* (Hunterian, Glasgow) and *Frank Quitely: The Art of Comics* (Kelvingrove, Glasgow) and is co-author of their accompanying books. He hopes one day to see a National Comics Centre for Scotland.

5) Richard Reynolds and Jamie Brassett - Random extracts from ~~57 120 1001 2001~~ types an inexhaustible taxonomy of superhero excess

Public Events

1) Explorations in British Comics: Adventure, Comedy, and Romance

Date: 24th June – 28th June
Time: While the exhibition will be free to visit all week, time has been allocated on the conference schedule (13:00-14:00, Wednesday 26th June).
Location: Special Collections, MMU Library, All Saints Park, Manchester M15 6BH

This mini exhibition brings together the varied range of British comics held within the MMU Special Collections. The comics on display cross a variety of genres (such as boys adventure, comedy, and romance) from a broad timeframe (featuring comics from as early as 1914, to the swinging '60s, and beyond).

The exhibition clusters comics into three distinct themes: 1) the repackaging of American culture found in British-produced Western genre comics, comics based on popular film and television shows, and children's annuals; 2) the mischievous child character found in comedy comics (from *Comic Cuts* (1890-1953) to *The Beano* (from 1938)); and 3) romance comics, which exploits the collection's near full run of *Mirabelle* (1956-1977) comics. The exhibition pairs comics with other material such as children's books and zines, creating a unique insight into British comics culture that connects with the Special Collection's emphasis on Children's Books, Illustration, and Book Design.

This exhibition has been curated by Dr William Grady, a Senior Library Assistant at MMU, and part of the organising committee for the 2019 International Graphic Novels and Comics Conference.

2) 'There's No Bus Map for Dementia' Comic Launch and Workshop

Date: Wednesday 26th June 2019
Time: Launch – 1pm – 1.45pm, Workshop – 2pm – 3.30pm
Location: GM335, Geoffrey Manton Building, Rosamond St West, Manchester Met, M15 6LL

Join us for the launch of 'There's No Bus Map for Dementia', a new mini-comic about the experience of living well with dementia and the condition's social and emotional impacts. The comic was created through a series of arts workshops in which artists and people living with dementia have worked together to find ways to represent and depict the condition in a comics format. The finished comic aims to improve understanding around what it is like to have dementia and how people with dementia would prefer to be treated.

At the launch event, you can meet the artists involved and also participants from the Beth Johnson Foundation who co-created the comic. There will be an opportunity to hear about their experiences and ask questions, as well as collect your free copy of the comic.

Following the launch of 'There's No Bus Map for Dementia', we'll be holding a workshop for practitioners and carers who support people living with dementia. The workshop will be an opportunity to find out more about the creation of the comic and to discuss ways it might be used when working with people with dementia and their families and carers. The workshop will be co-facilitated by researchers, artists, people living with dementia and dementia advocates who were involved in the project and there will be opportunities to find out more

about all aspects of the project.Book your FREE tickets for 'There's No Bus Map for Dementia' Comic Launch and Workshop here:
dementia-comic-launch-and-workshop.eventbrite.com

3) Laydeez do Comics Workshop: Your Life Stories as Comics

Date: Wednesday 26th June 2019
Time: 2pm – 4pm
Location: LT5, Geoffrey Manton Building

Rachael Ball, Lou Crosby, and Dr Nicola Streeten present a session which will begin with a brief illustrated presentation of the possibilities of the comics form. This will be followed by some fun practical exercises to introduce you to drawing comics. No drawing experience or knowledge of comics is required to participate. Please bring something to draw with. Book your FREE ticket to the Laydeez do Comics Workshop here: laydeez-do-comics-workshop-your-life-stories.eventbrite.com

4) Paul Gravett Keynote: The 'Outside' World: Isolationism and Interconnectedness in Comics Cultures

Date: Wednesday 26th June 2019
Time: 4.30pm – 5.30pm
Location: Geoffrey Manton Building, Rosamond St West, Manchester Met
Tickets: £5 Book your £5 ticket to Paul Gravett's lecture here:
https://buyonline.mmu.ac.uk/product-catalogue/events/rah/paul-gravett-keynote-the-outside-world-isolationism-and-interconnectedness-in-comics-cultures

5) Laydeez Do Comics – Manchester Pop Up

Date: Wednesday 26th June 2019Time: 6.30pm – 8.45pm
Location: Room G34, Business School, Manchester Met

Join us for our first Laydeez do Comics event in Manchester. The night promises an LDC special of four short illustrated talks. Hosted by Lou Crosby – Laydeez do Comics, Leeds and SeeingPoetry.com.

Rachael Ball is a cartoonist and illustrator. She is the author of 'The Inflatable Woman' (Bloomsbury, 2015) which was Guardian Best Graphic Novel 2015. Rachael will be talking about her second graphic novel, WOLF (Self Made Hero, 2018) and her current project, a third graphic novel 'The Patsy Papers'. This is based on her experiences of teaching in secondary schools; a political satire which spotlights the effect of austerity and poor management on British schools. She also teaches children's book and graphic novel courses at the House of Illustration and at The Art Academy, London LDC.

Shromona Das is an artist and researcher currently pursuing her Mphil thesis on feminist and queer graphic narratives at, JNU, India. Shroma will talk about her work including *#MeToo in India* a call out to her abusers in her powerful first graphic narrative.

Sarah Lightman is an artist, academic, curator, editor and writer. Talking about her new graphic memoir 'Book of Sarah' (Myriad Editions). This is a deeply subversive autobiography set in the Jewish heartlands of north west London, that questions religion,

family, motherhood and what it takes to be an artist. Distilled from thousands of diary drawings begun in her parents' garden shed back in 1996, Sarah Lightman's *The Book of Sarah* is an alternative bible to the one she moved away from, along with the religious Jewish

lifestyle she followed as a teenager. *The Book of Sarah* is missing from the bible, so artist Sarah Lightman sets out to make her own: questioning religion, family, motherhood and what it takes to be an artist in this quietly subversive visual autobiography from NW3. Sarah has a PhD in women's autobiographical comics and is co-founder of Laydeez Do Comics.

Nicola Streeten is a speaker, writer and drawer of comics. Her graphic memoir Billy, Me & You (Myriad Editions, 2011) is about her process of bereavement. Nicola co-founded and directs the international forum Laydeez do Comics in 2009 PhD on feminist cartoons and comics in Britain which informed her co-editing of The Inking Woman (Myriad Editions, 2018) the first documented history of women's cartooning in Britain.

Book your **FREE** ticket to the Laydeez do Comics talks here: laydeez-do-comics-manchester-pop-up.eventbrite.com

Abstracts

Maaheen Ahmed
The Comics Child: Transmedia Lives and Alternative Comics Histories
Children are all too familiar to comics. They are almost omnipresent, as readers and as actors within comics storyworlds. Moreover notions of childishness and growing up and away from it continue to mold the discourse of legitimation surrounding comics and graphic novels (cf. for instance, Christopher Pizzino's *Arresting Development*). In this talk I would like to follow the comics child through different comics forms (comic strips, albums, graphic novels) to show how it offers new ways of thinking about comics histories and the transmedia lives of both the form and the (child) characters inhabiting it.

I will start with the former lives of the Yellow Kid and his commercial success and I will end with children in graphic novels such as David B.'s *Epileptic* and Jimmy Corrigan's *Chris Ware*. I will use Mikhail Bakhtin's concepts of the carnivalesque and grotesque realism to gauge the extent to which these children embody and engage in alternative and even deviant practices. I will compare this with the extent to which children in graphic novels capture Carolyn Steedman's concept of the child as representative of (modern) interiority and subjectivity. I will conclude with a brief discussion of the relationship between comics children and funny animals and comics legitimation.
Maaheen Ahmed is associate professor of comparative literature at Ghent University (Belgium). She is also principal investigator of a European Research Council-funded project on children in comics. Noteworthy publications include: *Openness of Comics: Generating Meaning within Flexible Structures* (UPM 2016), *Monstrous Imaginaries: The Legacy of Romanticism in Comics* (forthcoming) and *Comics Memory: Archives and Styles* (co-edited with Benoît Crucifix).

Paul Aleixo
Educational Opportunities in the world of Tintin: A 90th Anniversary Celebration
The Adventures of Tintin were created by Belgium cartoonist Georges Remi, know by the pseudonym Hergé (his initials backwards in French) and were first published in *Le Vingtième Siècle* in January 1929 and therefore are, in 2019, celebrating 90 years since they were first published.

There are a number of reasons we should celebrate Tintin's 90th anniversary. Firstly, the contributions made by Hergé to the comics field, including the creation of the *ligne claire* style; the use of word balloons in Belgium and the development/expansion of a number of standard comic book 'icons'.

Secondly, *The Adventures of Tintin* are important in an educational sense. I have previously suggested (Aleixo & Norris, 2007) that comics should be encouraged as reading materials in schools because children are interested in comics; reading comics is linked with general reading; and comics reading is likely to help the development of visual literacy. *The Adventures of Tintin* have the additional advantage of allowing the possibility of more specific learning opportunities. Many of the stories were meticulously researched and include factual knowledge that is likely to be important in the development of a child's general understanding of the world. This includes historical, geographical and cultural knowledge. Hergé created a world for Tintin to exist in that was closely linked to the real world but that also allowed him, at times, to comment on issues in the real world through the medium of comics. These issues can provide important teaching opportunities for educators.

Claire Allison
BD in Algeria and Morocco
Algeria was a colony of France from 1830 until 1962 and Morocco from 1912 until 1956. Given the connection with France, it is perhaps unsurprising that BD would feature in both countries. What is surprising is that post-independence, the genre remained, even given its clear French nature and even though the language used had to be that of the colonial regime, as literacy in Arabic was not yet sufficiently advanced to permit its use.

As for the BD themselves, although Algerian and Moroccan BD may look French, the inspiration or starting point for them is not as it might be in France. While in France it is possible to write a BD about adventure or history in an abstract way, in Morocco and Algeria the point of origin is usually politics, recent events or both. As such, the style of the BD demarcates them as satirical and, as the vehicle of political humour and satire, their authors are rendered vulnerable in volatile environments. In fact a key part of what we will see in the post-colonial period will be the role of the state or regime in countries where there is no real independent BD industry or publishing infrastructure.

Robert Aman
Socialist Superhero in the Jungle: New Left Ideology and *The Phantom* comic book
This paper will explore the educational possibilities of *The Adventures of Tintin* paying particular attention to the realistic comic book world created by Hergé in which to set his stories.This talk is about the Phantom in Sweden, or more correctly: about Sweden in the Phantom. I set to uncover how a peripheral American superhero – created in 1936 by author Lee Falk and artist Ray Moore – that has been accused of both racism and sexism has become a national concern in a country that several researchers have labelled the most antiracial and gender equal in the world. The paper discuss how topics such as foreign aid and poverty elimination, guerrilla warfare and postcolonialism, socialism and equality are expressed on

the pages of the comic book. But also the fight against apartheid, the construction of a cooperative society in the jungle and the Phantom's self-affirmed role as spoke's person for then Prime Minister Olof Palme. What will be seen is how the common denominator is ideology: the Phantom reflects values, embodies a dominant political point of view, of how Sweden sees itself and its role in the world.

The argument advanced is that the Phantom's popularity in Sweden, cemented during the comic book's peak years during the 1970s, is interconnected with the social and political climate in the country at that time. The founding of the Swedish team of creator called Team Fantomen, who would become a publishing central nod in the production of Phantom adventures, coincided with the emergence of the New Left (*Nya vänstern*) in Sweden. Recent studies more broadly summaries the elements of the New Left, from the fundamental importance of class struggle, opposition to the exploitation of the Third World, the rejection of capitalism and imperialism, the necessity of revolutionary (including armed) struggle, in addition to radical ideas advocating gender equality, decentralization and environmental thinking.[1] Yet the common denominator in a Swedish context, Kjell Östberg asserts, was international solidarity.[2] This was expressed through support for people in the Third World and progressive liberation movements, in combination with critique of imperial forces in the industrialized parts of the world contributing to the oppression of countries deemed underdeveloped in the Global South. What I show is that the ideological content of the New Left does not merely become an integrated part of the adventures, the Phantom also fights in its name. In short, during these formative years for Team Fantomen, the Ghost Who Walks is redefined through the prism of New Left ideology in the wakes of 1968 where the plots, besides aiming to entertain readers, also functions to inform the reader about the righteousness and validity of the dominant ideological doctrine in Sweden at the time, which also translated into foreign policy.

1 Eric Hobsbawm, *How to change the world: Marx and Marxism 1840-2011* (London: Little, Brown, 2011).

2 Kjell Östberg, *1968 när allting var i rörelse: sextiotalsradikaliseringen och de sociala rörelserna* (Stockholm: Prisma, 2002).

Robert Aman is Senior Lecturer in Education at Linköping University. He primarily conducts research on ideology, national identity, and the politics of representation in comics. He has published a number of articles in journals such as *Third Text, Journal of Graphic Novels and Comics* and *Cultural Studies.* His most recent book, *Decolonising Intercultural Education: Colonial Differences, the Geopolitics of Knowledge, and Inter-Epistemic Dialogue* (London: Routledge), was published in 2017. He is co-editor, with Timothy Ireland, of *Educational Alternatives in Latin America: New Modes of Counter-Hegemonic Learning* (New York, Palgrave Macmillan) and his next monograph entitled *Socialist Superhero* is forthcoming with Palgrave Macmillan.

Dame B. Avelino
"*Tikbalangs* in Space": Re-imagining Philippine Mythology in *Mythspace*
This paper aims to examine, using Mark J.P. Wolf's theory of imaginary worlds, the world structure of Paolo Chikiamco's *Mythspace*, a collection of comics that revolves around the idea that the creatures from Philippine mythology are actually aliens. The main story of the series, *Lift Off*, focuses on a young man named Ambrosio who was abducted by a *nuno* and a *mananaggal* and was taken into outer space. Other titles involve the backstories of various races that appeared in the flagship story, delving into their own cultures and narratives that contribute to the world building. In addition, this paper also explores how the comics re-

imagine Philippine mythological creatures such as *tikbalang* as alien races that only adapted into the established roles in Philippine myths. Despite being a space opera comic book with Western- and Japanese-inspired art styles, *Mythspace* dives into the themes that are undoubtedly Filipino such as family, identity, and oppression.

Dame B. Avelino is the Program Chair of the Department of Communication in Angeles University Foundation, Philippines. She graduated MA Communication at the University of Santo Tomas. Her interests include narratives across media, especially in film and comics, anime/manga, and world building. She draws comics in her free time.

Partha Bhattacharjee
Comics and Gender Sensitization: Reviving Indian Hindu Myths in "Transmedial" Narratives
Emerged in 2012, the agenda of Fourth Wave Feminism (hence FWF) is to seek *justice* from the clutches of misogyny. Issues that FWF incorporates in its focus are sexual harassment, rape culture, workplace harassment etc. Prioritizing this as the main concern, New York-based Indian-American director and producer Ram Devineni under the banner of Rattapallax comes up with his comic pop-up book, *Priya's Shakti* in 2014 as a response to the 2012-Delhi-Rape Case. Later in 2016, Devineni and his team produced *Priya's Mirror* which 'purgates' the pangs of the acid attack survivors. The main narratives are led by the 's-hero' of both the books, Priya who is gang-rape survivor and the sub-plot is designed with Indian Mythologies. The prime objective is to revive the power and the philosophies of Hindu Mythology and to make an impact of it, Devineni and his team use it in the garb of Augmented Reality, resulting the production of "Transmedial" (Thon 67) Narratives. Priya is the devotee of Parvati (a Hindu Goddess) without whose blessing, inspiration and motivation, she cannot reach her destiny. The narratives are carefully designed, and the mythological storyworlds are deftly augmented with a series of blipped images, vox pops, audio stories, news reports and videos in order to sensitize the readers, especially the teenagers. This paper seeks to investigate how the Hindu myths are transmediated in comics in order to fight against the gender based violence.
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Pauline Blanchet
Graphic Narratives: Representations of Refugeehood in the Form of Illustration
In a world where images are a prominent part of our daily lives and a way of absorbing information, the analysis of representation of migration narratives is vital. This thesis raises questions concerning the power of illustrations, drawings and visual culture in order to represent the migration narratives in the age of Instagram. The rise of graphic novels and comics has come about in the last fifteen years, specifically regarding contemporary authors engaging with complex social issues such as migration and refugeehood. Due to this, refugee subjects are often in these narratives, whether they are autobiographical stories or whether the subject is included in the creative process. Growth in discourse around migration has been present in other art forms; in 2018, there has been dedicated exhibitions around migration such as Tania Bruguera at the TATE (2018-2019), 'Journeys Drawn' at the House of Illustration (2018-2019) and dedicated film festivals (2018; the Migration Film Festival), which have shown the recent considerations of using the arts as a medium of expression regarding

themes of refugeehood and migration. Graphic visuals are fast becoming a key instrument when representing migration and the central thesis of this paper is to show the strength and limitations of this form as well the methodology used by the actors in the production process.

Recent works which have been released in the last ten years have not being analysed in the same context as previous graphic novels such as *Palestine* and *Persepolis*. While a lot of research has been done on the mass media portrayals of refugees in photography and journalism, there is a lack of literature on the representation with illustrations. There is little research about the accessibility of graphic novels such as where they can be found and what the intentions are when writing the novels. It is interesting to see why these authors, NGOs and curators have decided to highlight these migrant narratives in a time when the mainstream media has done extensive coverage on the 'refugee crisis'. Using primary data by doing one on one interviews with artists, curators and NGOs, this paper investigates the efficiency of graphic novels for depicting refugee stories as a viable alternative to other mass medium forms.

The paper has been divided into two distinct sections. The first part is concerned with the form of the comic itself and how it either limits or strengthens representation of migrant narratives. This will involve analysing the layered and complex forms that comics allow such as multimedia pieces, use of photography and forms of symbolism. It will also show how the illustration allows for anonymity of refugees, the empathetic aspect of the form and how the history of the graphic novel form has allowed space for positive representations of women in the last decade. The second section will analyse the creative and methodological process which takes place by the actors and their involvement with the production of the works.

Pauline Blanchet is an undergraduate student reading Development Studies and Linguistics. She is interested in how the arts and development meet. She hopes to study Migration Studies in her Masters.

Dr Armelle Blin-Rolland
Brest en bulles **: Text/Image MosaiCity**
This paper explores interrelations between comics and the city, through the concept of 'mosaiCity' and with a focus on Brest, in Lower Brittany (north-western France). It will investigate Brest comics (comics portraying the city) and comics Brest (the flourishing *bande dessinée* scene in the city), with reference to texts such as Briac's *La Nuit Mac Orlan* and *Quitter Brest*, Kris and Davodeau's *Un homme est mort*, and the magazine *Casier[s]*. These works offer comics articulations of different modes of engaging with the urban environment, as in mapping, re-building, leaving and returning, and walking in and marching on the city. Focusing on questions of memory and inter/transmediality (in the relationship between and across comics, literature, film and street art), this paper will explore processes of drawing and re-drawing as taking part in the crystallisation of Brest images, and look at how these come together and apart in forming mosaics of the city.

Armelle Blin-Rolland is Lecturer in and Head of French and Francophone Studies at Bangor University (Wales, UK). Her research interests include adaptation from/into *bande dessinée*, literature, film and theatre; theories of 'voice' across media; audiovisuality; intermediality; and Breton comic art. She has published on these areas in *European Comic Art*, *Studies in Comics*, *Studies in French Cinema* and *Modern Languages Open*. Her monograph *Adapted Voices: Transpositions of Céline's 'Voyage au bout de la nuit' and Queneau's 'Zazie dans le métro'* was published by Legenda in 2015. She is review co-editor for *European Comic Art*.

Dr Terry Bradford
What happens when Tintin is unleashed from Hergé?
In the course of recent research into the (re-)translation of Tintin, I have become interested in writers who have taken Hergé's characters and portrayed them in new ways and contexts. Much has been written about Daniels' *Breaking Free*, but less has been written about *Tintin en Suisse* and *Tintin en Thailande*. Mountfort (2016) has split parodic re-writes of Tintin into the political and the pornographic, for example. In this light, the aim of this paper is to examine how – when unleashed from Hergé – Tintin is portrayed, and to what ends? In particular, can the pornographic Tintin be viewed in political terms? In other words, is the pornographic Tintin 'mere' parody (or entertainment) or can we see his comic sexualisation as a (political) rejection (and therefore criticism) of certain values? And what – finally – does the non-translation of the French-language parodies tell us about the audience and function of these texts?

I have worked as a professional translator since 2001 and have taught translation at the University of Leeds (UG/PG) since 2004. My research interests focus on the theory, practice, and pedagogy of translation. I am currently researching Jacques Brel and Tintin in translation, as well as the uses of glossary building (and role-play) in the teaching of translation (and interpreting).

Dr Louisa Buck
Greek Mythology and The British Political Cartoon
In *Greek Myths 1* Graves explained that, 'Greek mythology was no more mysterious in content than are modern election cartoons.'[1] He is referring to man's preoccupation with understanding his environment and events of his life.

Myth 'supplies models for human behaviour,'[2] Levi-Strauss in *The Structural Study of Myth* declared that it 'is everlasting; it explains the present and the past as well as the future. This can be made clear through a comparison between myth and what appears to have largely replaced it in modern societies, namely, politics.'[3] Armstrong said that myth 'points beyond history to what is timeless in human existence,' it is a 'glimpse' at 'the core of reality.'[4] Thus we can see myth as a description of human behaviour that remains relevant in the contemporary world. Myth helps us to understand life as it is lived now, to explain our reasons for being and also our origins; all myths are about creation effectively, ' a return to the beginning.' It 'reveals existence.'[5]

This paper examines sixty British political cartoons that feature the myth of Sisyphus from 1844 - 2017.

My initial training was in Fine Art Sculpture at Wimbledon school of Art, London. I co-founded Tower Bridge studios and worked as a sculptor and taught for a number of years. Later I became more interested in drawing and printmaking and undertook an MA in Sequential Design and Illustration at the University of Brighton. I have recently completed my practiced based PhD: Greek Mythology and the British Political Cartoon: A Classical Reception Approach to the Case Study of Sisyphus.

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Liam Burke

From Page to Screen and Back Again: How the Comic Book Tie-In Anticipated Transmedia Production

Since the earliest days of the US comic book industry publishers have adapted popular films (and later TV shows), with DC Comics' precursor National Allied Publications releasing *Movie Comics* in 1939, which promised "a full movie for 10¢" and featured Imperial adventure film *Gunga Din* on the cover of the first issue. This long-standing practice has often seen films that were based on comics, such as *Teenage Mutant Ninja Turtles* (1990), *Judge Dredd* (1995), and *The Avengers* (2012) return to their originating form via comic book adaptations. Yet despite the volume and longevity of this practice, these comic book adaptations have received little scholarly attention.

This paper argues that the comic book adaptation offers a window onto the creative and formal fluidity that marks today's media industries. To bring this analysis into sharper focus, the key examples will be those texts that close the loop between comics and cinema: comic book adaptations of comic book movies. Drawing on new interviews with comic book adaptation writers and artists such as Dennis O'Neil (*Batman*), Max Allan Collins (*Road to Perdition*, *Dick Tracy*), and David Yardin (*Injustice: Gods Among Us*), this paper positions comic book tie-ins as antecedents to today's transmedia practices.

The paper considers the various commercial and creative reasons for producing these seemingly redundant transmedia extensions. It provides a taxonomy of comic book adaptations as well as highlighting some of the key considerations in studying comic book adaptations, including: authorship, continuity, and medium specificity. Ultimately, this paper will demonstrate how comic book adaptations provide a better understanding of why comics, their characters, and their creators form the connective tissue of many modern media conglomerates and their transmedia storyworlds.

Liam Burke is the coordinator of the Cinema and Screen Studies Major at Swinburne University of Technology. Liam has written and edited a number of books on comic books and cinema including *Superhero Movies*, *Fan Phenomena Batman*, and *The Comic Book Film Adaptation: Exploring Modern Hollywood's Leading Genre*. His next book, the edited collection *The Superhero Symbol* (with Ian Gordon and Angela Ndalianis), will be published by Rutgers University Press in 2019. Liam is a chief investigator on the Superheroes & Me research project with the Australian Centre for the Moving Image, which was responsible for *Cleverman: The Exhibition* and the VR experience *Superheroes: Realities Collide*.

Jessica Burton

The Doctor Who Comic Universe: An Editor´s Perspective of a Storyworld with Infinite Possibilities

Doctor Who's status as a cultural phenomenon for over 50 years, has not been without some academic discourse, including about its comic universe.

However, I hope to add a new perspective to this debate; that of the editor, having edited the comics for 3 years, before embarking on my PhD. The rich capacities of the comics medium have brought to life stories of the franchise that would have otherwise perhaps not been possible via the original television format, creating a unique transmedia relationship between the forms. The paper will focus on this relationship through the last 20 years, using materials from publishers Panini, IDW and Titan Comics. The challenges and failings of working on a licensed product are numerous, and these aspects will also be reflected upon, from approvals implications for the creative team, to questions of artistic control under a licensor.

This paper will combine the creation processes with academic analysis to investigate the strengths and weaknesses of the adaptation, and to bridge a richer discussion of the relationship between the multiple storyworlds.

Jessica Burton is a PhD researcher at the Centre for Contemporary and Digital History (C²DH) in Luxembourg, working on the PopKult60 project, and analysing the relationship between American and European comics in the 1960s. She specialises in Comics Studies, and obtained her Masters in the subject from the University of Dundee in 2014. She also completed a Bachelors with Honours in French Studies at the University of London Institute in Paris in 2013. Jessica remains active in the field of comics production, most recently as an Editor for the UK´s primary publisher, Titan Comics, on titles such as Doctor Who.

Spencer Chalifour

"We Have Such Sights to Show You:" The Queer Multiverse of Clive Barker's Marvel Comic Books

Comic book companies have often utilized talent from outside the world of comics, but one of the oddest collaborations in recent memory was between Marvel Comics and Clive Barker. Barker made his name in the horror genre with the publication of his *Books of Blood* series of short stories and became a household name with the release of the film *Hellraiser*, which he wrote and directed, in 1987. The success of *Hellraiser* and its first sequel led to Marvel licensing the property for a series of anthology comics that drew upon the mythology established in those two films. The first issue of the *Hellraiser* comic was published in 1989 by Epic Comics (Marvel's mature readers imprint), and Marvel even hired Barker as a consultant for the series and several spin-off books. From 1989 to 1995, Marvel and Barker produced no less than a dozen multi-issue series and miniseries, culminating in Barker creating his own Marvel imprint, Razorline Comics.

Though mostly forgotten now, the "Barkerverse" comics produced by Marvel attempted to create a new storyworld within a mainstream comics banner that incorporated several progressive and transgressive themes. Barker rarely had a direct hand in writing these comics himself, but he and his team of editors did write the story bibles and had a hand in choosing talent, which included Neil Gaiman, Mike Mignola, and Lana and Lilly Wachowski. Though Marvel's bankruptcy in the wake of the speculation bubble bursting in the mid-1990s caused the premature cancellation of most of these series, I argue that the Barkerverse comics represent a unique storyworld that transfused the queer sensibility of Barker's fiction into a mainstream comics template. In so doing, the Barkerverse became an integral part of the experimentation seen in early Modern Age comics that would revolutionize the industry.

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*.

Tien-yi Chao

Construction of the Multimedia Storyworlds in Akimi Yoshida's Banana Fish

This paper aims to examine the 'storyworlds' constructed by the Japanese manga Banana Fish and its TV animation adaptation. Originally published in 1984-1994, Akimi Yoshida's Banana Fish features an M/M story focusing on the soulmate-like affectionate relationship between the American teenager Ash Lynx and the Japanese college student Eiji Okumura in New York. The work soon attracted huge popularity in Japan in the 1980s and the 1990s,

and even became a source of joke material in American media, such as (500) Days of Summer (2008). Some 30 years later, the Japanese animation company MAPPA adapted the manga into TV anime, in celebration of Yoshida's 40-year anniversary of her creative career. Updated with 21st-century technology and elements of Boys Love (Yaoi), the animation won the 2018 Anime Fan Award (hosted by the Tokyo Anime Award Festival 2019) via fan voting. It also achieved overly positive feedback from its fans, this time not only in Japan but also around the world. Such a phenomenon, I contend, demonstrates the power of expansive storyworlds, as Mark Wolf points out in Building Imaginary Worlds (2012). It also illustrates Marc Steinberg's notion of media mix as a useful marketing device to approach a wider audience (Anime's Media Mix, 2012). Within such a theoretical framework, my study compares the manga, the TV animation of Banana Fish in terms of characterisation and the re-presentation of Ash and Eiji's relationship. In so doing, I hope to find out the ways in which the adaptation 'translates' and re-creates the manga's M/M storyworld by incorporating the latest trend of globalisation.

Jordanna Conn
"Why is this Comic Different From All Other Comics": Proto-Comic Narratives in Jewish Illuminated Haggadot
Religious and cultural narrative representations have a long history. From frescos on the walls of Roman villas depicting their mythology to stained glass windows in European cathedrals, the ability to view a well-known narrative creates a tangibility to abstract words and beliefs. Within Text & Image studies, David Kunzle's argument in his 1973 work, *The Early Comic Strip,* proposed that comic images and narratives can predate the first mass-produced comic strips and books in the 19th century has been both supported, by Scott McCloud in particular, and contested, by Thierry Groensteen, as well as other scholars.

Supporting Kunzle's argument, medieval illuminated manuscripts represent the collaboration between text and image. How well an illuminated manuscript, often based around religious works, adheres to established methods of comic narration, however, is often debated within comic studies. Still, storyworlds behind religious texts may be found through these images. For example, the Passover *haggadah*, the Jewish text read during the Seder dinner, retells the storyworld of the Exodus, and includes themes of bondage, freedom and knowledge. This paper aims to explore the impact of Jewish medieval representation of culture, religion and narrative within a *haggadah's* single storyworld and its relation to comic images.
Jordanna Conn is a first-year PhD candidate at the University of Glasgow in the School of Modern Languages & Cultures. She received her bachelor's degree in history alongside a minor in creative writing from Stockton University in New Jersey. She further received her MLitt in medieval history from the University of Glasgow. Her current research looks to the investigate the idea of proto-comic images and narration predating the modern comic, as well as the representation of Jewish narratives and stereotypes within illuminated manuscript narratives such as medieval versions of the Passover *haggadah*.

Michael Connerty
"The millions ov people wot redes Comic Cuts": Readerships and Graphic Style in Early British Comics
This paper examines some of the developments in graphic style associated with the shift from the Victorian humour periodical towards the mass circulation comics of the fin-de- siècle, such as Comic Cuts, The Funny Wonder and Puck. During the 1890s, the first years in which

dedicated comic strip publications appeared, the heavily-worked, more naturalistic style of the earlier cartoonists, as well as a certain condescension in tone, gave way to a more minimalist, 'cartoonish' approach to the strip, which lent the emerging form a new directness and vitality. The Victorian style remained a feature in the rendering of illustrations to the literary serials which comprised a great deal of the content of early comics, but vanished almost entirely from the strips themselves.

As well as changes in style, it is possible to detect a focus on new social environments and character types, more familiar to the working class and lower-middle class readers that publishers like Arthur Pearson and Alfred Harmsworth were hoping to embrace, as they attempted to sustain weekly readerships running well into the hundreds of thousands. The rise in popularity of what Joseph Witek has referred to as the 'cartoon mode' also had implications for narrative structure and comedic pitch, as well as the introduction of such comic strip staples as the speech balloon. In both form and content the new comics were deliberately oriented around an openness and broad appeal that would characterise much of British comic strip art throughout the century to come.

Michael Connerty teaches film history and visual culture at the National Film School/IADT in Dublin. In 2018 he completed his PhD studies at Central Saint Martins, University of the Arts, London, where his focus was on Victorian/Edwardian British comics, specifically the work of Jack B. Yeats.

Rikke Platz Cortsen
What world ends with Ragnarok? The world building of the world of Norse myths in the Danish comic *Valhalla*

Comics are often discussed *as* myth, but what happens when myths are made into comics? This presentation will discuss what narrative, formal and stylistic strategies the comics saga *Valhalla* (15 albums from 1979 to 2009) drawn by Peter Madsen employs to re-imagine the world of Norse mythology. I argue that the introduction of new characters, heavy inspiration from the Franco-Belgian album tradition, as well as a local Danish comics tradition shape the world of myth by comparing excerpts from the first album in the series *Ulven er løs* to scenes from the last album *Vølvens syner*. The *Eddas* form the clear foundation of these albums, but great care is taken to make them more coherent and accessible to readers. An animated film in 1986 influenced the world of *Valhalla* and as the artist matures and the creative team changes, the world-building of these comics becomes affected too. A live action movie based on the comics is scheduled for fall 2009, and this presentation will pinpoint some of the developments that made this version of Norse myth a world of its own.

Rikke Platz Cortsen is Lecturer in Danish at the Department of Germanic Studies, University of Texas, Austin. She has published several articles on various aspects of comics scholarship and has presented at a number of international conferences. Her most recent publication (in comics form) is " Aesthetics of Black Metal in Nordic Comics" in *Danish Musicology Online* vol.8 2016-2017. She is a founding member of the Nordic Network for Comics Research (NNCORE) and the *Scandinavian Journal for Comic Art* (SJoCA).

Alexandra Craven
"London! The Future!" How *Mega Robo Bros* Builds A City Out Of Wishes and Worries

Mega Robo Bros by Neill Cameron, running in British children's comic *The Phoenix*, is a comic about two android children in a future London who have to balance their daily lives with their duties as giant-robot-punching government agents. This paper will discuss how *Mega Robo Bros'*s world of "The Future" is an emotional construct based on both the author's worries

about the world as it is, and wishes of how the world could be. Issues treated frequently without compassion in the UK press, such as multiculturalism, are worked without fuss into the visual depiction of London and its population. Major narrative themes including child safety and gender presentation also influence the look of the city via the perspective of the main characters. While much transhumanist sci-fi extrapolates the present to make the future a world of extremes, *Mega Robo Bros* presents a vision that is idealised but not utopian, and a world that has problems without being dystopian.

Alexandra Craven is a PhD student at the University of Dundee, studying the British School Story in Comics and on Screen after 1945. She takes a special interest in LGBTQ stories in the genre, and would like to hear about how you used to watch *Grange Hill* when you were a kid.

Gemma Curto
Environmental crisis in Hunter's *Map of Days* and McGuire's *Here*
The present paper aims to explore Robert Hunter's *Map of Days* (Nobrow, 2013) and Richard McGuire's *Here* (Hamish Hamilton, 2014) biocentric stance. Timothy Clark (2011) defines 'biocentrism' as an attempt 'to identify with all life or a whole ecosystem, without giving such privilege to just one species'. In my paper I will explore the interconnected causes for global catastrophes in both graphic novels, aiming to confront their shifts in space and time, and to examine the effects of floods and nature's return to wreak havoc. The aesthetic value of Map of Days and the 'windows' panel format of Here will be highlighted and connected with how Swanepoel (2007) and Scott (2009) have explored British Romantic literary responses to environmental changes in the light of chaos theory. However, critical understanding of the work has not so far focused on contemporary readings of narratives of contingency that have time as a source of environmental chaos. My aim is to bring together the concept of chaos and contemporary readings of ecology in graphic novels, which I am going to call 'ecochaotics'. I want to demonstrate how Here and Map of Days confront 'the causes of environmental crisis' that 'neither the reader nor writer may wish to acknowledge about their shared practices' (2009). I will argue that time shifts and contingency are not the only cause for chaos, but they also raise awareness on the vast expansion of geological time, which contrasts with the stubborn and insignificant human efforts to make a mark.

Gemma Curto is a PhD candidate in English Literature at the University of Sheffield. Her research lies on interdisciplinary approaches to the relationship between literature, scientific methodologies and ecology. Before commencing her PhD Gemma was awarded the CIRIT price for the project in 'Fractal music: creation of ordered beauty' and examined chaos theory in the field of literature in her Masters Degree dissertation titled 'Chaos Theory, Literature and Implications for the Narrative'. She has worked on pedagogical approaches towards sharing literature, science and languages through visual arts and is currently writing a chapter on experimental literature, ecology and post-apocalyptic narratives. Gemma has recently reviewed books for the 'British Society for Literature and Science' and for the British Journal for the History of Science. She has also worked on mathematics and science. Gemma has examined Borges' 'The Garden of Forking Paths' 'super-space' and 'super-time' through the lenses of chaos theory in her article 'Chaos and Borges: a map of infinite bifurcations' (2017).

Dr Geraint D'Arcy
Transmedial Haunting: character performance in comics.
This paper is an interrogation of the idea that characters in comics "perform". This paper proposes the idea that if there is a character in a comic, we play them in our mind's eye and judge the quality of that character iteration by our ability to mentally perform them in a way which satisfies our perception of them. This process and our understanding of character in comics as a performance is unavoidably affected by transmedial iterations of those characters and our own ability to imagine acting them. The portrayal of characters by different people is not limited to the acting profession. When a new comics content creator is given a character to draw write or produce, they are haunted by other portrayals of the same character.

The seemingly simple act of reading Tank Girl or Batman, has with it an associated network of performances and judgements: of the actors playing them in films and television and animation; our own ability to voice or act parts; our understanding of contemporary performance realism generated by film television and theatre; and our favoured style of psychologically realist acting. When those conceptual readerly performances of characters do not match a new iteration, a "re-casting" or a re-staging has to take place which affects both the immediate comic text and all of its other iterations.

Creating or writing a character and understanding the processes which a creator might embody to carry out that task becomes significantly more complex than generating content to be read.
Dr Geraint D'Arcy is the author of *Critical Approaches to TV and Film Set Design* (2018. Routledge) and lectures in Theatre and Drama, and theory for TV and Film Set Design at the University of South Wales, Cardiff. For twenty years he worked in several UK theatres in technical and production design positions. He is a practicing scenographer and performance poet.

Shromona Das
Be Divine or Die: Comics and mythopoeia of the "ideal victim" in India
After the infamous 2012 Delhi gang rape of Jyoti Singh, an Indian minister, albeit a woman, had called her a "Zinda Lash" (living dead). Despite the resentment from a number of feminist activists, this sentiment resonated with many, and continues to haunt the public imagination. It is interesting to note, as Nivedita Menon does in *Seeing Like a Feminist(2012)*, how patriarchs also protest rapes: not because they understand feminist solidarity, but they see the act of rape as a violation inflicted upon their women, and therefore, an assault on their possession and ownership. Post-rape, a woman is thus beyond mending, she is "Zinda Lash". And if she manages to mend herself, she often defies the patriarchal conducts of an "ideal victim". Rape is a favourite metaphor in many a penile jokes, but so it is in fine arts. The India canon has numerous famous examples of male artists aestheticising sexual violence, and even describing their act of painting/viewing as an act of rape. As a feminist artist, a comic creator, I myself encountered myths of victimhood in the recent past. To tell my story of surviving a childhood rape and a series of assaults, seeking justice, and failing to find any, I took resort to the one medium I know to express myself in: comics. I made of a comic about my #metoo story and till this day, I pay the social prices for this decision. Alienated, humiliated and scandalised, I realised that I somehow failed to meet certain patriarchal standards of victimhood. In this light, I wish to look at the graphic images used in the popular media accompanying journalistic pieces on rapes and assaults, and through these, read the idea of a certain victimhood that one is idealised. I also wish to write a reflection on my own piece, contextualising the comic and clarifying certain political positions I adhere to.

As a researcher in the field of comics studies, I was further troubled by the popularity and circulation of "comics on female superheroes" such as the *Devi* series, which promote the avenging figure, who completely caters to the male gaze, as a model of empowerment, and surviving trauma. Adding to the list, one may readily remember *Priya's Shakti,* a comic that announces its source as the Delhi Gang Rape and shows the survivor as an incarnation of the mother goddess. This deeply troubling religious iconography (woman as mother, motherland or mother goddess) feeds into patriarchy and the contemporary governmental propaganda of fundamental Hinduism. Through a critical reading of the existing iconography of the survivor in Indian popular culture, I would like to discuss the mythopoetic victimhood that ultimately plays into the hands of religious fundamentalism, patriarchy and the nation-state, and is therefore socially sanctioned.

Shromona Das is currently pursuing her MPhil from the Centre for Visual Studies, School of Arts and Aesthetics, JNU. She is working on feminist graphic narratives under the supervision of Suryanandini Narain. She is a Comics/Graphic Novel aficionado. She is an avid reader and collector and also dabbles with the form in her leisure time. She was a presenter at the 2017 'Doing Graphic Stories' Conference at Jadavpur University, Kolkata, one of the first conferences entirely dedicated to graphic narratives. She is an artist herself working with the medium and has recently participated in the Kochi Biennale 2018 Master Practice Studio on Nonfiction Comics facilitated by Orijit Sen. She has presented a paper at the International Conference on "Graphic Storytelling in India" in September, 2018. Her work on gender and sexuality in Bengali children's games is to be published by Blue Jackal and her comic on #metoo movement is to be published by LeftWord Books in 2019.

Paul Fisher Davies
Text World Theory and Comics
In past conference papers I have focused attention on the nested nature of comics discourse, and have used Goffman's frame analysis to describe this structuring of experience in comics — 'framing' the content presented both in sequence and in space to condition the reader's understanding of the nature of the story thus framed.

Text World Theory, initiated by Paul Werth (1999) and taken up by Joanna Gavins (2007), offers an alternative way of thinking about textual, narrative and imaginative worlds in discourse studies, and brings a fruitful language of description of the framed and nested worlds presented in comics texts. For Werth and Gavins, texts take place in a 'discourse world' shared by speaker and listener, and refer to that world with features of the discourse, for example deictic words such as 'here', 'now', 'I', 'this' and 'that'. But the texts we share, whether spoken or written, may also refer to, and thereby bring into being, 'text worlds' that are not present: where 'here' is another place, 'now' is a story-time in an imagined past, 'I' is a character not the present speaker, and 'this' is another construct of the text itself.

In this paper I will outline how Text World Theory describes how the resources of language, and comics' visual resources, bring into being imagined worlds and the discourse worlds nested further within them. A Text World Theory approach to comics offers a way to consider the textual worlds constructed by the wordings in comics alongside those text worlds that may be drawn in the images comprising comics, and view those as two sets of resources collaborating on the same functional endeavour: not only to construct enduring fictional worlds, but also passing worlds of imagination, possibility and desire.

Gavins, Joanna. 2007. *Text World Theory: An Introduction.* Edinburgh: Edinburgh University Press.

Werth, Paul. 1999. *Text Worlds: Representing Conceptual Space in Discourse.* London: Longman.

Aidan Diamond
"All Worlds Are Yours Now": Strategies of World-Making in *Shutter*
Shutter (Image Comics, 2014-2017, Joe Keatinge et al.), a narrative of Golden Age exploring and ancient political conspiracies, inhabits a world much more fantastic than our own. The series' opening pages feature a monocled minotaur on the subway, a girl on the moon, and a culinarily-inclined android.

In creating its unique world, *Shutter* employs four strategies: (1) a *structural* strategy, which offers a foundational similarity to our world for the reader's benefit; (2) a *narrative* strategy, which features the main characters' family as world-mappers and world- makers; (3) a *supplementary* strategy, by which additional materials (specifically, front and back cover art) illuminate unplumbed depths and blur the lines between extra-/ diegesis; and (4), a *medial* strategy, wherein the comic itself and the process of comic- making is drawn into the diegesis.

Using Mark Wolf, Fredric Jameson, Angela Ndalianis, and Thierry Groensteen's work on worldbuilding and narratology, I argue here that *Shutter*'s diverse strategies of worldbuilding elucidate the comics medium's unique abilities to engage in worldbuilding practices (beyond its generally acknowledged capability to portray fantastic imaginaries before other media). However, the strategies do more than just that: By drawing attention to the many ways in which the storyworld of *Shutter* is built, the creators gesture to the ways in which our own "Primary" world (Wolf 2012) is itself made—and points to its possible re- and un-making at our own hands.

Aidan Diamond (B.A., Mount Holyoke, M.A., Memorial University of Newfoundland) is a PhD student in comparative media at the University of Southern California. Since 2015, she has presented on comics and graphic narrative in Canada, the United States, the United Kingdom, and Australia; taught English in France; published in *Studies in Comics* and the *Journal of Graphic Novels and Comics*, as well as in two essay collections. Her most recent publication, analyzing the use of violence in *Batman v. Superman* (2016), appears in *Politics in Gotham* (Palgrave Macmillan, 2019).

Dr Andrew Edwards
Intertextuality and Gender in the storyworld of Alan Moore and Alan Davis's *Captain Britain*.
This paper explores how, and to what effect, Alan Moore and Alan Davis's creation of an intertextual storyworld in their early *Captain Britain* work represented an engagement with, and subversion of, gender stereotypes in comic books and the male hero and adventure story more broadly. It focuses on the representation of violence in this series as a commentary and critique of the hegemonic masculinity of the violent superhero, contrasting the 'consequential' violence of this series with 'non-consequential' violence evident in other previously published comic books and wider popular culture texts.[6, 7] It also analyses the representation of male and female characters in relation to the subversion of conventions in

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[6] Kevin J Wanner, 'In a World of Super-Violence, Can Pacifism Pack a Punch?: Nonviolent Superheroes and their Implications' in *The Journal of American Culture*, 39:2, 2016

[7] Brian Baker, *Masculinity in Fiction and Film: representing men in popular genres, 1945-2000* (London: Continuum, 2006) (p.vii); Steven Cohan, *Masked Men: masculinity and the movies in the fifties* (Bloomington: Indiana University Press, 1997) (p.24)

comic book superhero stories, looking at the male : female binary opposition equating with strong : weak, active: passive (and so on), and how this series seeks to highlight, address and subvert such violent hierarchies with varying levels of success.[8] It explores and analyses the use of pastiche versions of older British comics' characters in relation to the creation of the storyworld, also considering the role of comic readers' memories in showing how the Jaspers' Warp acts as a metaphor for long lost comic publications and thrown away comics. Finally, it also looks at how the concept of female narratives embedded in the series - Meggan and Sue in 'The Candlelight Dialogues', and Liz McQuillan's (Captain U.K.) narrrative– are attempts to subvert the conventional masculine plot patterns and stories of the series and genre as a whole.[9]

Charlotte Johanne Fabricius
Rebooting Cuteness: Super-Girl Comics as Affective Storyworlds
In this presentation, I will explore how tone and style affect world-building and characterization in girl-led superhero comics. The latest generation of super-girls are not only more prolific and numerous than their ancestresses – they are also younger, cuter, and more 'fun,' aiming less at a market of 'serious superhero business' and more at a young and cartoony vibe, both in style and tone. This becomes apparent when one considers the changes made in the *Supergirl* and *Batgirl* titles with *DC Rebirth* in 2016, as well as being a factor in the Marvel Comics reboots of *Ms. Marvel* (2014) and *The Unbeatable Squirrel Girl* (2015).

In my presentation, I will explore the opportunities for identification in the representations of super-girls and how readers are invited to engage with superhero comics through these characters. By focusing on form and stylistic changes in reboots as well as on issues of representation, I offer a medium-specific discussion of what the recent push for younger and more diverse superheroes does to the superhero genre and reader engagement with it.

Charlotte Johanne Fabricius is a PhD student at the Department for the Study of Culture at the University of Southern Denmark. She holds a BA degree in Comparative Literature and an MA degree in Modern Culture, both from the University of Copenhagen. Her doctoral research investigates manifestations of superheroic girlhood in contemporary US superhero comics and builds upon her previous research in the intersection of comics studies and critical theory.

Brian Fagence
Transmedia Authorship, Design and Storyworld Building
Transmediation utilises a variety of delivery channels to disperse or unfurl correlative content from the same storyworld. It considers and applies the appropriateness and potential of each platform, and intentionally invites further audience engagement across the transmediated experience. So when building then a transmediated correlative storyworld the transmedia practitioner considers a cononic coherence (Dena, 2009, p. 6) for the transmedia development of the project.

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[8] Margery Hourihan, *Deconstructing the Hero* (London: Routledge, 1997) pp.1-2
[9] Joanna Russ, 'What can a heroine do? Or why women can't write' in Susan Koppelman Cornillon (ed) *Images of Women in Fiction: Feminist Perspectives* (Bowling Green, Ohio: Bowling Green University Popular Press, 1973) (pp.3-20)

For the transmedia author this presents a multitude of creative opportunities in considerations for storyworld building and engagement dispersal in regards to the design of what content is chosen for each artefactual expression, why and how the content correlates, and explores questions about the potential correlative communication styles of each distinct mediated expression as each idea permeates the worlds "grand mix" (Dudley, 1984, p. 38)

The aims of this paper are to propose a framework for designing a set of adaptive principles which engender approaches for the consideration of the canonic authorship of transmedia creative content development, utilising comics as a lens to explore ways of considering medium potential, storyworld building, and the authoring of transmedia universes.

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Dr Brian Fagence is a lecturer in Critical Studies and Scriptwriting at the University of South Wales. He has been lecturing since 1998 with a particular focus on animation, comics and computer games and has published articles in the Journal of Writing in Creative Practice and Studies in Comics.

He is currently developing the transmedia storytelling project The Fallow Narratives at the University of South Wales which explores what the activity of writing creatively for a variety of media may reveal of the properties and potential of a medium as they may develop when generated and positioned within a transmedia cosmology.

Marco Favaro

Superheroes and Anti-Heroes in Comics and Graphic novel

In his essay *The Myth of Superman*, Umberto Eco claims that in superhero comics nothing really changes: that this is one of the most characteristic aspects of the superhero who is a status quo defender. By the end of each story, everything is back to normal. It's 1964 when Eco wrote it, 20 years before one of the biggest revolutions in the superhero comic books history, the beginning of the *Dark Age*.

Graphic novels like *Watchmen, V for Vendetta, The Dark Knight Returns* revolutionize the concept of "superhero". But we are not talking about superheroes anymore, we are in front of antiheroes. Something else is different too: in these stories, something really happens, there is not a return to the status quo, but a transformation, sometime a revolution.

The difference between superhero and antihero means also a difference between the kind of story, between comic and graphic novel. I argue that the antihero narrative is linked to the graphic novel format, while superheroes go on with their infinite battle to defend the status quo on the pages of comic books.

Marco Favaro is a PhD Student at the Otto-Friedrich-Universität Bamberg and he works at his project "*The hero in 20th and 21st centuries comic and graphic novel*" in cooperation with the Università degli Studi di Verona. His project is focused on the philosophical and cultural aspects of the superhero. He studied philosophy at the University Roma "Tor Vergata" where he obtained his bachelor's degree with a thesis about F. Nietzsche's *Die fröhliche Wissenschaft,* and he got his master's degree at the Freie Universität Berlin. He wrote his thesis on J.P. Sartre's *L'Être et le néant*. He also studied for two semesters at the Ruprecht-Karls- Universität in Heidelberg, the most ancient German university. He recently participated in the *7th Euroacademia International Conference*, where he presented his

paper "*The Mask and the Symbol*". He speaks fluently German, English and Italian. He currently lives in Berlin.

Darren C Fisher
Entwined: Reinterpreting Pantheistic Gods in Modern Comics
The graphic translation of gods, demons, and their progeny within the superhero genre is nothing new. A host of Marvel and DC Comic's most popular characters were fabricated from these sources, and many other heroes are oft-cited as bearing mythic qualities. This presentation provides a practice-based approach to how these myths are reworked and retold in contemporary superhero comics, by detailing the development of the creator-owned Australian comic *Entwined*.

Entwined: A Recurrent Romance (re)examines mankind's dependence on gods to make sense of natural phenomena, situating those gods within a modern world where humans have a fuller understanding and mastery of the previously unexplainable. *Entwined* is set in a world five years from now, populated with Art Deco architecture and advanced technology, a parallel universe where marvels are commonplace. Reinterpreted Aztec Gods inhabit a timeless and shapeless miasma pf Platonic Ideals while seeking to influence events on earth. A crusader sent from the 1920s joins an aspiring superhero of the modern age, together seeking to understand the forces that bring them together, life after life, in order to take control of their destiny.

This presentation will delineate the steps in building a story world of competing and co-existing realities. It will demonstrate the creative process, from script, to visual research, design iteration, and through to finished pages, as a synthesis of artist and writer as joint world builders. It will demonstrate how a practice-based methodology assists in the refining of a broader cosmology via analysis of an evolving workflow and stylistic experimentation. The manipulation of the comic medium, from panel structure through to lighting, colour, and symbiosis of image and text, will be shown as integral in building, delineating, and clarifying these worlds.
Darren C Fisher graduated with a Doctorate in Visual Arts from Griffith University in 2017. His studio practice and research focus on concepts of truth and identity in sequential art storytelling. Darren's latest works include a comic about communication psychology that takes an comic-based approach to pedagogy, a sci-fi romance-comic re-interpreting traditional pantheistic gods into a modern context, a conference proceeding exploring the death of the dual identity in the superhero genre, and a series of workshops to enable storytelling opportunities for marginalised groups.

Dr Martin Flanagan
Legacy and the Multiversal Concept in *Spider-Man: Into the Spiderverse* and recent Marvel Comics Strategy
One undisputable success of *Spider-Man: Into the Spiderverse* (Ramsey, Persichetti Jr., Rothman, 2018) is its apparently easy, organic illustration of the multiverse concept. In doing this, Sony's innovative licensed property negotiates an issue that Marvel itself, as comic publisher, has recently had trouble in handling.

Marvel seems indecisive in its attitude to its large hinterland of continuity. Although not spelled out in editorial discourse, that hinterland is rendered ambiguous by the strategic reliance on re-boots and linewide re-numberings. Although multiversal dramas have controversial reputations throughout superhero comics, *SM:ITS* seems to handle the challenges not as a threat accompanied by the spectre of alienated viewers, but as a vein of

narrative to be *celebrated*. While Marvel publishing finds a balance elusive, Sony's animation offers us two Peter Parkers and, through a universe-linking Supercollider, frames the existence of seven different Spidey iterations not as a complication, but its main appeal.

Sony and *SM:ITS* appear to thrive in an area in which Marvel Comics struggles: the reconciliation of what longer-term fans apparently want (see Johnson, 2017) with that which is presented as the requirement of notional new consumers (assumed as drifting towards comics from the more streamlined body of Marvel-derived film and TV). For instance, Marvel's seemingly historically-minded 'Legacy' project of 2017 was replaced, after mere months, with the antithetical 'Fresh Start' (and a slew of #1 issues). This paper will therefore look at *SM:ITS'* successes in multiversal continuity and Spider-Man's complex history in the light of Marvel Comics' hesitancy, doing so by pinpointing two of the film's most effective areas: the avoidance of the brand dilution that results when multiple iterations of the same character are experienced (Johnson, 2007); and a light-touch approach to problems identified by critics as diverse as Richard Brody (who brands the comics community with a 'fixation on doctrinal purity' in a review of the film), and Bart Beaty (who sees the maintenance of vast bodies of continuity as the tendency responsible for killing off superhero publishing as mass entertainment – 2016: 319).

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Dr Martin Flanagan co-authored *The Marvel Studios Phenomenon: Inside a Transmedia Universe* (2016, Bloomsbury), the first full-length scholarly study of the production entity, with Mike McKenny and Andy Livingstone. His doctoral thesis (Sheffield) was concerned with the cinematic relevance of Bakhtinian theories, and was published as *Bakhtin and the Movies* in 2009 with Palgrave Macmillan. Publishing regularly on comic book, superheroic and general contemporary Hollywood themes (*Authorship*, *New Review of Film and Television Studies, IXQUIC, Reconstruction,* and *Closure* journals), Flanagan leads the Film Studies BA at University of Salford, UK.

Dominick Grace
Contingent Storyworlds in Seth's *Clyde Fans*
Seth's *Clyde Fans* explores how its protagonists, especially Simon Matchcard, construct their own storyworlds. On the surface, this work seems to offer slice of life realism, tracking the lives of siblings Abe and Simon Matchcard. Chapter one sets the tone by tracking Abe's day, as he recounts his history while engaging in mundane daily rituals. However, Abe's pragmatic realism contrasts with Simon's inability to engage with reality. Shifting from the mundane reality of Abe's world, Seth depicts Simon's as one in which reality, dream, and hallucination blur together, creating a contingent and subjective, and decidedly unsettling, uncanny world.

Simon's obsession with gimmicky postcards that use photographic tricks to create fantastic illusion is reflected more profoundly, and disturbingly, in Simon's inability to distinguish between the real and the imagined in his life. The subjective nature of Simon's experiences means that much of what happens to him reflects a Todorovian fantastic: readers are suspended between possibilities as to whether Simon's experiences are objectively real or hallucinatory. Consequently, *Clyde Fans* becomes a work of the fantastic uncanny, in which the nature of the storyworld is contingent on the perception not only of the characters but also of readers.

William Grady
Post-Apocalyptic Frontiers: *2000AD*, Judge Dredd and the American Western
The wandering individual, the barren and inhospitable wilderness, threatening native populations, and the endorsement of settlement against the odds—the lasting appeal of the American Western genre across much of the 19th and 20th centuries derived from such tropes embedded within the myth of the frontier. Indeed, the Western's narrative of white American triumph on the contested frontier spoke to the American sense of exceptionalism, whilst simultaneously reinforcing old certainties about race, identity, and national order. However, when non-American storytellers reinterpret and redeploy the symbols and narratives from the Western in their work, this raises larger questions about the use of the genre's tropes within foreign and decontextualised settings. This is demonstrated in the British comic, *2000AD* (from 1977), which infolds Western themes and iconographies into the title's specific brand of science fiction. In particular, amidst the dystopian futuristic cityscapes and deathly post-apocalyptic American wastelands that spawned the fascistic future lawman Judge Dredd, the storyworld is peppered with unique and varied mutations of the mythic West.

Through close textual analysis this paper interrogates *2000AD*'s use of the Western, and questions how the comic critically engages with the conservative ideologies of the genre. In its examination, the paper takes into account the former legacies of Far West adventure in British popular culture, which was bound up in British fantasies of Empire in the mid-twentieth-century. Likewise, it considers the increasingly conservative mood in both Britain and America from which *2000AD* and Judge Dredd emerged. The paper argues that despite the waning of the Western in late-twentieth-century popular culture, the cynical and subversive appropriation of the genre in Dredd's post-apocalyptic storyworld reflects a reinvention of the Western, signaling to its continued political potency across new, challenging forms and settings.
William Grady is a post-doctoral researcher in residence at the University of the Arts London's Archives and Special Collections Centre. He completed his doctoral study, a history of the Western genre in comics, at the University of Dundee. His research interests fall broadly in the realms of comics, popular genre fiction (particularly the Western), and genre translation in transnational contexts.

Dr Maggie Gray
"Talk to me in a language I can understand": constructing alternative cartoon storyworlds in radical fringe theatre.
This paper will focus on how cartooning as a mode of representation, and the structures and conventions of the comic strip as a visual narrative form, were appropriated by politically radical and experimental theatre groups that proliferated in the UK in the late 1960s and 1970s.

Sitting within the larger networks and anti-institutions of the counterculture, fringe theatre, agitprop, and live art performance groups had close ties to an underground print culture which itself drew strongly of the iconography and visual language of comics, using autonomous community printshops to print flyers, posters, newsletters and DIY training guides, and promoting and listing performances in the alternative press. Several underground and alternative cartoonists were involved in theatre collectives and spaces, doing illustration, graphic design and photography work, but also set, prop and costume design, alongside performing, writing, production and direction.

Comics characters, conventions and imagery therefore permeated many productions and performances of this era, including adaptations of comic book narratives, notably Pip Simmons Theatre Group's *Superman* (1969) an interpretation of the comic *Rock'n'Roll Superman*. However, the appropriation of comics and cartooning went further, with the development of a distinctive 'cartoon style' of performance and 'comic strip' mode of presentation shared by several fringe groups in this period - a stripped-down, fast-paced, surreal, stylised approach to narrative, abbreviated forms of characterisation, and emphasis on breaks and movement between action, which suited aims to create dynamic, anti-naturalist, self-reflexive theatre that could radically deconstruct and transform the world.

This paper will explore how fringe theatre groups conceived of cartooning as a means of constructing counter-hegemonic storyworlds that critiqued the political, cultural and social status quo through its subversive reconfiguration and reimagination, and comic-strip storytelling as a way to engage working class, countercultural and marginalised audiences in non-traditional performance spaces of the street, pub, club, trade union hall, arts lab, picket line and community centre.

Drawing on archival research, it will focus on a case study of CAST (Cartoon Archetypal Slogan Theatre): a working class experimental political theatre 'gang' who produced a series of short, improvised plays centred on iterations of an 'Arch-typical' Muggins character, and developed an anarchic, immediate, highly physical 'cartoon style' of production. Described as 'presentationalism', this was designed to grab the attention of audiences in the way pop cultural forms like rock'n'roll and comics did – blunt, brash, relevant and entertaining – and hold a critical mirror to reality (including the counterculture and New Left itself), adopting the narrative methods of comics in a different medium to both subvert the world as it is and envision a radical alternative.

Dr Maggie Gray is a lecturer in Critical and Historical Studies in the School of Critical Studies and Creative Industries at Kingston School of Art, Kingston University. Her research is focused on the history, aesthetics and politics of British comics, and particularly the work of Alan Moore. Her work has been published in *Studies in Comics*, the *Journal of Graphic Novels and Comics*, *Kunst und Politik*, and *Alan Moore and the Gothic Tradition* edited by Matt Green (Manchester University Press, 2013). Her latest book is *Alan Moore, Out from the Underground: Cartooning, Performance and Dissent* (Palgrave, 2017).

Matt Green
The Tentacles of Empire and The Future of Humanity: Divine Violence and Alternative Histories in Bryan Talbot's *Heart of Empire*.
This paper investigates the deployment of adaptation to further a socialist politics within Bryan Talbot's *Heart of Empire: The Legacy of Luther Arkwright*. Specifically, it explores the way in which Talbot's adaptation of the heterocosm first developed in *The Adventures of Luther Arkwright* deconstructs the representation of revolutionary violence in that earlier text. Exploring the imperial aftermath of a successful revolution, *Heart of Empire* supplants

the celebration of divine or emancipatory violence with a dialectic of revolution and repression that invites us to re-examine our understanding of political sovereignty. Moreover, *Heart of Empire* develops the intertextual connections between the story-world and the historical world evident within *Adventures of Luther Arkwright* to create a heterotopic zone through the interpolation of historical figures and the superimposition of fictional and real spaces. Not only will this study yield insight into the politics of adapting real and fictional worlds, but it also facilitates a richer understanding of the relationship between *Heart of Empire* and Talbot's other work. In particular, it reveals that while *Heart of Empire* enters into self-reflexive processes of adaptation, it further engages with the historical world by combining a critical examination of the counter-cultural elements from Talbot's comix work, *Brainstorm*, and the deconstruction of the superhero myth in *The Nazz*.

Simon Grennan

Storyworld: exempary similarities in the pasts and futures of stories in the work of Manouach, Molotiu and Marvel.

The multiverses of superhero comics, developed in part as pragmatic, post-hoc responses to inconsistencies and contradictions in the production of related stories by many authors over many years, now provide an "ontological given" (Kukkonin 2010: 39). This ontology is sometimes claimed to contradict, if not destabilise, theories of fiction that insist upon the complete dominance of a storyworld by the subset of knowledge of causes and consequences known simply as the story (Ryan 2006:671), due to the impossibility of reconciling all such knowledge with every story, in the case of multiverses – "counterfactuals" according to Kukkonin (2010:39).

In an attempt to reveal some general assumptions underlying the "counterfactual" conception of the relationships between stories and storyworlds, this paper will attempt to apply the idea to experiences of reading two comics from traditions of fiction, visualisation and sub-genre that are widely different to superhero comics: Ilan Manouach's

To do this, the paper will describe ways in which the stories visually represented in these comics generate consistent storyworlds that, rather than generating a closed set of knowledge of the causes and consequences of the story, significantly rely upon both intertextual and metatextual imagined properties shared with visual representations from both other comics and from other comics' storyworlds.

It will consider the relationships between perceptions, propositions and beliefs structuring fiction, according to Walton (1993) and outline the role of imagination and convention in understanding the pasts and futures of the story, according to Thomas' 'active perception' approach to visualisation (1999:207-245).

Finally, the paper will re-apply this analysis to experience of reading stories that show aspects of Marvel universe Earth 1218 (our present, or the past of 13.8 billion years ago, relative to Marvel universe Earth 616) relative to Marvel universe Earth 616 (or Prime Earth), in order to identify unexpected structural congruences between the experiences of the storyworlds of Manouach, Molotiu and Marvel.

Dr Simon Grennan is a scholar of visual narrative and graphic novellist. 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* (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 Abrégé de*

bandedessinée franco-belge [*Franco-Belgian comics abridged*] **(2018) and Andrei Molotiu's** *Nautilus* **(2009). Manouach's comic is a collage of visual items derived from existing Franco-Belgian comics and Molotiu's comic is non- depictive or, in his own words, an 'abstract' comic. (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 Leading Research Fellow at the University of Chester and Principal Investigator for the two-year research project** *Marie Duval presents Ally Sloper: the female cartoonist and popular theatre in London 1869-85,* **funded by an AHRC Research Grant: Early Career (2014). www.simongrennan.com**

Dr Damon Herd
Comics and Performance from emaki to DeeCAP

This paper begins with an examination of the history of comics relationship to performance. It details early forms such as 'emaki' scrolls in eighth century Japan, through Russian 'rayok' and British music hall of the nineteenth century, and twentieth century Japanese kamishibai, to contemporary theatrical comics events such as Carousel, Radio With Pictures and DeeCAP. It will then analyse how the act of performance changes the way we experience comics storyworlds.

At a DeeCAP performance many presenters chose to show their strips one panel at a time, in a similar fashion to the 'guided view' reading method in digital comics apps such as Comixology. This allows the audience time to soak up the information in each panel, an effect helped by the vastly increased size of the panels on the screen. Crucially though, moving through the story panel by panel prevents the audience from seeing other panels at the same time, causing the design of the page to become irrelevant to the storytelling in a performance.

Another difference between watching such a presentation and reading a comic is this loss of control of the narrative for the reader. Eddie Campbell has noted how he always considered reading books to be an individual and private experience and compares a promotional 'reading' to a live concert: 'if I was a jazz musician, I wouldn't give you what was on the disc. I would do a completely new performance'.

Comics performances could be classified as performance art, multi-media performance, and transmedia storytelling. It is a truly hybrid form that demonstrates the playfulness that comes from the intermingling of the disparate elements. A comparison between web comics and a performance video will highlight the changes artists make to the way a story is told visually.

Dr Damon Herd is the Coordinator of Dundee Comics Creative Space, a social enterprise and studio project developed by the University of Dundee in collaboration with The Rank Foundation. DCCS provides educational workshops and creative opportunities for young people and encourages creative learning through comics. DCCS also runs INK POT, a comics incubator studio. Damon has a PhD in autobiographical comics from the University of Dundee. His main research area is life narratives told in the comics medium, with a particular interest in British comics, performance, and the games authors play with truth. He is a comics practitioner as well as the organiser of DeeCAP, a comics performance event based in Dundee.

Mark Hibbett
Doctor Doom: The Transmedia Supervillain
Doctor Doom first appeared in *Fantastic Four* #5 (1962) and quickly became a favourite not just with fans but also with his creators, Stan Lee and Jack Kirby. He gained a sympathetic origin story, complex motivations, and an importance in Marvel's transmedia universe that would see him appearing in movies, cartoon series, video games, trading cards, toy ranges and even hip hop tracks, as well as maintaining a constant presence in comics for over fifty years. Despite this popularity, however, Doom has very rarely headlined a series of his own.

This paper will show how Doctor Doom's position as a wandering character within the storyworlds of Marvel allowed him to develop as a prototype of the modern transmedia character, unshackled from a single creative team or linear narrative. It will focus particularly on the work of Henry Jenkins, Paolo Bertetti and Jan-Noel Thon to analyse the transmedia evolution of Doom, leading to a final discussion of both series of *Secret Wars* (1984 and 2015) as metaphors for the development of transmedia storytelling, and Doom's role in each series as the super-villain who fights to save the storytelling status quo.

Mark Hibbett is a part-time PhD student at University of the Arts London, where his thesis title is 'Comics and Transmedia: Doctor Doom In The Marvel Age (1961-1987)'. He holds an MA in Creative Writing, and publishes the weekly 'Marvel Age Doom' blog atwww.mjhibbett.co.uk/doom/

Ian Horton
Judge Dredd's *The Cursed Earth*: Picturing a Baroque Storyworld
The Judge Dredd storyline 'The Cursed Earth' appeared in Progs 61-85 of the weekly British anthology comic book *2000AD* in 1979. Written by Pat Mills with support from John Wagner and Jack Adrian this extended narrative charted Judge Dredd's journey from Mega-City One across the Cursed Earth, a radioactive wasteland resulting from nuclear war, to save Mega-City Two by delivering the vaccine to a deadly virus.

The pressures of weekly delivery meant two artists Mike McMahon, who had drawn Judge Dredd from the outset, and Brian Bolland worked on different episodes. At first sight their artwork seems very different with McMahon employing an expressive scratchy line and distortion in contrast to Bolland's more carefully rendered panels. Going from one weekly episode to another could have had a jarring effect but these different styles worked together effectively in creating a convincing storyworld which introduced the Cursed Earth as a new environment that shaped Judge Dredd's character. Theories concerning art and style outlined in Henrich Wollflins' *Principles of Art History* (1915) are used here to explain why the Baroque artwork produced by McMahon and Bolland is complimentary particularly when contrasted with the artwork in earlier British boy's war and adventure comics.

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: experimental typography, Dutch graphic design and comic books. 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, was published by *Valiz* in 2018. He is co-editor of two forthcoming books *Contexts of Violence in Comics* (Routledge 2019) and

Representing Acts of Violence in Comics (Routledge 2019), and is Associate Editor of the *Journal of Graphic Novels and Comics*

Frederik Byrn Køhlert
Politics and Dick Pics: The Evolving Storyworld(s) of Chester Brown
Canadian comics artist Chester Brown's long career, which spans more than three decades, has seen him continually reworking, reassembling, and reframing his various books, often to fit his developing political and personal worldviews. As such, work such as *Louis Riel*, about a nineteenth-century uprising against the Canadian government, has been republished with rearranged and redrawn images several times, creating a markedly new reading experience with each iteration. More recently, Brown's Patreon.com page, for which he receives small monthly cash contributions in exchange for regular blog posts, has seen him offering his supporters insight into his creative process at the same time that it functions as a platform for him to air his various unusual opinions about matters both political and personal.

This paper will closely examine Brown's tendency to constantly reframe his earlier work in light of his most current personal beliefs, creating what is in effect an ever-evolving body of work centered around the unstable and developing notion of "Chester Brown"—a character equally likely to offer insightful commentary about biblical matters as to sending his supporters a picture of his penis after an especially rough masturbation session. As such, Brown consistently promotes the idea of himself as a renegade freethinker and enlightened artistic rebel unencumbered by conventional notions of morality and unified artistic expression.

Frederik Byrn Køhlert (F.Kohlert@uea.ac.uk) is Lecturer at the University of East Anglia. His research concerns issues of representation in comics, and among his publications are articles on trauma and gender in such journals as *South Central Review* and the *Journal of Graphic Novels and Comics*. His book *Serial Selves: Identity and Representation in Autobiographical Comics* will be published by Rutgers University Press in March 2019. He is also the editor of the Routledge book series Focus on Gender, Sexuality, and Comics Studies, as well as *The Cambridge History of Chicago Literature*, which is forthcoming from Cambridge University Press.

Nicolas Labarre
Introducing the MEDIABD project
This presentation will be an introduction to the MEDIABD database and a demonstration of current functionalities.

The aim of MEDIABD, whose development is still under way, is to provide researchers, students and fans with a comprehensive searchable library of all the French-language magazines of comic art news and criticism published since the 1960s. The first phase includes most publications from the 1960s and 1970s, which are at the moment poorly indexed and even harder to find, thus resulting in a problematic amnesia of the reflections and writing which went on in these crucial decades, during which the very idea of "bedephilia" took shape. The database will eventually also include a vast number of articles published in general news magazines, non-comics themed specialty magazines, and daily newspapers. The whole corpus represents about 70,000 pages cover to cover, all of which are in the process of being digitized and OCR'ed.

MEDIABD is the centerpiece an academic research project titled « Bedephilia in France since the 1960s », sponsored by the Regional Council of Nouvelle-Aquitaine over a three-year-

period spanning 2017 thru 2020, and bringing together two universities and two of the foremost institutions dedicated to comics in Angoulême, France.

Nicolas Labarre is an assistant lecturer in American society and culture at University Bordeaux Montaigne, France. His research focuses on North-American comics, with an emphasis on issues of genre, legitimacy and adaptation. He has recently published *Heavy Metal, l'autre Métal Hurlant* (2017), a cultural history of *Heavy Metal* magazine and La bande dessinée contemporaine (2018), an overview of comics publishing and reading in France. He is currently working on a monograph dedicated to genres in comics.

Dr. Cynthia Laborde
"A cowboy in Paris", a stroll in my mind

A Cowboy in Paris, published in November 2018, is the latest installment in the Franco-Belgian series featuring the cowboy that draws faster than his shadow, Lucky Luke. Although born from a Belgian creator in the 1950s, Lucky Luke has always lived in the American Far West, until this adventure where he is asked to escort the Statue of Liberty to insure its safety. During his journey, Lucky Luke meets multiple familiar figures, whether real or imaginary. The work also presents a multitude of subtle cultural references. This presentation aims at peeling away the numerous layers of interpretations that the text has to offer. From the historical to the literary, as well as the contemporary one, the network of colliding worlds allows for a multifaceted reading. Two conclusions will be drawn from this reading. First, that intermediality is a way for comic books, whose legitimacy in the art world seems to often require defense, to claim their equal footing with other arts. Second, that even if works that mix reality and fiction, such as *A Cowboy in Paris*, might not be the projection of our immediate physical reality, they are a projection of our abstract interior ones. In that sense, this presentation completes Mark J. P. Wolf's idea that the way secondary worlds are imagined "tells us something about the way in which we form a mental image of the world we live in" (*Building Imaginary Worlds*, p. 15).

Victoria Lagrange
EMBEDDED FAIRYTALES: METAFICTION AND MULTIVERSE IN *FABLES* AND *THE WOLF AMONG US*

The cover of the first book of *Fables*, « Legends in exile » portrays a fairytale architext transposed into our own universe. It shows the Beauty and the Beast, the winged monkey of *The Wizard of Oz* and Prince Charming, among others, in a crammed New York subway. The comic book series *Fables* is rooted in a fairytale architext that has evolved through Disney's adaptations. It recombines and transposes fairytale characters into our contemporary world. This comic series also represents a strong core of transmedia adaptation. I will also focus on its videogame prequel, *The Wolf Among Us*, that has itself been adapted into several comic books. Therefore, the transmedia universe of *Fables* seems to already represent a kind of media multiverse. This paper will explore the complex interactions between transmedia, fiction and narration in the multiverse. I argue that the creation of a heterotopia -- a place where fiction and reality converge that is not subject to the rules of our own world – in each of the works allows the fantasy architext to construct a multiverse, thus questioning the narrative structure of those works since the characters are allowed to comment on their own sources in a form of ironic distancing effect.

Victoria Lagrange, former student of Ecole Normale Supérieure, is currently a PhD student in French and Francophone Studies and Comparative Media Studies at Indiana University in Bloomington. She is also pursuing a doctorate at the Université de Poitiers (France) in

Comparative Literature on the topic of Transmedia Contemporary Adaptations of Fairytales. Her recent publications include Crossed Fertilization of Fairytales, between Transmedia and Cultural Recycling at Presses Universitaires de la Sorbonne (October 2018), Incest and Female Monstruosity in *Phèdre* by Racine and *Peau d'Ane* by Perrault at Classiques Garnier (January 2019).

Guillaume Lecomte

'Hellelujah, *Requiem*!': Aesthetics of Excess as Political Commentary in the Storyworld of 'Resurrection'

This study focuses on the *bandes dessinées* series *Requiem Chevalier Vampire* (Mills & Ledroit, 2000-2012) and its spin-off, *Claudia Chevalier Vampire* (Mills & Tacito, 2004-2010), both published by Nickel Editions, Pat Mills and Olivier Ledroit's own company. The aim of this paper is to dissect the mechanics of 'subcreation' (Mark J.P. Wolf, 2012: 20) of 'Resurrection', the storyworld the two works share. I will thus highlight the political claims and criticism the authors conveyed through these mechanics.

Shot through with tropes drawing on various genres (notably horror and fantasy) and relying on religious and political subtexts, the satirical storyworld of Resurrection is a visually and thematically grotesque, irreverent, ultra-violent and highly referential Hell-like afterlife. It is characterised by an inverted redemption system, as an 'inside out' version of Earth, where fictional and historical figures reincarnate as mythical monsters whose place on the social ladder is proportional to the scale of their past crimes.

This paper firstly examines the aesthetics and narrative choices in which the visual identity, the social organisation, and the politics of Resurrection are rooted, paying particular attention to the mythical and historical figures that populate this 'secondary world' (Wolf, 2012: 13-14). Subsequently, I highlight how Resurrection is constructed as a utopic dystopia, a society that relishes its own sins, and show that the authors use it as metaphorical backdrop to develop a discourse on redemption, and political and ideological 'hypocrisy'. Ultimately, I conclude that the authors exploit the medium of comics in a purposefully excessive fashion to build a satirical 'apocalypse' (from the Ancient Greek 'an uncovering') meant to 'reveal and target injustice and evil.' (Mills, 2014: 2)

Guillaume Lecomte is a Ph.D candidate in Text/Image studies at the University of Glasgow. He is currently finishing his thesis which focuses on the adaptation of unfilmable novels and comics books, and on the discourses that have participated in the persistence of the idea of such works. His research interests include transmedia interactions (particularly adaptations of/to film, television and comic book), and discourses on issues related to boundaries within the contemporary media ecology. He also teaches modules on cinema, comic book, culture and language in the School of Modern Languages and Cultures at the University of Glasgow.

Lisa Macklem

A Tale of Two (or more) Cities: Autobiographical License and Geography

Rosalia Baena points out that in life writing "aesthetic concerns and the choice and manipulation of form serve as signifying aspects to experiences and subjectivities" (vii). While life writing, autobiography, or memoir are set in real world locations, there is still a strong element of storyworld building that underscores the setting and makes it both unique to the author and universal to the reader. Charles Hatfield identifies the problems faced by authors of autobiography in comics in conveying authenticity, concluding that "autobiography inevitably mingles the factual and the fictive" (112). Both Lucy Knisley and Mimi Pond write

autobiographically but to very different effects. How they use the real world settings of their novels – Paris, San Francisco, Chicago – varies as widely as how they depict their respective stories. Is accuracy in setting a necessary element in building such a storyworld? While both are autobiographical, their techniques, both graphically and narratively, vary widely, with Pond's narrative relying little on specific geographical touchstones and Knisley going so far as to include photographs within her narrative. This paper will examine the different effects achieved by these two authors and how those effects underscore the themes within their writing and the reader's relationship to their storyworld and their stories.

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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. Her publications include "The Truth is Stranger Than Fiction: Rick Geary's Gothic Murder Tales" in *The Journal of Graphic Novels and Comics* (8.6, 2017).

Paul Malone

The Implicit Multiverse of the *Austrian Superheroes'* Storyworld

Karin Kukkonen describes the American "superhero multiverse," based on "mutually incompatible realities … featuring different sets of superheroes as well as counterfactual scenarios involving alternative developments of the story" (41). In the German-speaking countries, however, superhero comics' short history has produced no such multiverse. The storyworld of Harald Havas's *ASH: Austrian Superheroes*, however, set in a parallel history where super-powered mutants on both sides of the Iron Curtain fought the Cold War, retroactively creates Golden Age versions of its characters to create the illusion of an American-style tradition on the model. At the same time, moreover, the titular heroes' origins in an only partially and unwillingly de-Nazified post-war Austria, and their current scrupulous observance of European Union law, form an implicit contrast to the incompatible political

storyworlds created by the ongoing myth of innocent Austria as "Hitler's first victim" and the right-wing narrative fostered in comics from the Austrian Freedom Party, where superheroes represent nationalist sovereignty in the face of supposedly EU-mandated multiculturalism and "Islamization."

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Paul M. Malone (pmalone@uwaterloo.ca) 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 film; and German-language comic books.

John Miers

Navigating liminality through storyworlds: Mark Beyer and multiple sclerosis

Individuals receiving a diagnosis of chronic disease enter a stage of liminality, in which identity needs to be reconstructed. Such reconstructions inevitably take into account an awareness of the disease's impact on daily life, and a new sense of uncertainty about the future.

As Researcher in the Archives in University of the Arts London's Archives and Special Collections Centre, I have been searching for material from which to develop new graphic narratives that communicate my experience of being diagnosed, and living, with primary progressive multiple sclerosis.

In Chris Mautner's review for *The Comics Journal*, Beyer's *Agony* is described as presenting "no plot, per se, […] just a series of hazardous events that eventually stop." The picture of a random and nonsensically cruel universe his comics present seemed like an appropriate way to capture a feeling that inevitably forms part of the response to the diagnosis of a chronic disease: "why me?"

In this paper I present pages from this aspect of my residency work, arguing that adopting the language of another fictional world has provided a means of discussing my own trauma more forthrightly than I might have been able to do using a less mediated voice.

John Miers completed his PhD, *Visual Metaphor and Drawn Narratives*, at Central Saint Martins, University of the Arts London, in 2018, and began a postdoctoral residency at London College of Communication (UAL) the same year. He is a member of CoRH! (Comics Research Hub) at UAL. He is a lecturer in Illustration and Critical and Historical Studies at Kingston School of Art, and visiting lecturer at University of the Arts London and the Royal College of Art.

Debanjana Nayek

Reconstructing *Mahabharata* through ages: Creating a Storyworld from Ganesha to Grant Morrison & beyond

The Sanskrit epic, *Mahabharata*, is a monumental literary narrative in Indian as well as South-East Asian culture. It is the longest poem ever written and is often described with the maxim: *yanna bhārate tanna bhārate* ("whatever is not there in *Mahabharata*, is not to be found in Bhāratavarsha, that is India"). This all-encompassing aspect of the epic is predominantly due to the contributions which have been made, time and again, by the nation itself. It is traditionally said that a small text, *Jaya*, extended to a larger *Bharata*, and the larger became still larger, the *Mahabharata*. This paper aims to look at the wide-ranging storyworld of

Mahabharata. The epic had originated in oral narration and remembered tradition, later the written version of the poem is attributed to the sage, Vyasa. In the 1580s *Mahabharata* was translated in Persian, titled *Razmnāma*, with a number of paintings which depicted the events of the Hindu epic through Islamic art. In the contemporary age, *Mahabharata* has transcended its textual narrative and pervaded the visual medium through graphic novels, comics, webcomics, graffiti, paintings as well as performances, like dance drama and puppetry. While *Amar Chitra Katha*, a comic series, had used the tales from *Mahabharata* to educate the young generation about Indian tradition, Amruta Patil's graphic novels retold *Mahabharata* from a feminist perspective, questioning those conventional traditions. The paper seeks to explore how religion, region and different eras of culture have reconstructed the narrative of *Mahabharata* repeatedly and altered its storyworld to reinforce as well as subvert the dominant socio-political hierarchy of the age.

Katalin Orban
Mythmaking in the Anthropocene: Richard McGuire's *Here* as a Storyworld

Richard McGuire's influential experimental comic *Here* has often been discussed as the story of a place, but it can be more fruitfully approached as a storyworld that links numerous stories through a shared space. Exploiting the unique possibilities of spatializing time in the graphic medium, *Here* is a narrative web of events that occur in a single place over several million years, represented non-chronologically from a fixed point of view. Almost completely abandoning the panel sequences that are the primary means of temporal ordering in graphic storytelling, the multiple plots of *Here* present simultaneous visions of successive and contiguous realities, a representation of multi-temporality that offers intimations of interconnectedness as well as a ghostly emptiness, or even mirage of life.

What ecological readings identify as the representation of the Anthropocene era on a geological timescale can also be recognized as a transcendental-mythical sense of life conveyed through hauntings and premonitions. As a storyworld encompassing both, it illuminates the affinities between historical-ecological and mythic views of human existence in the Athropocene era as alternative understandings of human agency on a vast temporal scale.

Katalin Orban is Associate Professor at the Institute of Art Theory and Media Studies, Eötvös Loránd University, Budapest. Her international teaching career includes prior positions at Harvard and the National University of Singapore. Her studies on comics and the senses, changing reading practices, and social memory have appeared in leading journals and collections, including *Critical Inquiry*, *Journal of Graphic Novels and Comics* and *The Edinburgh Companion to Contemporary Narrative Theories.* Her latest work is forthcoming in *Documenting Trauma in Comics* (Palgrave) and *The Cambridge Companion to Twenty-First Century American Fiction* (Cambridge UP).

Joan Ormrod
Too Many Wonder Womans: Negotiating Memory and Nostalgia in the DC Extended Universe

Recent depictions of Wonder Woman are driven by her place as a central character in DC's transmedia universe (DCEU). In addition to her appearance in *Batman vs Superman: Dawn of Justice*, there is a feature film and her comics. There are also spin off stories about her that do not relate to the central origin story, for instance, as a World War Two heroine, *Bombshells*, a teenage high school student, *DC Teen High*, a future dystopic comics series, *Gotham Garage* and a stand-alone tale set on Earth One by Grant Morrison. This paper

explores fan responses to the proliferation of Wonder Woman reimaginings in the mass media and through collectables, associated with the developing DC extended universe. I argue that the proliferation of images and narratives of Wonder Woman in the DC extended universe is significant because the retcons and alternate histories subvert the intrinsic truth that underpins the character's brand causing conflict between the needs of producers and fans.

In transmedia universes texts must be considered as part of a broader media and cultural landscape. Readership becomes a key component of this post-media era with audiences using the media to negotiate textual meanings through their encounters with the diverse representations. Wonder Woman, unlike Superman and Batman, has few cross-media adaptations and her fandoms are protective of what they perceive to be the truth of the character. This paper explores the conflicts between producers need to brand the character for broader global audiences and the ways these iterations are critiqued and challenged by fans.

Joan Ormrod is a senior lecturer at Manchester Metropolitan University. Her research is in popular culture particularly comics, gender, fantasy and science fiction. Her current research is in romance comics, Wonder Woman and time in comics. She is editor of *The Journal of Graphic Novels and Comics* (2010-). Her recent publications include essays and book chapters "Bodies in Wonder Woman of the 1990s: Good Girls Bad Girls and Macho Men," "*Wonder Woman* 1987-1990: The Goddess, The Iron Maiden and The Sacrilization of Consumerism" and "Reading Production and Culture in UK Teen-Girl Comics 1955-60: Consumerism, Pop Stars and Lucky Guitars."

Vanessa Ossa
MIND MGMT as (Simulated) Transmedial Narrative
Although mostly contained to the medium comic book, Matt Kindt's *MIND MGMT* (2012-2015) plays with a fragmented narrative that is spread among several (fictive) media. His comic book series about secret agents, hidden messages and psychic abilities entails fictive letters, true crime and science fiction novels, journal entries, instruction manuals, and more. At the time of publication, the website of the author provided additional digital content as bonus for readers who solved some of the many riddles hidden in the comic books, and recently, a Kickstarter campaign was set up to finance a read-along 7' vinyl record that promises subliminal sound-effects and backwards masking. Next to the simulation of different media formats, the series is characterized by intertextual and intermedial references and shares a narrative universe with several other works by Kindt. The proposed presentation analyses how Kindt uses these techniques of narrative fragmentation and bricolage to create a storyworld full of interconnections and hidden meanings that conveys the paranoid mind-set of a world characterized by secrets and manipulation through media.
Following an education as a film, photography, and multimedia professional, Vanessa Ossa worked for several film and television productions. She studied at the University of Cologne and at Washington University in St. Louis. Since September 2016, she works as a research associate at the Collaborative Research Centre 923 "Threatened Order—Societies under Stress" of the University of Tübingen, Germany, where her research focuses on narrative representations of post-9/11 terrorism and transmedial narratology with particular interests in films, television series, comics, and related participatory practices.

Ioanna Papaki
***DEMOCRACY*: THE MAKING-OF A GRAPHIC UNIVERSE AND THE MAKING-OF A POLITICAL SYSTEM**

This paper aims to examine *Democracy*,[10] a graphic novel which depicts historical events from a fictional individual perspective, namely that of Leander, its protagonist. Adapted from various narratives, this work illustrates a famous transmedia universe: 500 B.C. Athens. Maps and appendices with dates and characters shape this graphic storyworld. However, more striking than the final appearance of the storyworld and its various technical constituents is rather its visualized construction process.

Fighting against authoritarian regimes, Leander imprints his ideas and the city's history onto a vessel – also a visualized metaphor of two other recognizable vessels: Benjamin's translation vessel and McCloud's comics vessel. Moreover, since the medium of classical vase-painting has elements in common with that of comics, one can detect the parallels between Leander and the creators of *Democracy*.

Through Papadatos' panels, and subsequently through Leander's progress on his artefact, the reader witnesses not only a graphic universe but the *making-of*, the *behind-the-scenes* of one. Through Leander's vase-painting process, Papadatos and Kawa comment on the genealogy of comics art, uncovering the development of *Democracy's* graphic storyworld. In the end, while Leander's craftsmanship grows in parallel with the citizens' uprising, the distinct nature of *Democracy's* universe lies in the comparison between the methods artists employ to build their storyworld and the ways a political system is established: through ideas and struggle.

Nancy Pedri
Multiple Perspectives and Ambiguity in Hybrid Texts

Comics scholars are faced with a growing number of hybrid or fusion texts that mingle different registers, genres, and media to tell their story. Studying the rise of the multimodal novel, Wolfgang Hallet proposes that the introduction of visual modes in the novel shows the narrator's solipsistic ways of understanding and constructing the world (2014). Taking my cue from Hallet, I would like to examine how the eclectic combinations of (at times, mismatched) words and images in hybrid texts impacts focalization - perception, aspectuality, and other cognitive functions.

Drawing forth examples from two Canadian hybrid texts – Ann Marie Flemming's *The Magical Life of Long Tack Sam* (2007) and Meags Fitzgerald's *Photobooth – A Biography* (2014) – I will argue that hybrid texts not only present multiple perspectives simultaneously, but also fracture perspectives. This particular use of focalization confounds readers who struggle to determine what they are meant to visualize and understand. I will end my talk by asking what the frustration of expectations for clarity and coherency contributes to the understanding of the storyworld.

Nancy Pedri (npedri@mun.ca) is Professor of English at Memorial University of Newfoundland. She researches focalization in comics, graphic memoir, and photography in literature. Her co-authored article, "Focalization in Graphic Narrative," won the 2012 Award for the best essay in *Narrative.* She has edited 4 volumes devoted to the relationship of words and images in fiction and a fifth on photography in comics. She presented a paper, "Visual Style and Focalization," for the Contemporary Narrative Theory Speakers Plenary

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Address (2016). Her co-authored book (with Silke Horstkotte), *Focalization in Action: Analyses of Graphic Narrative***, is under review with Ohio State University Press.**

Lauranne Poharec
Mixing Visual Media in Comics: The Art of Storyworld Immersion
Although an increasing number of comics now employ various types of images –e.g., photographs, maps, charts, newspaper clippings– into their visual track, few comics scholars have considered this visual storytelling practice through a narratological lens. Those who have (e.g., Ahmed, Lefèvre, Lawson, Pedri, and Sarma) have remarked that this visual strategy may mark different diegetic levels or be used as a self-reflexive device. Generally, they agree that the mixing of media "surprise[s] the reader and cause her to step out of the diegesis" and "ask her to consider the narrative in which they are embedded in another way" (Lawson 325). That is to say, the commingling of different types of images in comics purposefully disrupt readers' narrative immersion.

While I do not dispute this claim, I argue, in some cases, the mixing of images in comics can actually heighten readers' investment in the storyworld because of the visual puzzle it creates for readers to put together, piece after piece. To prove my point, I will draw from primarily from Marie-Laure Ryan's theory of immersion and interactivity which I will apply to the close reading of mixed media in various comics such as Florent Chavouet's *Petites coupures à Shioguni*, and David Mack's *Kabuki: The Alchemy*.

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Lauranne Poharec is a Ph.D. Candidate in English at Memorial University of Newfoundland (Canada), working under the supervision of Dr. Nancy Pedri. While her research deals primarily with comics storytelling (in particular visual strategies that trigger indeterminacy in readers), she is also interested in questions of representation. She recently co-edited a special issue of *Journal of Graphic Novels and Comics* **on "Freaked and Othered Bodies in Comics" (8.5, 2017), and has contributions to appear in the journal** *Studies in Comics* **as well as in José Alaniz and Scott Smith's edited volume** *Uncanny Bodies: Ability and Disability in Superhero Comics***.**

Barbara Postema

The Transmedia Storyworld of Gord Downie and Jeff Lemire's *Secret Path*

Secret Path is an album of ten songs by Gord Downie, a graphic novel comprised of wordless comics by Jeff Lemire interspersed with the lyrics of Downie's songs, and an animated film combining Downie's music with visuals from Lemire's images. This feat of transmedia storytelling captures the story of Chanie Wenjack, an Ojibway boy who ran away from school trying to return to his father but died of exposure far from home, one of many victims of the Residential School system in Canada.

Secret Path can be read as a comic on its own, but seeing it in the network of meaning created by the songs comprising *Secret Path*, by Downie's personal story, Lemire's background as a cartoonist, and, most importantly, in the context of the history of indigenous peoples in Canada, the work gains in significance: The story raises uncomfortable questions and gains in poignancy, as a work created by two white men to tell the story of an indigenous boy deprived of a voice, but also as the last public gesture of Downie, who was dying of brain cancer, and released 50 years to the day of Chanie's death. This paper will analyse the transmedia meaning created by the images, music, and lyrics, and will provide a critical reading of the affective response the work invites.

Barbara Postema (b.postema@massey.ac.uk) is Senior Lecturer in English at Massey University. In 2018 her monograph *Narrative Structure in Comics* **was published in a Brazilian edition. She has contributed articles to** *Image and Narrative* **and the** *Journal of Graphic Novels and Comics***, as well as collections such as** *The Routledge Companion to Comics and Graphic Novels* **and** *The Cambridge History of the Graphic Novel***. She is completing a project on wordless comics, considering their history, themes, and the ways this form allows readers to navigate non-verbal narration. She is co-editor of a new book series from Wilfred Laurier University Press:** *Crossing Lines: Transcultural/Transnational Comics Studies***.**

Mihaela Precup & Dragoş Manea

"Every nation is a monster in the making": Transmedia Storytelling and the Reclamation of Queer History in *Exit Stage Left: The Snagglepuss Chronicles*

This paper examines DC's recent adaptation of Snagglepuss, a character that made his debut in 1959 and eventually became part of Hanna-Barbera's *Yogi Bear Show*. Mark Russell and Mike Feehan's 6-issue series (2017-2018) builds an origin story for the eponymous animated character by emphasizing his initially coded queerness and transforming him into a famous gay playwright who is blacklisted during the McCarthy era. *The Snagglepuss Chronicles* builds a storyworld that borrows characters both from contemporary literary, popular, and political culture (from Dorothy Parker to Marilyn Monroe and Nikita Khrushchev), as well as from *The Yogi Bear Show* and related animated series, such as *The Huckleberry Hound Show*. In Russell and Feehan's adaptation, whose storyline develops between 1953 and 1959, humans and anthropomorphic animals live side by side during a dark time in American history, when alliances are fragile, conformity is brutally preserved, and difference is swiftly punished. In this context, Snagglepuss is not so much queered as recovered as a canonical queer character with added flamboyance, swagger, and a penchant for spending time at The Stonewall Inn. In a chilling atmosphere where self-preservation tests human/animal connection, salvation is finally to be found outside of the world of high art and in the "low" medium of animation, where the slightly elitist blacklisted Snagglepuss finds a home as a cartoon character.

In conversation with Henry Jenkins, Marie-Laure Ryan, and Pamela Demory, we are interested in answering questions such as: how does the recuperation of the original quirky

and swishy Snagglepuss as a "sexy gay daddy" (as *The Advocate* described him) contribute to our understanding of McCarthyism, the Stonewall Riots, and present-day events from American history? Also, by suggesting that "low culture" forms like animation were able to provide valuable protection for "subversives," how does the comic contribute to current debates about the status of comics in the cultural hierarchy? Finally, what does the mixture of human and animal characters bring to the storyworld of Snagglepuss?

Mihaela Precup is an Associate Professor in the American Studies Program at the University of Bucharest, Romania, where she teaches classes on American visual and popular culture, as well as contemporary American literature and civilization. She has co-edited (with Rebecca Scherr) three special issues of the *Journal of Graphic Novels and Comics* (on *War and Conflict* and *Sexual Violence*). Her most recent publication is "Memory, Food, and Ethics in Graphic Narratives" in *The Routledge Companion to Literature and Food* (Eds. Lorna Piatti-Farnell and Donna Lee Brien, 2018). She is currently working on a monograph titled *Picturing the Father: Memory, Representation, and Fatherhood in Autobiographical Comics* (Palgrave Macmillan, forthcoming).

Dragoş Manea is an Assistant Professor at the University of Bucharest, where he teaches courses in 20th century American literature, cultural memory studies, and film studies. 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" (in *Queer TV in the 21st Century*, ed. Kylo-Patrick Hart, McFarland, 2016), and "Western Nightmares: *Manifest Destiny* and the Representation of Genocide in Weird Fiction" (*Studies in Comics* 8:2, 2017). He is a recipient of the Sabin Award for Comics Scholarship (2017).

Hollie Rowland
Truly Transmedia: Comics as Influence in the Flat Universe of *Gorillaz*
To be truly transmedia, a story cannot merely be retold or adapted into different forms, rather it uses each medium for its own contribution to showcase other points of view or innovative explorations of character, time, and space.

One of the most experimental uses of transmediality comes from *Gorillaz*, the pseudo-fictional band created by musician, Damon Albarn (Blur), and illustrator, Jamie Hewlett (*Tank Girl*). What we can observe in their work is the influence of the historical motifs, visual style, and form of comics on a truly transmedia storyworld, one that bleeds into our own by blending fiction and reality through a lack of borders. The stylistic influence of comics reaches over from our reality into the fictional world and back again across their interwoven media bridges, leaving its traces everywhere in both content and delivery.

The events of the *Gorillaz* story arc are divided into five distinct phases which are presented through, amongst other media: album artwork, webcomics, storyboard music videos, mixed format books including text with images, augmented reality 'chapters', interactive multimedia stories and more. This paper aims to unpack the impact *Gorillaz* has on the cultural marketplace for transmedia storytelling, comics, and interdisciplinary studies.

Hollie Rowland is a postgraduate student at the University of Chichester currently undertaking a Masters degree in English Literature. She has previously presented at Comics Forum on the Fille Fatale and presentations of violence in comics. Her main areas of interest include comics, critical theory, and cultural analysis.

Julia Round

'IT SCARED THE *DIEGESIS* OUTTA ME!': The Relationship between Host and Storyworld in British Girls' Comics

Horror hosts are an established feature of the genre. Perhaps the most famous comics examples are EC's 'Ghoulunatics' (Jones 2015) and many others have emerged in American comics since the 1950s. However, less critical attention has been paid to the host character in British children's comics. These figures first appeared in the 1960s, developing out of previous stories' structures and often confined to the scary sections of a comic. This paper will discuss the origins and functions of the host in British girls' comics with a particular focus on their relationship with the storyworld. It will use examples taken from *June and School Friend, Diana, Tammy, Misty, Spellbound, Judy* and *Jinty and Lindy.*

After establishing the origins of the most famous American and British characters, the paper identifies two types of host (serial and series) in British girls' comics. It demonstrates how early patriarchal characters were succeeded by more diverse ones (young, female, monstrous). These hosts can raise questions, provide explanations, offer morals, or interfere with plot events. They may step in and out of the storyworld, address the reader directly, or break the borders between text and paratext. Their status within the storyworld is uncertain and transgressive (Wolfreys 2008) and they problematize the boundaries between fiction and reality.

The paper argues that these comics hosts are liminal and Gothic figures, and that the flexibility of their relationship with the storyworld exposes the medium's tendency towards subversion and transgression.

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Julia Round is a Principal Lecturer at Bournemouth University and edits *Studies in Comics* journal. Her research focuses on Gothic, comics, and children's literature. Her first book was *Gothic in Comics and Graphic Novels* (McFarland, 2014), followed by the edited collection *Real Lives, Celebrity Stories* (Bloomsbury, 2014). Her new book *Gothic for Girls: Misty and British Comics* (UP Mississippi, 2010) is accompanied by a searchable database of creators and stories, available at her website www.juliaround.com.

Joe Sutliff Sanders

Say That We're Sweethearts Again: Harley Quinn and Erotic Violence

When *Batman: The Animated Series* (*BTAS*) debuted in September of 1992, guided by a team who had never produced a television show before, piloting new techniques in animation, there was every reason to think that it would fail. Instead, *BTAS* became an instant commercial and critical success and launched a storyworld that would eventually extend to seven other television series and more than a dozen feature-length films as well as video games and comics.

But perhaps the most recognizable—and lucrative—contribution that *BTAS* made to the DC empire is the character of Harley Quinn, who was invented for the animated series and has gone on to appear in comics, video games, web cartoons, television cartoons, and of course the live-action hit *Suicide Squad*. This paper will consider Harley and the gender politics in which she figures so prominently, specifically the violence of which she and other female characters in *BTAS* are the targets.

Joe Sutliff Sanders is University Lecturer in the Faculty of Education at the University of Cambridge. He is the editor of *The Comics of Hergé: When the Lines Are Not So Clear* and

the co-editor of *Good Grief! Children and Comics*. **His most recent book is** *A Literature of Questions: Nonfiction for the Critical Child*. **He is currently completing a monograph on** *Batman: The Animated Series*.

Dr. Urmi Satyan

Children's Literature: The World of Wonders and Gateway to Knowledge

Children stories groom us, make us fall in love with a world different from the one in which we live. These stories take us to the world of magic, wonder and fascination. May these stories be either from grandma's mythological bag or comprising in the textbook units; they play a vital role in teaching a moral through the element of amazement. The unparalleled stories of adventure and fantasy excite kids to explore the unknown. Children associate their emotions to the characters in the stories that are powerfully portrayed. Most of the Children's stories talk about the universally accepted truth that is presented in simple manner but carry the potentiality to set the example of victory of Good over Evil – the elements that are very distinct in nature yet mostly seen coexisting. The close-knit weaving of Good and Evil direct their imagination and intuitive abilities to reach the conclusion and learn the moral on their own. Children Stories open with childlike exclamatory attention-capturing lines and with its powerful presentation skills – proper use of fantasy and imagination, with expressive graphical images and with a convincing synchrony of human and non-human worlds – create a pool of knowledge and wisdom. Graphic images, comics and animation are strong and accurate medium to tell stories to children in the present day. However, in the gamut of electronic devices and mediums, oral story telling tradition has not lost its enchanting impact. It would not be wrong to say that children know mythological stories more through oral tradition before they explore the world of electronic devices.

The present paper is an attempt to study child psychology in the context of wonder element. The paper studies how easily the animation stories acquaint children to the world of knowledge.

Matthew Screech

Gauguin and Van Gogh Meet the 9th Art: Postmodernism and Myths about Great Artists

This paper discusses how six BD albums employ a late 20th/early 21st Century hybrid BD form combining historical graphic novels with biographies, to express paradoxical attitudes towards the mythologies surrounding Gauguin and Van Gogh. [11] First I establish that those attitudes stem from "the paradox of the desire for and the suspicion of narrative mastery – and master narratives" identified in postmodernism by Linda Hutcheon.[12] Then I show that our hybrid form perpetuates the mythological master narratives about the two great artists. Nevertheless, those mythologies simultaneously arouse a degree of scepticism, because they are no longer repositories for eternal, universal truths. Myths are viewed as artificial and fictionalised constructs, whose status in reality is dubious. The albums convey that paradox between desire and suspicion by employing a variety of devices. These include circular plots, unreliable witnesses, fictional insertions, parodies and mock realism.

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[12] Linda Hutcheon, *The Politics of Postmodernism* (1989; repr., London and New York Routledge, 2002), 61.

Matthew Screech is a senior lecturer in French at the Manchester Metropolitan University. **He is a founder member of the International Bande dessinée Society and he sits on the editorial board of *European Comic Art*. Matthew published the monograph *Masters of the Ninth Art* (LUP, 2005). He has also published articles on Baudoin, Loustal, Tintin in political cartoons, adaptations of Voltaire, and Carrollian nonsense effects in *Philémon,* plus a chapter on how later artists used Hergéen Clear Line (in *The Comics of Hergé,* UPM, 2016). His most recent article is on the myth of May 1968 in bandes dessinées, *Belphégor* [Dalhousie University Nova Scotia] 15.2. 2017**

Meher Shiblee
Brave Women Who Don't Take Shit from Anyone: Reimagining the Fairy-Tale 'Damsel in Distress' in Contemporary Graphic Novels
The rise in popularity of graphic novels brings a subversion of the tropes that we have come to associate with women in the fairy-tales. In this paper I consider how Vehlmann and Kerascoët's *Beautiful Darkness* and Isabel Greenberg's *The One Hundred Nights of Hero* do so.

As fairy-tales are often the first pieces of literature that children are exposed to, it is important to consider the normative understanding of gender roles they perpetuate. Graphic novels offer a much-needed shift in the representation of women in this genre. *Beautiful Darkness* places fairy-tale characters in a much darker setting. It undermines female-specific tropes by adapting the princess into a parasitic being, confronting unpleasant issues that fairy-tale narratives habitually gloss over, like the uncomfortable truth of death and decomposition. Greenberg's adaptation of the *Arabian Nights*, *The One Hundred Nights of Hero*, set in a world that forbids women from reading and writing, takes the oral tradition of storytelling, changing it into a female-specific education. By reimagining the damsel in distress and creating 'brave women who don't take shit from anyone' these graphic novels have taken is a step to pave a path where women are empowered, both in literature and in society.
My name is Meher Shiblee and I have a Bachelors with Honours in English Literature from Aberystwyth University, and a Masters in Shakespeare Studies from Kings College London. I have previously contributed to the Dangerous Women Project in 2017, with an essay on 'Why Do We See Lady Macbeth As a Dangerous Woman.'

Lise Tannahill
The Storyworld of Bécassine: Recasting a conservative heroine for the *bande dessinée* of today.
Les Aventures de Bécassine, the first *bande dessinée* series to feature a female protagonist, initially ran continually from 1905-1939, forming an integral part of the early French comics market. Since then, there have been various attempts to revive the character, both in *bande dessinée* and film, with varying success. The most recent modernisation attempts are *Bécassine!* (2018, dir. Bruno Podalydès) and a new *bande dessinée* series by Béja and Corbeyran (Gautier-Languereau, 2016-).

Given that contexts of production between the early 20th century and today have radically changed, many questions are raised by these latest modernised *Bécassines*, in terms of formal choices, continuity, authorial intent, audience and reception. Bécassine was anachronistic even in the 1930s; can the character really function in a modern comics context? There are now plural 'Bécassines'; (how) does the new fit with the old? Can different Bécassines successfully co-exist in both the French *patrimoine* (heritage) and current *bande dessinée* markets?

This paper will examine the expanded *Bécassine* storyworld and the impetuses behind this expansion, with particular emphasis on the current two-album series and 2018 film.

Lise Tannahill is an early career researcher who recently completed a PhD in French at the University of Glasgow. Her research interests include *bande dessinée*, regional identities, minority languages and cultures, and representations of regional/minority cultures in the francophone comic.

Jan-Noël Thon

Theorizing Transmedia Characters: Comics and Beyond

This paper presents a theoretical frame and method for the analysis of transmedia characters that initially focuses on specific instantiations of these characters in specific comics or other media texts, before asking how these *local work-specific characters* relate to other local work-specific characters or coalesce into *glocal transmedia characters* as part of *global transmedia character networks*, thus evading what one could consider an undue emphasis on the "model of the single character" when analyzing the various characters that are, for example called Sherlock Holmes, Batman, Spiderman, or Lara Croft. The connections between these local work-specific characters within the global transmedia character network could then be described as either a relation of *redundancy*, a relation of *expansion*, or a relation of *modification*—with only redundancy and expansion allowing for medial representations of local work-specific characters to contribute to the representation of a glocal transmedia character. In intersubjectively constructing work-specific characters, however, recipients will also draw on their previously accumulated knowledge about individual local work-specific or glocal transmedia characters as well as *transmedia character templates* and even more general *transmedia character types*. While the paper will focus on the narrative functions of comics and graphic novels within the four case studies mentioned above, the perspective presented here evidently goes beyond a single medium or media form, instead stressing the increasing transmediality of most if not all characters in our contemporary media culture.

Jan-Noël Thon is an Assistant Professor in Media Studies and Digital Media Culture at the Department of Cultural, Media and Visual Studies of the University of Nottingham, UK, and a Project Leader in the Collaborative Research Center 923 "Threatened Order—Societies under Stress" at the University of Tübingen, Germany. Recent books include *From Comic Strips to Graphic Novels* (co-edited with Daniel Stein, De Gruyter 2013/22015), *Storyworlds across Media* (co-edited with Marie-Laure Ryan, University of Nebraska Press 2014), *Game Studies* (co-edited with Klaus Sachs-Hombach, Herbert von Halem 2015), *Transmedial Narratology and Contemporary Media Culture* (University of Nebraska Press 2016/22018), and *Subjectivity across Media* (co-edited with Maike Sarah Reinerth, Routledge 2017).

Holly May Treadwell

Re-Drawing Palestine: Visibility, Humanity, and Counter Narratives in Joe Sacco's Graphic Novel

My paper focuses on Joe Sacco's graphic novel, *Palestine,* and examines the ways in which Sacco uses the illustrations to re-draw the narratives of Palestine. There have been very few studies that pay close attention to the artistic aspects of Sacco's work, and my paper attempts to rectify this and show that the medium requires the reader to focus on the images in order to gather the full meaning of the work. My decision to focus this study on *Palestine* in particular is partly due to the extremity and complexity of the colonial situation there (and many postcolonial studies' exclusion of the people and nation), and partly due to its continuing relevance to today's political climate. Moreover, the subject of Palestine has been

somewhat taboo for decades, so Sacco's decision to create a graphic account of his time there is a significant statement.

The study is split into three sections: visibility, humanity, and counter-narratives. Section one looks at how Sacco renders the invisible visible, including faces, testimonies, and everyday life, redrawing the narratives of Palestine through the inclusion of what is often left out. The second section demonstrates how Sacco works to humanise the Palestinians by redrawing them as empathetic individuals and encouraging his reader to connect with them, specifically through the depiction of faces, hands, tea, and gore. Lastly, section three outlines how Sacco addresses, challenges, and counters specific views, re-drawing the negative accounts of cultural symbols, and the image of Palestinians as aggressive protestors and terrorists. By examining Sacco's visual techniques, this study will show how Sacco succeeds not just in writing another narrative of Palestine, but in re-drawing the mainstream, homogenous narrative.

My name is Holly May Treadwell. I am currently studying an MA in The Contemporary at the University of Kent, which is an interdisciplinary course looking at literature, film, art, philosophy, and politics. My dissertation focuses on animality and nationality in graphic novels. In September, I will be starting a PhD focusing on transnationalism and neo-imperialism in popular American comics.

E. Dawson Varughese
The storyworld(s) of Indian graphic narrative artist, Appupen and his mythical dimension 'Halahala'
This paper explores the storyword(s) of Indian graphic narrative artist, Appupen and his dystopian, mythical dimension 'Halahala'. Here, I trace the tropes of the epic and the mythical throughout Appupen's works of *Moonward* (Blaft, 2009), *Legends of Halahala* (HC India, 2013), *Aspyrus: Dream of Halahala* (HC India, 2014) and *The Snake and The Lotus* (HC India, 2018). I argue that the mythical dimension of 'Halahala' registers certain codes of 'Indianness' whilst allowing for transnational readings through these same tropes of the epic and mythical. Taking visual moments from Appupen's work, I explore how we are called to see the epic and mythical and how these are destabilised through Appupen's written and drawn expressions of the dystopian. I close by considering how Appupen's body of work to date interfaces with the Indian post-millennial, socio-cultural moment.

E. Dawson Varughese is a global cultural studies scholar who specialises in post-millennial literary and artistic expression alongside evolving ideas of Indianness. She is an independent scholar with a visiting position at Manipal Humanities Centre, Manipal, India. See her work at seeingnewindia.com and beyondthepostcolonial.com

Alice Vernon
Echoes of British Children's Fantasy Fiction in Kore Yamazaki's *The Ancient Magus' Bride*
Kore Yamazaki's manga, *The Ancient Magus' Bride* (2013 – present), is largely set in rural England and London. Elias, a mage with a horned dog's skull in place of his head, takes in a young Japanese girl to be his apprentice. Together, they explore and endure the old, turbulent magic of Britain. In this paper, I will examine the Yamazaki's fantasy storyworld in relation to twentieth-century British children's fiction. Britain in *The Ancient Magus' Bride* blends modern and nostalgic images: a single volume can feature a bustling street in twenty-first-century London and the rural idyll of quaint villages. It is deeply reminiscent of the British children's books of the 1960s and 1970s – those that brought European myths back to life and weaved magic into the fabric of young readers' homes. By highlighting *The Ancient Magus'*

Bride's similarities to C. S. Lewis' *The Chronicles of Narnia* (1950 – 1956) and Susan Cooper's *The Dark is Rising* sequence (1965 – 1977), this paper will discuss the translation of British children's fantasy tropes into Yamazaki's storyworld.

Dr Alice Vernon teaches Creative Writing at Aberystwyth University. She is interested in manga and Japanese visual culture. In 2017, she published an article on the influence of Renaissance anatomical drawings in Hajime Isayama's *Attack on Titan* in the *Journal of Graphic Novels and Comics*. As well as looking at manga, she is also researching the motif of sleep in Charles M. Schulz's *Peanuts* and the themes of Welsh writing in English in the comics of Carol Swain.

Barbara Wall

Making Transmedia Stories Tangible: A Case Study on the *Journey to the West* Universe

Transmedia stories are often described as intangible, abstract story worlds or infinite story universes. Henry Jenkins calls, for example, *The Matrix* universe a "bottomless text impossible for any one consumer to 'get it'"(Jenkins 2016). I argue that story universes are not intangible; they only seem to be intangible since we still lack a method to approach them. I propose Tim Tangherlini's actant-relationship model (2018) as a tool to make story universes tangible. In this study I apply Tangherlini's model to stories that belong to the story universe of the *Journey to the West*, including comics, webtoons, and TV series. What elements or powers hold these stories together under the umbrella of the *Journey to the West*? How do they converge and diverge? By comparing various stories of the *Journey to the West* universe with the help of Tangherlini's actant-relationship model, I investigate how a narrative framework of a story universe crystallizes.

Barbara Wall is an assistant professor in Korean Studies at the University of Copenhagen. She has a BA in Japanese Studies and Classical Chinese from Heidelberg, an MA in Confucian Studies from Sungkyungkwan University and a PhD in Korean Literature from Bochum. Her main research interests are the circulation, translation and adaptation of literary narratives in Korea, Japan and China. At the moment she is working on her first book in which she develops a digital tool to visualize popular literary classics like *The Journey to the West* as dynamic texts.

Lukas R.A. Wilde

On the Systematic Divide of Transmedia Character Theory: Characters within and beyond the Storyworld

For well over two decades now, the term ›*kyara*‹ has been circulating throughout discourses of Japanese Studies and Manga Studies. It denotes ›pre-narrative‹ characters that seem to exist in denial of any fictional worlds or stories surrounding them: ›virtual idols‹ or ›fictional celebrities‹ like Hatsune Miku; corporate icons like LINE's Brown the Bear; or ›pure‹ product placement figures such as Sanrio's Hello Kitty. Their ›pre-narrative‹ state is not so much based on a lack of narrative information, but rather on the (over)abundance of competing and incoherent ones. If characters without storyworlds are considered ›pre- or proto-narrative‹, they essentially function as hubs, interfaces, or intersections for aesthetic, medial, social, and especially diegetic forms of *recontextualization.* Consequently, every *kyara* could also be addressed as a »meta-narrative nodal point« (Azuma).

Much has been written about the meta-narrative character state in ›Western‹ theories as well, under a number of different terminologies. Yet, a systematic divide seems to run through existing literature, regardless of orientation and disciplinary background. Transmedia character theories in the narrower sense clearly prefer the theoretical option that

a ›character‹ must first and foremost be thought of as a coherent, contextualized, entity (although always presented in *incomplete* ways), presumed to exist within a diegetic world. Other scholars, however, prefer exactly the other way around: a transmedial ›character‹ is then located ›this side or beyond‹ any single storyworld-contextualization. My contribution proposes that Japanese theory adds substantially to our available models for comic book protagonists. A *kyara*, a pre-narrative, de-contextualized, trans-world entity, is thought to be a more fundamental phenomenon than a contextualized one. This has profound theoretical consequences, not least (but far from only) on questions of authorship, which my presentation aims to give a survey.

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Elizabeth Woock
Nuns, Witches, Wenches and the Medievalist World
Monsters to be slain, chainmail bikinis and of course, a dramatic plot twist in the castle crypt! Medievalist fantasy comics contain immediately recognizable tropes which have been well described in the field of Medievalism. What separates the medievalism enveloping Red Sonja and Lady Death from the newer storyworlds developed, for example, in the series Rat Queens?

Three series—1602: Witch Hunter Angela, Heathen, Rat Queens—represent a new type of medievalist, feminist comic which has not yet been addressed in academic research. They are unique among the most recent wave of medievalist comics in how they intellectualize and play with the storyworld's medievalist clichés in a way that goes deeper than parody. This paper will look at genre consciousness as an essential part of the storyworld fabric. These comics are explicit in their visual and verbal awareness of the genre norms and feature storylines examining female heroism, camaraderie and queer love. The genre conscious storyworld enables their creators to build a progressive message on the foundation of the more backward elements of stereotypical comic book medievalisms, and so the storyworld becomes a mirror for modern society.

Straddling two fields—Medieval Studies and Comics Studies—Elizabeth Woock is a doctoral candidate at Palacký 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.

Tobias J. Yu-Kiener
'Famous as an Artist, Swordsman and Lover' – The Art Historical Myth of the Artist in 1940s US Comic Books
In 1942, comics about famous visual artists first appeared in educational US youth magazines, triggering a boom in graphic storytelling about iconic figures in art history. This new genre

remained popular for decades, in particular in educational and religious comic books, and spread internationally.

The early US comics of the 1940s used the anecdote as a narrative device when portraying an artist's life. The use of anecdotes in art historical writings dates back to authors such as Pliny the Elder[13] and Vasari[14], and has continued until the present. In picking up from this long-running practice, the comics became part of a transdisciplinary myth-making tradition about artists. Thus, each narrative emerged as a combination of multiple authors' voices reflecting on the life and art of an individual artist, and on history from his/her point of view. Occasionally, this included autobiographical voices of self-myth-making, as in the case of Cellini's autobiography.[15] In other words, these anecdotes formed and reconfirmed myths and legends about artists and through repetition eventually transformed into tropes. These tropes then became the building blocks of the archetypical biographical comic about any famous artist and his/her storyworld. This talk will explore this phenomenon through close readings of selected comics, and will focus on the means employed to convey these tropes through cover/panel designs, narratives structures and scripting.

Tobias J. Yu-Kiener, studied Art History and History at the University of Vienna and University College Dublin, finishing the former in 2013 and the latter in 2014. He is a PhD-Candidate at Central Saint Martins, University of the Arts London (UAL), researching biographical comics and graphic novels about iconic visual artists and their supporting national, international and transnational networks. In 'Barbara Stok's Graphic Biography *Vincent*: A Transnational Campaign' (*International Journal of Comic Art*, Vol. 20, No. 1, Spring/Summer 2018) he has written about the transnational aspects of his research. Tobias is a member of the Comic Research Hub at UAL (CoRH).

Tomasz Żaglewski
From White Eagles to TurboPoles. The specifics of superhero universes in Polish comic books.

Within the larger context of a global superhero narratives Polish comic books are not considered to be a meaningful – both artistically and financially – types of these stories. However it would be inappropriate to consider Polish superhero comics as a marginal area of research in both Polish and world-wide history of comic book art since these super-characters illustrates a unique specific of an artistic, social and cultural role of popular comics outside the American market. In my presentation I would like to recreate an approach of Polish creators towards building and expanding a local superhero universes in comics according to two main strategies. One of them, as represented in "Biały Orzeł" ("The White Eagel") series by Adam Kmiołek and Maciej Kmiołek or "Bler" by Rafał Szłapa, can be named as the 'interception' strategy since these titles strongly refers to the American models of an universe-based narratives. Secondly, by looking at the growing range of Polish superhero comics like "Jan Hardy" ("John Plucky") by Jakub Kijuc or "TurboLechici" ("TurboPoles") by Karol Kalinowski that are obviously challeniging the American pattern, I'm intending to describe the logic of 'localization' strategy in the construction of superheroes and the overall idea of an universe-alized storytelling. I would like to concentrate than on presenting these 'transnational' and 'transnarrative' connections between the American and Polish supermen

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[13] Pliny the Elder, *Historia Naturalis* [Natural History] (77-79).

[14] Giorgio Vasari, *Le Vite de' più eccellenti pittori, scultori, e architettori* [The Lives of the Most Excellent Painters, Sculptors, and Architects](1550 and 1568).

[15] Goldsmith and sculptor Benvenuto Cellini left an unfinished autobiography written 1558-63 and later published as *Vita di Benvenuto Cellini*.

as well as (after presenting my own approach to the 'universe' definition) on explaining the characteristics of managing the 'local' variation of a superhero universe.

Tomasz Żaglewski is a PhD in the Institute of Cultural Studies at the Adam Mickiewicz University in Poznan, Poland. He is an author of many comics-related academic papers published in the most important Polish social and art sciences' journals, i.e. Kultura Wspolczesna (Modern Culture), Przeglad Kulturoznawczy (Cultural Studies Review), Literatura i Kultura Popularna (Popular Literature and Culture), Kwartalnik Filmowy (Film Quarterly), Zeszyty Komiksowe (Comic Books Journal). His main academic interest is to regard comic books as an integral element of a modern media and culture theory through comparative studies approach. He recently published the very first Polish monography about a modern comic book film: "Kinowe uniwersum superbohaterów. Analiza współczesnego filmu komiksowego" ("Superhero Cinematic Universe. An analysis of a modern comic book film") by the PWN Group publisher. In 2018 he presented a papers during "ImageTech: Comics and Materiality" conference at the University of Florida and "Superheroes Beyond" conference at the Australian Centre for the Moving Image.