**JOINT CONFERENCE OF IGNCC AND IBDS**

**21-25 JUNE 2021**

**PROVISIONAL SCHEDULE**

*Please note that delegates have been given the option to pre-record their papers to be viewed asynchronously (followed by 30-minute synchronous Q&A sessions featuring multiple authors) or to present their papers synchronously in a more traditional three-paper, 90-minute session on Zoom.*

**Monday 21 June**

9:00-10:30: two 90-minute synchronous sessions *(includes papers presented synchronously)*

A

*The Gaze*

Surangama Datta, “A Vision in Ink: Female Gaze in Women’s Underground Comix”

Jason Dehart, “Exploring Self and Otherness through *The Witch Boy* and *Nightlights*”

Chunwei “Harold” Liu, “From homosocial gaze to female gaze: the transformation of masculinity from American comic industry to Chinese fan culture in superhero narratives”

B

*Comics as Art*

Gareth Brookes, “On the Same Page - Materiality in Comics, Artists Books and Concrete Poetry”

Julian Lawrence, “21st Century Winter Journey: Exploring Comics, Adaptation and Community Art Education”

Emmy Waldman, “Torpedo Boy vs. Guston: Reading Race in Comics/Art”

10:45-11:15: two 30-minute Q&A sessions *(presentations should be viewed in advance)*

A

*Marvel and DC*

Andrea Hormaechea Ocaña, “The American Way of Life in *Captain America*”

Oskari Rantala, “Seductive Materiality and Suggestive Metatextuality of *The League of Extraordinary Gentlemen*”

Liam Burke, “Harley Quinn and the Fantabulous Emancipation of Comic Book Fandom”

B

*Gender*

Joan Ormrod, “‘It’s fun-it’s new and it’s all for YOU’: Modernity and the Active Female Body in *Mirabelle* 1964-1967”

Teresa Ferreiro-Peleteiro, “A story of many: Defining feminist testimonial comics through the analysis of *Becoming/Unbecoming* by Una”

Lars Wallner and Robert Aman, “Challenging Gender Norms with Comics in the Classroom”

11:30-12:30: Conference welcome

12:30-1:30: lunch break

1:30-3:00: two 90-minute synchronous sessions

A.

*The Canon and Gatekeepers*

Michael Connerty, “‘What the Editor Says’: Engaging the British Comics Readership in the 1890s”

Laurence Grove, “The New Canon: *Here*, *Rusty Brown*, and *Venon Subutex*.”

Sylvain Lesage, “Building audiences with books: Gotlib, Gai-Luron, Librairie Vaillant, 1969”

B

*Presenting the Self*

Juliana Cofrancesco, “Raping America: How Organized Groups Within the United States are the Breeding Grounds for Corrupt Leadership”

Iria Ros-Piñeiro, “Learn and normalize diversity and empathy through the reading and understanding of comics”

Irina Richards, “Panels in Frames: how does exhibiting my comics affect my validity as a comics artist?”

3:15-3:45: two 30-minute Q&A sessions

A

*Libraries*

Lorisia MacLeod and Jonathan Anuik, “With Great Comics Comes Great Responsibility: Learners, Librarians, and the Use of the Comic”

Robin Moeller, “A ‘shelf of censorship’ and ‘safe’ collections: U.S. high school librarians discuss their graphic novel selection practices”

Waldomiro de Castro Santos Vergueiro and Maria Jaciara de Azeredo Oliveira, “Librarian, make a meme!: using memes as a tool for the promotion of library collections and reading mediation of comics”

B

*Spanish Comics*

Álvaro M. Pons-Moreno, Viviane Alary, and Jesús Jiménez-Varea, “iCOn-MICS: Investigation on comics and graphic novels in the Iberian cultural area”  
Álvaro M. Pons-Moreno and Noelia Ibarra-Rius, “Teaching with comics: training educator to use the comics in the classroom”  
Álvaro M. Pons-Moreno and Noelia Ibarra-Rius, “From paper to walls: the new paradigm of comics in museum”

4:00-5:15: Keynote: Sara W. Duke, “A century of collecting international comics: Cartoon art at the Library of Congress”

**Tuesday 22 June**

9:00-10:30: **three** 90-minute synchronous sessions

A

*Digital Media*

Linda Berube, “Consuming *and* Engaging? Readers and UK Digital Comics”

Priyanka Rajbongshi, ​“Imaging the contemporary social media trends through graphic novels”

Lukas R.A. Wilde, “Bursting Bubbles: Nadja Hermann’s *Emoticomix* and its Polarized Online Audiences”

B.

*Japan*

Meriel Dhanowa, “He Saw It: The Childish Illustrations of a Horrific Childhood in *Barefoot Gen*”

Ayelet Peer, “Learning classics from Japan”

Rodrigo García Aparicio and Angela Osorio-Guzman, “Otaku: roles of comic fandom in teenagers’ identity conformation”

C

*Cultural, Personal, Technological History*

Dana Mihailescu, “Monsters, Sexuality, the Holocaust and Late 1960s American Culture in Emil Ferris's *My Favorite Thing Is Monsters. Book I* (2017)”

David Pinho Barros, “The Poetics of Malfunction: Technology going Wrong in Postwar Comics and Cinema”

Elizabeth Benjamin “e-xistential Legacies: Web Comics and the Art of Philosophy”

10:45-11:15: two 30-minute Q&A sessions

A

*Cultural Identities*

Nicole Furtado, “Galaxies like Islands, Islands like Galaxies: Envisioning Futurity through Indigenous Cosmogony”

Maxence Leconte, “Graphic novels and memory: re-reading Jewish identity through the lens of boxing in France (1920-1945)”

Debadrita Saha, “‘Would we not be truly happier without the borders that freedom brings?’ - Reading the Animal Metaphor for unity in diversity in *Chotu: A Tale of Partition and Love*”

B

*Spanish-language Comics in Two Continents*

Andrea Aramburú Villavisencio, “Traveling constellations: intermedial travels in Nacha Vollenweider’s *Notas al pie* (2017) and Victoria Rodriguez’s *Quisiera haber sido arqueóloga en Perú en la década del 30* (2019)”

Pilar Heredia Manzano, “How to become a popular Argentinean comic character in the 1980s”

Jacobo Hernando Morejón, “They are not us: readings about Al-Andalus in the modern Spanish graphic novel”

11:30-1:00: Keynote: Kate Charlesworth, “Making It Up as I Go Along: An Uncurated Career”

1:00-2:00: lunch break

2:00-2:30: mentoring session

Mentors and mentees will arrange their own virtual meeting spaces.

2:45-4:15: two 90-minute synchronous sessions

A

*Paratexts to Comics*

Sara Dallavalle, “‘Letters to the Editor’: how to re-construct the socio-cultural profile of Italian comics readers in the 1980s”

Alex Fitch, “Cross-Sections as a narrative tool in comics”

Katie Kessler, “Rotten girls and beautiful boys: exploring Japanese fan-comic culture”

B

*Nostalgia and the Past*

Barbara Postema, “Haunted by Tradition: Ilan Manouach and the Ghosts of BD Past”

Giorgio Busi Rizzi, “Seduction of the innocence: comics fandom and nostalgia”

Cat Watts, “Make Mine Medieval: A Genealogy of Arthurian Romance and American Comics”

4:30-5:00: Presentation of the Sabin Award 2020

**Wednesday 23 June**

9:00-10:30: two 90-minute synchronous sessions

A.

*India*

Aswathy Senan, “Environmental Norms Violation in India: Graphic Responses for Mass Resistance”

Shivani Sharma, “Indian Superheroes as Metaphors: Framing Narrative Spaces in Raj Comics”

Amrita Singh, “Graphic Knowledge and Situated Reading: Visualizing Kashmir in Malik Sajad’s *Munnu: A Boy from Kashmir*”

B

*Ethics and Activism*

Debanjana Nayek, “Resisting and communicating through Art: Using Graphic narratives at Protest sites and in Hashtag Activism”

Johannes C.P. Schmid, “Documentary Comics, Audiences, and Representing the Other: Ethics and Persuasion”

Dragos Manea,“‘Divine the future, but beware of ghosts’: Implicated Subjectivity and the Ethics of Empathy in *The New Adventures of Hitler* (1989)”

10:45-11:15: two 30-minute Q&A sessions

A.

*Digital Comics*

Tasos Anastasiades, “Deconstructing ‘The Traveller’ - Current technologies and digital tools to create comics.”

Daniel Goodbrey, “How to Cheat at Comics: Digital alternatives to traditional techniques for comic illustration”

José Andrés Santiago Iglesias, “Postdigital manga: Aesthetic and narrative transformations brought about by the digital age”

B

*Otherness*

Ian Horton, “What was that ‘Black’ in ‘Harlem Heroes’?”

Bartosz Nowicki, “Representations of 'Race’ in Polish Press Comics 1960 – 1970”

11:30-12:30: Virtual punting on the Cam

12:30-1:30: lunch break

1:30-3:00: two 90-minute synchronous sessions

A

*Transformations*

Dominick Grace, “Misogyny in *Cerebus*”

Paddy McCabe, “The Diary of Karen Reyes: Personal Narrative as Re-Creation in *My Favorite Thing Is Monsters*”

Jaideep Unudurti, “Gods and Monsters: Indian Mythological Comics in a Time of Change”

B

*Adaptation*

Safa Alshammary, “The Adaptation of *Arabian Nights* through a Neo-Orientalist Lens”

Mari Nilsen Skogsrud, “(Re)framing Hamsun: Martin Ernstsen’s comic book adaptation (2019) of Knut Hamsun’s *Hunger* (1890)”

Kin-Wai Chu, “When ‘Let it go’ becomes ‘Let’s eat cakes’ in Cantonese: Siuhak’s comic adaptation of Disney’s *Frozen*”

3:15-3:45: two 30-minute Q&A sessions

A

*Readerships*

Barbara Chamberlin, “What we do in the shadows: silhouettes, comics and reader space”

Danielle Schwertner, “Combining Audiences: The *Glasgow Looking Glass*, Visual Satire and the Transformation of the Periodical Structure”

B

*Eco-Social Comics*

Armelle Blin-Rolland, “Ecographics: Environmental Activism in and through French-language comics”

Manuel Zaniboni, “Building Ecological Awareness through *The Rime of the Modern Mariner* and Its Graphic Warnings”

Alessia Mangiavillano, “Why comics are important for NGOs: Linking migration advocacy with a popular storytelling medium”

4:00-5:15: Keynote: Lara Saguisag, “Toxic Lessons: When Oil Spills into Children’s Comics”

**Thursday 24 June**

9:00-10:30: two 90-minute synchronous sessions

A

*Childhood*

Benoît Crucifix, “Reading and Drawing: Traces of Childhood Bedephilia”

Dona Pursall, “Why are you laughing?: Children's Comics, Conflict and Community”

Eva Van de Wie, “(Not) corresponding with child readers in early-twentieth-century comics magazines *Corriere dei Piccoli* and *TBO*”

B

*Gender*

Mihaela Precup, “‘The regular guy as sexual predator’: Representing Familiar Perpetrators in Drawing Power: Women’s Stories of Sexual Violence, Harassment, and Survival”

Vasiliki Belia, “Sensible Footwear: redrawing the relationship between lesbian and queer feminism”

Simon Grennan, “‘The Irony of the Situation’: imagining a new readership of young urban women, in word and image, in *The Girl of the Period Miscellany*, 1869”

10:45-11:15: mentoring session

Mentors and mentees will arrange their own virtual meeting spaces.

11:30-1:00: Keynote: Kazumi Nagaike, “Queer Seduction in Japanese ‘Essay Manga’: An Analysis of Manga Physicality and Gay, Lesbian and *Fujoshi* Eroticism”

1:00-2:00: lunch break

2:00-3:30: two 90-minute synchronous sessions

A

*Making Readers See*

Paul Fisher Davies, “The Audience in the Text: Addressees of Lynda Barry”

Lisa Macklem “Learning to Read the Gutters: Copyright, Comics, and Audiences”

Annick Pellegrin, “Bob le cowboy!: Revealing industry realities to readers”

B

*Colonialism*

Alicia Lambert, “(Mis)Leading the Reader: Decolonizing Adventure Comics in Cassiau-Haurie and Baruti’s *Le Singe Jaune*”

Robert Aman, “Ridiculous Empire: Satire and European Colonialism in the Comics of Olivier Schrauwen”

Stuart Blair, “‘The politics of Tintin…’: Context, stereotypes, representations, and controversies in the early adventures of Tintin”

3:45-4:15: two 30-minute Q&A sessions

A

*Eastern Asia*

Gabriela-Alexandra Banica, “Introducing Taiwanese Comics to English-Speaking Audiences: ‘Books from Taiwan Issue 3 Winter 2015: Comics’ Case Study”

Madhurima Nargis, “Archiving Hibakusha in Comics: A close reading of Atomic Bomb Survivors in Keiji Nakazawa’s *Ore WA Mita*”

Robert Rozema, “More Readers than Representatives: Autistic Audiences, Stereotypes, and Aesthetics”

B

*Making Narratives*

Rebecca Rosenberg, “Graphic histories of French psychiatry: narrativising memories of the HP, 1968-1982”

Ernesto Priego, “Comics Studies, Twitter and Audiences: Monitoring Online Engagement with *The Comics Grid: Journal of Comics Scholarship*”

Jesse Prevoo, “Comic books are not hot: potential sites for reader interactions in comic books”

4:30-5:00: pub quiz

**Friday 25 June**

9:00-10:30: two 90-minute synchronous sessions

A

*Readerly Experiences*

Marietjie Botes, “Comics. Seriously!? How to engage sophisticated and educated audiences”

Clari Searle, “Creating ‘Funnies’ with Incongruity Theory for Higher Education Pedagogy”

Essi Varis, “Is It Alive? Comic Book Characters as Readerly Experiences”

B

*Contemporary Issues and Activism*

Partha Bhattacharji and Priyanka Tripathi, “Comics and COVID-19: Bridging the Social/Physical Distancing through Superhero in the Post-Infection India”

Alisha Mathers, “Agents of the Camp: Graphic Novel Representations Refugee Camp Domestic Spaces and the (Im)Possibility of Creating Sanctuary”

Hollie Rowland, “Getting Past Iconic Solidarity – A Comics Studies Approach to Blackout Tuesday and Post-Colonial Protest”

10:45-11:15: two 30-minute Q&A sessions

A

*Making Comics Our Own*

Lisa Maya Quaianni Manuzzato, “Readership as a community. Festivals in DIY comics”

Abhilasha Gusain, “Foregrounding the Personal Histories: Representation and Practices in Clement Baloup’s *Vietnamese Memories*”

B

*Beyond the Printed Page*

Mark Hibbett, “Discovering Doom: approaches to measuring transmedia characteristics”

Valentina Monateri “Sydney Padua’s *The Thrilling Adventures of Lovelace and Babbage* as a research sample between Literary Criticism and Digital Humanities”

11:30-12:30: Conference farewell

*Good conduct policy:*

*We urge all our delegates to follow basic rules of good conduct online and will be moderating synchronous sessions with this goal in mind. Behaviour that is offensive or that causes distress for others in the room will be considered inappropriate and result in the attendee behaving in this way being removed from the session and, at the discretion of the conference hosts, the conference in its entirety. If you feel that an attendee is behaving inappropriately but their behaviour has not been spotted by the moderator, you can use a private message to the moderators in the chat to inform them.*