A one-day symposium promoting new research and multi-disciplinary study of comics/ comix/ manga/ bande dessinee and other forms of sequential art.

TRANSITIONS 6

New directions in comics studies

**Saturday 31st October 2015 at Birkbeck, University of London
Main Building, Malet Street (entrance on Torrington Square)**

Transitions 6 is part of Comica - The London International Comics Festival, and organised in association with Birkbeck College, Studies in Comics, European Comic Art, Journal of Graphic Novels and Comics, Comics Grid and The Contemporary Fiction Seminar.

Keynote speaker: Dr. Mel Gibson (Northumbria University)

Respondents: Dr. Ian Hague (London College of Communication); **Dr. Julia Round** (Bournemouth University); **Professor Roger Sabin** (Central Saint Martins)

This is a free event, but please register by email at
transitions.symposium@gmail.com

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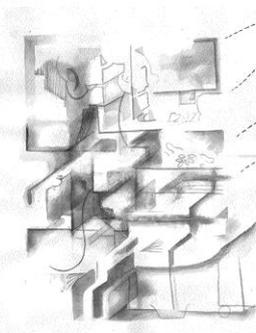
Transitions 6 Schedule

9.30-10AM: Registration (outside B36; basement, main building)
10AM-11AM: room B36: WELCOME from Paul Gravett and John Miers, followed by

Keynote: Dr. Mel Gibson (University of Northumbria)

11-11.30am: *BREAK* (own arrangements)

11.30-1pm

1: COMICS WORK
Room: B36 (basement)
Chair: Rosie Sherwood
Paddy Johnston
Penelope Mendonça
Fionnuala Doran

2: MEMORY & TRANSFORMATON
Room: 416 (fourth floor)
Chair: Nicola Streeten
Barbara Chamberlin
Megan McGill
Benoît Crucifix

3: SPACE IN COMICS
Room: 540 (fifth floor)
Chair: Paul Gravett
Bruce Mutard
Nikki Sheppy
Dan Smith

1-2: *LUNCH* (own arrangements)

2-3.30:

4: THE LES COLEMAN ARCHIVE
Room: B36
Chair: Simon Grennan
Paul Gravett
James Neill
Ian Horton

5: TEXTUAL MOBILITIES
Room: 416
Chair: Paul Fisher Davies
Miriam Kent
Casey Brienza
Richard Williams

6: QUEERING GENDER
Room: 540
Chair: Pen Mendonça
Matteo Fabbretti
Tara-Monique Etherington
Jude Roberts

3.30-4PM: *BREAK* (own arrangements)

4-5.30:

7: MIXING GENRES
Room: B36
Chair: Dan Smith
Scott Jeffrey
Dieter Declercq
Sina Shamsavari

8: SYMBOLISM AND NARRATIVE
Room: 416
Chair: Tara-Monique Etherington
Zanne Domoney-Lyttle
Rae Hancock
Michael Connerty

9: QUESTIONING FORM
Room: 540
Chair: Bruce Mutard
Rosie Sherwood
Paul Fisher Davies
Enrique del Rey Cabero

5.30-5.45: *BREAK* (own arrangements)

5.45-6.30: RESPONSES & PLENARY
Respondents: Roger Sabin (B36); Ian Hague (540); Julia Round (416)

6.30ish: room B04 (basement) *RECEPTION*

PANEL 1: COMICS WORK

Jillian Tamaki and the Infinite Canvas: A Case Study in Contemporary Comics Work

Jillian Tamaki is undoubtedly a significant emerging talent in contemporary comics, winning numerous awards for *This One Summer* (written by her cousin Mariko) and gaining new fans daily for her webcomic-turned-graphic novel *Supermutant Magic Academy*. As is becoming increasingly common among those who work in comics, Tamaki's income comes from a wide variety of sources, and she works across different media and different publishing strategies. These include freelance illustration work, books with advances published by independent and mainstream publishers, webcomics given away for free at the point of delivery, textiles and embroidery, some of which are collaborative works and some of which are not. My research in comics is concerned with comics as work (Johnston 2013, 2015), and with the political economy of cartooning. Thus far, I have been developing theories based on cultural work and political science, attempting to give the field of comics studies an ongoing and developing portrait of the contemporary cartoonist and the context in which they create their works. This paper will continue to do so, by looking closely at Jillian Tamaki's works, which I believe are indicative of the emerging diversification of the cartoonist's working activities in contemporary political economy (Jenkins 2006 et al) as they work to earn a living and to produce comics, with there often being a tension between the two. In particular, a comparison will be drawn between Jillian Tamaki's comics that are published first in book form and those that are given away for free at the point of entry (Johnston 2015). Comparing and contrasting these two different publishing methods, I will use Jillian Tamaki to demonstrate what it means to work as a contemporary cartoonist, and how cartoonists navigate the changes brought by digital culture (e.g. Tumblr) and the ever-changing culture of comics.

Paddy Johnston is a doctoral researcher in the department of English at the University of Sussex, and an active cartoonist, with a practice-informed approach to research in comics studies and literature. His forthcoming thesis is entitled "Working With Comics" and will examine comics as labour and cultural work. He is a regular contributor to The Comics Grid, Comics Forum and Graphixia, among other pubications, and is the co-editor of the forthcoming collection Cultures of Comics Work. He is also a singer/songwriter and writer of fiction for the One Hour Stories podcast. His website is http://paddyjohnston.co.uk and he can be found on Twitter @paddyjohnston.

Comics Tackling Social Issues, and the Concept of the 'Creative Production Project'

In recent years, the comics medium has increasingly been utilised to tell stories of social relevance, and has proved to be a powerful tool for bringing narratives which explore and challenge cultural norms to a wide readership. The ways in which these works come about vary dramatically, from autobiographical graphic novels produced independently by cartoonists who then go on to seek a publisher/ self-publish, to writers with completed projects who seek collaborations with comics artists, to comics commissioned by institutions and organisations in order to help researchers disseminate their findings. How might the negotiations and methodologies behind comics that address social concerns impact on their tone, content and the nature of representation? How might categories such as 'applied comics', 'social comics' or 'graphic medicine' influence our understanding of the processes behind these works? Are comics where the research is 'translated' into comics form by a freelancer with no direct connection to participants somehow more rational or objective? This paper will critically examine the processes behind selected works, and will conclude with a reflection upon practice-based PhDs which involve comics as 'creative production projects' (Scrivener, 2000). This will explore the limitations and opportunities that arise where the practitioner is also the (postgraduate) researcher, with a multi-faceted role (Grey and Mallins, 2004). Here I will argue that a critical analysis of the process of making of a graphic novel using graphic facilitation can contribute to comics scholarship, visual research methodologies, and wider interdisciplinarity. Examples will be drawn from my own practice-based PhD, which involves accessing, analyzing and representing first-time (single) motherhood through 'graphic facilitation' and the making of a graphic novel.

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

Why Don't Chicks Do Comics?: A Study Of Those Who Have, Those Who Are, How They Do It, Why They Do It And Why They Don't.

This paper examines the history of women's contribution to the comics industry, and looks at the reasons why they are presently and historically underrepresented as creators. Through an examination of the major publishers I demonstrate how few women are currently being published, set against the make-up of the contemporary creative industry. By studying the available data on women as comic readers and buyers, I establish that this underrepresentation is not reflected in consumption, nor in participation at entry points to the industry. I outline the difficulties of establishing demographic data among comic readers, and identify the slowness of the comic industry to adopt market research as a factor in their complacency towards women. Data is presented on the proportion of women at entry points to the industry, and participation in industry events, establishing that women are not as underrepresented at these points as they are within the ranks of established, published creators. Women's participation in the comics industry is set in the wider context of women's participation in the workforce. Specifically, studies growing out of Cotter, Hernsen, Reeve et al's seminal "The End of the Gender Revolution", which examines the reasons why women's employment equality has stalled over the past 30 years. The exclusion of women from comics mid-career onwards is placed in the context of the larger creative industries, and I identify common factors across that weigh against women's participation. The paper also provides a brief introduction to gender theory in relation to comic production. I look at Freudian, Structuralist and other sociological interpretations of gender, and advance their common precept that Western definitions of gender are a social construct rather than a biological absolute. I speak to women creating comics and leading women-specific advocacy, before summing up by suggesting strategies for greater inclusion that have been proven within other industries.

Fionnuala Doran received an MA in Visual Communication from the Royal College of Art, London in 2015. In 2014 she won first prize in the British Library and Arts Thread's Comic Unmasked competition, and runner-up in the Observer/Jonathan Cape/Comica graphic short story prize. At the June 2015 Royal College of Art show, Doran exhibited a short-form graphic novel, focusing on the journey of Roger Casement into the Congo Free State, as he tries to investigate the horrific rumours that have been sneaking out of Belgian brutality. Her work has appeared online and in print in the Guardian, Observer, the British Library and Modern Times

PANEL 2: MEMORY & TRANSFORMATION

Here be monsters: representing childhood and adolescent fears in comics

Kimberley Reynolds argues that children's literature is a fertile ground for radical ideas that harbour transformative potential, encouraging readers to 'approach ideas, issues, and objects from new perspectives and so prepare the way for change' (2007:1). This can be applied to all forms of child and young adult literature, from the (often deceptive) simplicity of picture books to (sometimes) more complex narratives of prose fiction. Comics, as a medium that usually blends both text and image to convey meaning, engages readers through a process of constructivist meaning-making: the reader needs to complete the narrative through applying their own schematic knowledge to make sense of the whole, literally 'filling the gaps' (or gutter). This process can be particularly powerful when understanding enables young adult readers to better make sense of fears and ways of overcoming these, in short, battling the monster. This paper looks primarily at an example text, *I Kill Giants* by Joe Kelly and JM Ken Niimura, chosen as part of a growing body of young adult literature that gives voice and form to fears and anxieties through monstrous representation. It explores how 'the monster' is used thematically, textually and visually within the comic and how both the construction and subsequent destruction of the monster relies in part on reader engagement and how they make sense of the visual and textual content. In turn, the paper argues that the text exemplifies how the comics medium, through its unique narrative structure, facilitates what Reynolds refers to as 'new perspectives'.

Barbara Chamberlin is a senior lecturer in the School of Humanities at the University of Brighton. Alongside her role as a teacher-trainer, Barbara teaches a module on graphic novels and contributes to undergraduate and postgraduate courses on adaptation, narrative and creative writing. She is also one of the co-curators of Graphic Brighton, an event currently in its second year which invites comics artists, writers, publishers and scholars to discuss different themes. She is finally taking the plunge and hopes to start a comics-related PhD in 2016. When not with her head in yet another book, she can be found walking the coast.

Graphic Memoirs and Representations of History and Memory in Art Spiegelman's Maus and Alison Bechdel's Fun Home: A Family Tragicomic
In this piece I will discuss the positives and negatives of the memoir as a literary genre using the examples of Art Spiegelman's Maus and Alison Bechdel's Fun Home. I will look at how the genre of the graphic memoir can both include and try to overthrow the issues that come with writing a memoir including the manipulation of stories and any inaccuracies that can be created through what Marianne Hirsch calls 'postmemory', the issue of having generational distance from the story but also being bound to it by a deep personal connection. The female reclamation of the autobiographical genre will briefly be covered and discussed alongside the lack of presence of Spiegelman's own mother in his story and the overshadowing of Bechdel's coming-out story by her father's own closeted homosexuality. Discussions will also focus on the medium of the graphic novel itself and aspects of its form including the use by Bechdel of abstract illustrations, Spiegelman's anthropomorphism, reproductions of historical photos within the novels, and ways of framing images to create a personal feel to the story. Finally I will look at his this medium can serve for the author a way of deconstructing their life, drawing parallels between things that might not be so obvious in the real world.
Megan McGill will soon be graduating from the MA in Modern and Contemporary Literature at Birkbeck College after submitting a dissertation on the feminist utopian fiction of Joanna Russ, Marge Piercy, and Monique Wittig. Research interests include, but are not limited to, the following: graphic novels and comic studies, feminist theory and fiction, science and speculative fiction, utopias and dystopias, contemporary US fiction, modernism, and postmodernism.

"Rethinking the "Case Mémorable": Josso Hamel's Memories of Comics in Au travail
In 1984, introducing a new section of Les Cahiers de la bande dessinée, Pierre Sterckx coined the concept of "case mémorable" (remembered panel) to refer to specific comics panels remembered from childhood reading because of their visual effect. The idea of a case mémorable, however, was not only a cognitive concept: it implied an active remembrance, as the magazine section urged readers to send in their analyses of their own remembered panels. It consisted in an intimate act of canonization based on the collective sharing of a personal history of comics. As Sterckx wrote, the case mémorable is "an atom of comics history." French cartoonists Blutch and Olivier Josso Hamel have put the concept to fruitful uses in their autobiographical work, coupling the remembrance of their childhood to that of their reading experiences. This paper focuses in particular on Josso Hamel's Au travail, sketching out how the author represents an anti-narrative reading experience, projecting his own experiences onto the albums, reshaping their narratives along other axes. Redrawing these panels further compels the artist to reinvent his own graphic style. In this sense, Josso Hamel portrays what it means to remember and possess an image, raising compelling questions not only about quotation and appropriation but also about the relation between the single image and the narrative sequence, which are examined under the light of comics theory (Baetens, Marion) and film studies (Burgin, Mulvey). Through the analysis of Josso Hamel's bande dessinée, this paper revisits Sterckx's concept of the remembered panel as a citational practice loaded with memory-making effects.
Benoît Crucifix holds MAs in Modern Languages and Literature (Université catholique de Louvain) and Literary Theory (KU Leuven). He is a FNRS doctoral fellow and develops a research project on contemporary graphic novelists and the heritage of comics, jointly at the Université de Liège, as a member of the ACME comics research group, and at the Université catholique de Louvain. He has previously presented on materiality, serialization and database aesthetics in Chris Ware's Building Stories at conferences in Belgium and Germany

PANEL 3: SPACE IN COMICS
Space in Comics
This paper will argue that comics are more a medium of space than of time, and do so by examining comics formal properties from a visual arts perspective, one rarely taken, which is odd considering how heavily the medium utilises visual arts and design elements, as well as their aesthetics. It will begin by proposing a new, more accurate definition of comics: juxtaposed narrative images, making space a fundamental structural

signifier. I will then show how space is encountered in comics in four ways: within the panel - depiction of place the story is set; the size of the panel and type of border in juxtaposition to others on a page and double page spread; the size of the work as encountered, whatever surface it is located on, and lastly, the space where the work is encountered. I will argue that ignorance of these four 'spaces' together, have inhibited an appreciation of comics as a visual art, though it is to be understood it is a medium unto itself, not a form of visual art, nor a genre of literature. I will also show how I put this research into practice by 'exploding' a comic into space within a gallery context, aiming to induce disorientation in a viewer with familiar signifiers in new contexts and juxtapositions, which also included actual objects as panels.

Bruce Mutard has been writing and drawing comics for 26 years, producing 4 graphic novels: The Sacrifice (Allen & Unwin, 2008), The Silence (Allen & Unwin, 2009), A Mind of Love (Black House Comics, 2011), The Bunker (Image Comics, 2003). He completed a Master of Design in comic's studies on the interaction of words and pictures at Monash University. He has conducted workshops, given talks at Melbourne Writers Festival, NMIT, RMIT, Edith Cowan University, University of Melbourne, Monash University, and presented papers on comic theory at Oxford University, Loughborough University and University of Arts, London among others.

Experimental Architectures & Territories in and of the Comic Book: Jimenez Lai, Jacques Tardi, and Michael Nicoll Yahgulanaas

Prominent structural affinities between comics and architecture are evident in their respective reliance on panels or rooms, gutters or walls, diagrams or floor plans. Likewise, many comics engage notions of urbanism and territory, while presenting time as spatial sequentiality. Examining the territories and architectures in and of the comic book, this paper considers three works that richly explore the signifying potential of cross-pollinating spatial concepts with the tropes of sequential art: Jimenez Lai's speculative architectures in *Citizens of No Place* (2012); Jacques Tardi's re-centring of the margins in *You Are There* (*Ici Même*, 1979); and Michael Nicoll Yahgulanaas' formline (or 'frameline,' as he prefers) remodelling of the comic panel in *Red: A Haida Manga* (2009). What these comics—separated culturally—share is an inspired will to destabilize and reconfigure, rather than ratify, structural tropes. Yahgulanaas has said that he consciously resists the way some theorists like Scott McCloud treat the spaces between frames as somehow empty land, that might signify the passage of time, for example, but are otherwise marginal. In Tardi's book, the notion that the gutters are both occupied and signifying space becomes literalized when the would-be heir of an extensive French estate sees his family lands parcelled off to other landowners and is reduced to living in a shack perched on the walls between these estates: margins from which he may peep into the panel's actions, while the real story—*his*—unfolds in the gutters. Yahgulanaas' own book leverages the spatial relations of the panels and the book itself to challenge the dominant sequential form. His panels together construct a large Haida frameline that reminds readers that both time and space are context-bound: they are re-read as patterns within larger systems that a page-by-page reading experience might not address. Finally, Lai's work ambitiously reconfigures the visual representational practices of architecture, graphic illustration, and comics to lavishly frolic with the boundaries of what is possible: through topological play, speculative architectures, and subverted graphical tropes.

Nikki Sheppy is a writer, editor, instructor and poet based in Calgary, Canada. She holds a doctorate in English literature from the University of Calgary, and a Master's in Literature, Culture, Modernity from the University of London. Her works—scholarly, journalistic and creative—have explored women's writing, literary experiment, psychoanalysis, architectural theory, and hybrid compositional genres.

Future cities as critical design.

This paper will reflect on science fiction anthology *2000AD* as a varied and ongoing site for the creation and articulation of future cities. These dystopian spaces can be approached as forms of design, both in terms of the invention of built environments, and as the constructed spaces of the page. Design is theorised here through Anthony Dunne and Fiona Raby's notion of critical design, as articulated in their book *Speculative Everything*. (2013) Dunne and Raby emphasise the importance of design as a conceptual form, which looks towards troubling futures. Design becomes a tool for imagining how things could be: "Design speculations can act as a catalyst for collectively redefining our relationship to reality." (Dunne and Raby 2013, p.2) As well as operating as settings for narrative, future cities in comics can be interpreted as spaces of critical

design. The cities of *2000AD*, at their most articulate, combine narrative and speculative design forms to generate moments of reflection and engagement, resonating with Tom Moylan's notion of critical dystopia, treating the present as history, and articulating a sense of anger and dissatisfaction which might enable productive and politicised readings. Tom Moylan and Raffaella Baccolini have written that within dystopian fiction, it is narrative that provides the horizon of hope: "it is precisely the capacity for narrative that creates the possibility for social critique and utopian anticipation in the dystopian text." (Moylan and Baccolini 2003, p.6) However, I will explore built environments in *2000AD*, through the lens of critical design, to reveal constructed spaces of social critique and utopian anticipation.

Dr. Dan Smith is a Senior Lecturer in Fine Art Theory at Chelsea College of Arts, University of the Arts London, and is the author of Traces of Modernity (2012). His research interests include comics, utopia, science fiction, printed works, art history, outsider art, museology and material culture. Recent publications include 'Reading Folk Archive: on the Utopian Dimension of the Artists' Book' in Literatures, Libraries, & Archives (2013), and 'Image, Technology and Enchantment - Interview with Marina Warner' in The Machine and the Ghost: Technology and Spiritualism in Nineteenth to Twenty-First Century Art and Culture (2013). His drawings can be found at danthatdraws.blogspot.co.uk.

PANEL 4: THE LES COLEMAN COLLECTION: Research and a Comic Book Archive
Reminiscences of a Collector

I knew Les Coleman for nearly thirty years, since the early days of *Escape Magazine*, to which he contributed several incisive book reviews and a double-page article on Charles Addams. I also commissioned him to write for *The Cartoon Art Trust News* during the Nineties. Together with Les I explored and discovered the worlds of underground and alternative comix, small presses, cartoons and art in general - among others his tastes embraced the work of Robert and Aline Crumb especially, Pascal Doury, Rory Hayes, Julie Doucet, Joe Coleman (no relation), Topor, Siné, H.M. Bateman, Diane Noomin, Bill Griffith, Peter Blegvad, Glen Baxter, René Magritte, Ernie Bushmiller, Louis Wain, Patrick Hughes, Herr Seele, Anthony Earnshaw, Caran d'Ache and Mark Beyer. Sharing knowledge and finds, discussing artists and stories, co-curating exhibitions and publications, debating comics, art and life, always made our times together a pleasure.

Paul Gravett is a prolific writer, curator and comics historian. Co-director of Comica – London International Comics Festival since 2003 he has curated comics exhibitions in the UK and overseas. Paul's books include *Manga: Sixty Years of Japanese Comics* (2004), *Graphic Novels: Stories to Change Your Life* (2005) and *Comics Art* (2013).

Archiving the Collection

This presentation will give an overview of the process of archiving *The Les Coleman Collection* in the *University Archives and Special Collections Centre* at *London College of Communication*. It will discuss the most significant holdings in the collection, including work by Robert Crumb, Julie Doucet and Aleksandar Zograf, as well as other significant underground and alternative comics. In addition this paper will examine the difficulties presented in archiving comic books, particularly anthology based underground and alternative ones, in a university setting and the issues raised by categorising and making the collection both searchable and accessible.

James Neill has worked with the Les Colman Collection at London College of Communication as a project archivist, which included appraisal of materials, forming a coherent arrangement, cataloguing and creating a conservation list for vulnerable and rare items. He has contributed to the promotion of the collection through exhibition work and presentations.

Research with the Collection

This paper will look at the value of *The Les Coleman Collection* in terms of academic research into underground and alternative comics. More specifically it will use the collection to re-examine three mainstays of current comic book scholarship; *Maus*, *Palestine* and *American Splendor*, that are mainly known and discussed through their publication in collected 'graphic novel' form. *The Les Coleman Collection* allows for an examination of all three titles in their original serialised comic book form. By looking at the comic books themselves, rather than the repackaged graphic novels, a range of other factors can be highlighted. These include; the materials aspects such as paper stock and size of publication; the contextual

information such as advertisements and editorials; and the audience reception of the work through letter pages which are central to any serialised publication.

Ian Horton co-ordinates Contextual & Theoretical Studies at London College of Communication, where he also teaches a 'Graphic Narrative' unit. Ian's current research focuses on notions of experimental typography in both historical and contemporary contexts, while specifically comics-related outputs have considered colonialist stereotypes in European comic books, and comics and information design.

PANEL 5: TEXTUAL MOBILITIES

Selling the Feminist Utopia: Popular Feminism and the Promotion of _A-Force_

With recently (re)launched characters such as Captain Marvel, Ms Marvel and Thor Marvel Comics has made a name for itself in the popular media as a company actively invested in notions of "diversity." While this is by all means a positive development, the inclusion of feminist goals such as gender and racial inclusivity within popular texts, alongside the potential co-optation of feminist discourses, has been a topic of interest amongst feminist scholars (Hollows and Moseley 2006; Gill 2007; Genz 2009). Many of these theorists seek to make sense of such texts by positioning them within a neoliberal, postfeminist culture, which has offered new opportunities to women in terms of individual empowerment, but frequently reaches back to patriarchal structures. However, the role of the mainstream comic book within postfeminist culture has not yet been interrogated in great depth.   In this paper, I consider the discourses active in promotional articles and interviews surrounding Marvel's women-centric new Avengers series, _A-Force_ (Bennett, Wilson, and Molina 2015). I focus on the ways in which feminist rhetoric is actively used as a selling point of the comic, raising questions regarding the state of current popular feminism and its place in mainstream comics, as well as the commercialization of feminist discourses.   Overwhelmingly, promotional texts referred to issues of gender representation in a previously male-dominated industry. The invocation of these issues is significant in an era in which feminism remains a contentious topic, often relegated to the past, as suggested by the term "postfeminism." And yet, by referring to these themes, media outlets highlight the persistence of gender inequality. I thus also question the implications of characterizing Marvel as entering a "new era" of inclusivity in which issues of social inequality are rendered past. Overall, I ask what a text such as _A-Force_ tells us about (popular) feminism and/in the media. As such, my intention is not to provide definitive answers to the issues raised, but rather to outline how such a text illustrates the complexities present in popular representations of feminism.

Miriam Kent is a PhD candidate in Film Studies at the University of East Anglia. Her thesis focuses on representations of women in films based on Marvel comics. Her research combines the theoretical approaches of feminist film theory, comics studies, gender studies, queer theory and postcolonial studies.

Perry Mason transformed - from the text of Erle Stanley Gardner to the images of Frank Thorne

Arising from archival research of the continuities and correspondence for the Perry Mason comic strip, this paper will look at the issues of translating Erle Stanley Gardner's best-selling novels into graphic form. Although the transmedia phenomenon of Perry Mason has been studied in film, television and radio, there has been no treatment of the Perry Mason comic strip (1950-52) and the four comic books from the 1940's and 1960's. After struggling initially to retain the courtroom and office locales of the novels, the strip began to take Perry Mason into more typical storyworlds of fifties comics such as industrial espionage ('The Case of the Desperate Dupe'), glamorous cold-war double-agents ('TCOT Wanted Woman') and other 'race and chase' and suspense scenarios. The paper will look at issues of narrative, orality, gender and cultural context that arise in the process, as well as the response in artistic and narrative terms by the artists (who included Frank Thorne and Mel Keefer). It will also consider the different approaches of the comic books, as well as the earliest adaptation ('TCOT Crooked Candle') into both illustrated book and also 3-panel strip accompanied by text.

Richard Williams is an independent researcher and cultural historian. He has held a visiting research fellowship at the Harry Ransom Center, University of Texas at Austin, sponsored by the Erle Stanley Gardner Endowment for mystery studies, to work on the Gardner collection, and an Eadington research fellowship at the Center for Gaming Research, University of Nevada Las Vegas, to study Gardner's Vegas novels and also the early history of the World Series of Poker.

Global Manga: "Japanese" Comics without Japan?

Outside Japan, the term "manga" usually refers to comics originally published in Japan. Yet nowadays many publications labeled "manga" are not translations of Japanese works but rather have been wholly conceived and created elsewhere. These works I term "global manga," and in this talk I will discuss my definition of this term and the range and diversity of its cultural production throughout the Americas, Europe, Asia, and even Africa and the Middle East. I will also address some of the controversies surrounding global manga and suggest future—and in my view more productive—directions for future research. I argue that these comics, although often derided and dismissed as "fake manga," represent an important but understudied global cultural phenomenon which, controversially, may even point to a future of Japanese comics without Japan. As comics scholars, therefore, we must take seriously the political economy and cultural production of global manga and explore the conditions under which it arises and flourishes; what counts as "manga" and who gets to decide; the implications of global manga for contemporary economies of cultural and creative labor; the ways in which it is shaped by or mixes with local cultural forms and contexts; and, ultimately, what it means for manga to be "authentically" Japanese in the first place.

Casey Brienza is Lecturer in Publishing and Digital Media at City University London. She is author of *Manga in America: Transnational Book Publishing and the Domestication of Japanese Comics* (Bloomsbury 2016), editor of *Global Manga: "Japanese" Comics without Japan?* (Ashgate 2015), and co-editor with Paddy Johnston of Cultures of *Comics Work* (under contract with Palgrave Macmillan). She may be reached on Twitter @CaseyBrienza or through her website.

PANEL 6: QUEERING GENDER

'I will never reveal the truth!': figuring out non-binary gender in contemporary comics

This paper will discuss the attempted representation of two characters of non-binary gender in contemporary comics and their reception. Through an analysis of the representation of Vaasuvius in Rich Burlew's Dungeons and Dragon's parody webcomic The Order of the Stick and Xavin in Marvel's The Runaways series, I will consider some of the complexities of representing non-binary gender in comics. I will also explore some of the reception of these characters and the repeated attempts by readers of these comics to 'figure out' the characters' 'real' gender. Focusing particularly the representation of the body – the drawing of figures – I will argue that the visual-verbal mixture of these comics provides a unique challenge and opportunity for the representation of persons of non-binary gender that troubles received understandings of the 'truth' of gender as located in the body.

Dr Jude Roberts is a Teaching Fellow at Keele University and her research focuses on gender and sexualities in contemporary Anglophone cultures. Her current work is primarily concerned with pornographic comics, censorship and diversity. She is also working on completing a monograph on contemporary pornographic comics and the politics of sexual representation, to be published with Palgrave Macmillan.

***Shōnen* Manga is for Boys? Popularising hybrid identities and refashioning the 'quest/epic narrative' in CLAMP's *Tsubasa: RESERVoir CHRoNiCLE*.**

Investigating manga's engagement with gender and identity has long been a fascination of fans and scholars, particularly through the challenges posed by *shōjo* (girls') and *yaoi* (boys' love) manga. In contrast, the lesser explored *shōnen* (boys') manga has typically followed a formulaic approach to produce the 'quest/epic narrative' and chivalric depictions of 'masculine identity'. These idealised masculine identities have been increasingly challenged in the twenty-first century with hybrid characters and the growing mixed readerships of gender-focussed manga. This paper will look to CLAMP's *shōnen* manga, *Tsubasa: RESERVoir CHRoNiCLE*, as an example that challenges *shōnen* stereotypes in a rich and original manner that also encompasses tropes found in *shōjo* and *yaoi* in order to expand its (gendered) readership. *Tsubasa* revolves around the time-travelling adventures of the main protagonist, Syaoran, in his attempts to reunite his beloved Sakura with fragments of her soul. The two older deuteragonists, Kurogane and Fai, often act as guiding paternal/fraternal figures of 'masculinity' to Syaoran, who serves as the stoic coming-of-age character often found in *shōnen* manga. This paper will analyse representations of 'masculinity' through the characters of Kurogane and Fai in their respective roles as the 'Japanese ninja/samurai' and the 'Wizard from Overseas.' Supported by close readings of the text, this paper will investigate the requirements of the Anglophone reader to engage with external research on specific values and concepts of 'masculinity' in

Japan in order to appreciate the duality of the two characters and the movement away from socially constructed identities to more independent identities. Through this analysis, this paper will explore the complexities of defining 'masculinity' in this *shōnen* manga series through the lens of the (literary) quest/epic narrative and with the support of Japanese cultural context to uncover the desire to harmonise 'masculine' and 'feminine' into more powerful and balanced characters.

Dr Tara-Monique Etherington's research interest is the reading practices of manga in English translation, particularly through the lenses of hybridity, gender and sexuality. She completed her PhD in July 2015 at the University of Exeter with her thesis entitled 'Manga and Hybridity: Evolving Reading and Interpretation Practices of Manga in English Translation.' In her thesis, Tara examined the potential and applicability of hybrid reading practices, which incorporated a dual appreciation of both Japanese and Anglophone influences and references to read manga case studies. Tara is now in the process of publishing her research in academic journals and in a monograph.

Manga Fans and Translation: The Case of Shojo Manga Scanlation
The spread of Japanese manga from its country of origin to the rest of the world in the past three decades has gathered considerable academic attention. Considerably less attention however has been paid to the more recent phenomenon of scanlation, which sees a transcultural network of fans operating online dedicated to translating, adapting and distributing manga into other languages. This presentation deals with the phenomenon of manga scanlation, mainly into English but with references to other languages as well. Scanlation will be framed within the context of global translation flows and the spread of manga targeted toward a female readership (shōjo and its corollaries: josei, yaoi, yuri, etc.) outside of Japan. The argument that will be put forward in this presentation is that while the most obvious outcome of the network of scanlation are translated manga texts, these are by no means the only product, as a scanlation also represents a virtual space where comics created by women for women can be freely circulated. This development is then related to the failure to establish a viable commercial domestic alternative to shōjo manga in Europe and the U.S. Therefore, scanlation may be said to represent the translation not just of texts, but also of various structural elements of Japanese shōjo manga culture: first, a repertoire of drawing styles and narratives targeting female readers of different ages; second, a culture of participation between creators and readers; and finally, a representation of fandom as relevant to the sensibilities of female readers.

Matteo Fabbretti graduated with a BA in Japanese and Spanish before undergoing an MA and later a PhD in Translation Studies, all at Cardiff University. Matteo's major research interests are in the area of translation as a social practice. He is particularly interested in Japanese visual narrative (manga) and its related culture, and the role that virtual communities of amateur translators play in the globalisation of Japanese (visual) culture.

PANEL 7: MIXING GENRES
The Erotic Comics of Jon Macy
This paper will explore the work of gay erotic cartoonist Jon Macy, who recently won a lambda Award for his graphic novel adaptation of the Victorian erotic novel *Teleny* (attributed to Oscar Wilde). The paper will explore the ways in which Macy employs fantastic and supernatural tropes in his erotic comics, in particular his self-published series *Fearful Hunter*. The paper grows from my PhD research and will argue that while Macy's work to some extent takes up the conventions of gay pornographic comics, Macy's comics are also different from the majority of mainstream gay porno comics in a number of ways. First, Macy represents erotic protagonists that are more fully-rounded than the majority of characters found in gay male porno comics. Where the protagonists of the majority of gay porno comics are happy, horny, and unashamed, Macy's characters demonstrate a much wider range of feelings from love and horniness to sadness, fear, and shame. Second, Macy's comics present a critique of queer communities, which are portrayed as demanding of conformity as heteronormative society. Finally, Macy's comics present a critique of heteronormativity, representing queer sex itself as a magical force that destroys the illusion of stable identities, and literally transforms the possibilities of what is seen as "normal" or "natural."

Dr Sina Shamsavari is a lecturer in the Cultural and Historical Studies department at London College of Fashion. He recently completed his PhD on the history of queer male comics at Kings College, London.

The cartoon as a theoretical model for understanding satire

In this proposed talk, I will argue that a deeper understanding of how cartooning works increases our understanding of how satire works. Of course, not all cartoons are satirical. For something to qualify as satire it must always at least involve a morally motivated critique of a certain situation in society. Satirical critique aims to unmask the honest truth about this social situation. I will argue that it is exactly satire's function as *truth-telling* which we can better understand if we take cartooning as a theoretical model. Following Ernst Gombrich, I will investigate the conceptual links between cartooning and caricaturing. Gombrich identifies seventeenth century portrait caricature as a truthful practice aimed at revealing the true self of the depicted sitter. To realise this desire for truthfulness, the portrait caricaturist exploited the mechanism of physiognomic perception (i.e. the process through which affective and moral associations are made between the shape of non-human objects, such as animals or fruits, and the true or inner self of the sitter). Like caricaturing, cartooning too exploits the psychological mechanism of physiognomic perception, through a manipulation of form which cues certain affective responses with the cognitive immediacy typical of physiognomic associations. It will follow from my argument that Scott McCloud's classic definition of cartooning as amplification through simplification requires reconsideration to accommodate the importance of physiognomic perception in cartooning. Cartooning does not just select and simplify (and in doing so amplifies the meaning of what is selected at the expense of what is omitted). On top of that, by exploiting the cognitive immediacy of physiognomic perception, cartooning cues basic and morally charged emotional responses to what is represented. I will argue that satire does something very similar and discuss how satire's 'cartoonal' mechanism of physiognomic perception not only characterises but also potentially problematizes its truth-telling function.

Dieter Declercq is a graduate teaching assistant and PhD student at the Centre for the Interdisciplinary Study of Film and the Moving Image, University of Kent. His PhD research focuses on morality, truth and irony in satirical cartooning. He has a broader interest in comics studies, animation studies, comedy studies, television studies, moral and existential philosophy as well as analytic aesthetics. He has published on *The Simpsons* as ethical truth-telling in Ethical Perspectives.

Magick and Anarchism in the Work of Alan Moore and Grant Morrison

This paper begins by highlighting how the comic book has been used to address to seemingly distinct philosophical traditions: anarchism and magic. These two strands of are most have been most explicitly explored in the collective works of Alan Moore and Grant Morrison, works that display marked similarities and equally obvious differences. Indeed, the similarities appear to be a source of contention between the two creators. These same divergences and convergences play out at an extra textual level in both writer's public personae; both are anarchists, at least philosophically, and both are active magicians. In their work at least, these two aspects are frequently combined, and indeed both display some awareness of the history of both anarchist thought and practice, as well as the Western occult tradition. In this paper I would like to draw out some of these connections. By placing the development of the British and American comic book within the traditions of magical and anarchist art, and then by focusing specifically on how Moore and Morrison draw upon these strands in works like *The Invisbles* and *V for Vendetta.* Secondly the paper examines the differences between the occult and political philosophies espoused by the two writers, arguing that Moore's work falls into a ritualistic magickal tradition and whose anarchism is informed by a broadly socialist outlook. By contrast, Morrison's work draws on a more contemporary strain of 'Chaos Magick' and his anarchism seems to display a more economic libertarian bent. These differences will then be highlighted by a consideration of the relationship each creator has to the world of the licensed superhero, particularly, even inevitably, the work they have produced for DC Comics.

Dr. Scott Jeffery is a lecturer in Sociology at Perth College, University of the Highlands and Islands. He is the author of The Posthuman Body in Superhero Comics: Human, Superhuman, Transhuman, Post/Human, which is due to be published by Palgrave MacMillan in early 2016. An inveterate interdisciplinarian, he writes regularly about comic books, posthumanism, occultism and many other subjects at his central hub, nthmind.wordpress.com. When not writing and teaching he performs stand-up comedy, though the line between his philosophical concerns and his comedy material has become increasingly blurred.

PANEL 8: SYMBOLISM & NARRATIVE

Comic Books and Sacred Texts: Challenges and Possibilities

The comic book medium is increasingly being used to communicate adaptations, retellings, and counter-narratives of religious sacred texts and with these come many issues of interpretation, presentation and theology. This paper will examine the challenges and possibilities associated with three manifestations of the intersection between sacred texts and comic books; adaptations, re-tellings, and counter-narratives. Adaptations of sacred texts are becoming more common but vary widely in quality and motivation. For example, there are now many different versions of the Christian bible in comic book form. Some offer a very simplistic, pared down and re-ordered version of the text. Stories are separated from and collected in a different order from the canonical books and events are presented as a single, un-nuanced and cohesive narrative. Such simplified comics are often produced with children as the intended uncritical audience and, with an agenda of proselytisation, even slipped into missionary packages. Compare this to those comic bibles that explicitly present themselves as adaptations, open to critical engagement, interpretation and analysis by the reader, with references to the relevant bible passages throughout the text. This paper will discuss a number of Christian comic book bibles and examine the theological challenges and possibilities of these adaptations and open for discussion the key question 'are they any good as comics?' Consideration will then be given to whether the possible solutions to these challenges might be found in re-tellings and counter-narratives. For example Ross' (2005) re-telling of the Gospel of Mark *Marked*, or counter-narratives such as Gauld's (2012) *Goliath* that weave scriptural quotes with perspective-altering characterisation. This paper will also touch on meta-examples of comic book characters who themselves encounter the challenges and possibilities associated with the interpretation of sacred texts.

Rae Hancock holds a Farmington Fellowship at Harris Manchester College, Oxford University, researching the place of comics in a richer, more inclusive Religious Education (RE). She is also a teacher of RE at a state secondary school, with responsibility for curriculum development and Special Educational Needs (SEN). She holds Masters degrees from Oxford University and the Institute of Education. Her research interests include comic books, classroom inclusion, and the New Age Movement.

Regenerating Genesis: The Tricky Business of Illustrating the Bible

In 2009, Robert Crumb produced a singular work, *The Book of Genesis, Illustrated,* which purports to be a faithful, graphical interpretation of the Book of Genesis from the Hebrew Bible. Crumb reports that he read Genesis in the ancient languages; from those he produced his own interpretation together with annotations to explain his interpretive decisions.   Any book of the Bible is subject to various text-oriented and theoretical approaches, and Genesis is no different; Wellhausen's Documentary Hypothesis, Redaction criticism and Form criticism are just a few critiques which have sought to uncover and understand truths behind the text. This paper will discuss Crumb's graphic novel with regards to such literary-theoretical angles; the combination of a contemporary comic format with an ancient text has an impact on the central themes of Genesis, especially when the image-text adaptation is viewed in comparison to the original Hebrew language from which it was derived. Presenting a familiar story in an unfamiliar graphical medium impacts upon such forms of criticism; does the text, when presented alongside image still hold up to such theoretical approaches? Reception Theory is also vital when applied to biblical scripture. Reader understandings of biblical narratives are rooted in text; Crumb has altered the spheres of understanding text by incorporating graphical images and therefore it is crucial to understand whether or not this changes the reception of biblical themes found in text alone. By approaching Crumb's text from both a literary-critical stance and an audience-reception stance, this paper investigates the ways that Crumb's images reinforce and differentiate traditional from contemporary readings of Genesis, illuminating the ways contemporary audiences might receive Genesis through Crumb's work.

Zanne Domoney-Lyttle is a PhD candidate working in an interdisciplinary environment between Theology & Religious Studies and the Stirling Maxwell Centre for Text/Image Studies, under the supervision of Dr. Charlotte Methuen (TRS) and Professor Laurence Grove (SMC). Her thesis "Regenerating Genesis: Transforming Ancient Text into Graphical Literature" is concerned with comic book adaptations and interpretations of Genesis, specifically focusing on how audience reception is altered when reading the story from a text-image viewpoint as opposed to text alone.

Funny Animals: The Circus and Anthropomorphism in Early British Comics
The British comics published in the late 19th and early 20th century, by Alfred Harmsworth, C. Arthur Pearson and others, drew on themes, comic styles and characterisations already evident in a number of popular media and entertainment forms of the period. These included humour periodicals, music hall/stage comedy, and the circus. The popularity of the circus in the UK peaked between the years 1870 and 1920, and helped to negotiate the changing relationships between human and animals brought about by modernity and by new scientific discourses exemplified by Charles Darwin's *On the Origin of the Species* (1859). Circuses, along with menageries and zoos, became a focus for the interactions between urban populations and wild animals, the modes of presentation emphasizing elements such as exoticness, intelligence and behavioural proximity to humans. Anthropomorphized animals became a mainstay of 20th century popular culture, and this was especially the case in the graphic arts of comics and animation. This paper will examine early comic strip artists' employment of many of the tropes associated with circus performance in the development of 'funny animal' characters such as Frank Wilkinson's *Smirk the Elephant Detective*, and Jack Yeats's *Signor McCoy the Circus Hoss* and *Lickity Switch the Educated Monkey.*
Michael Connerty teaches courses on animation history and comics at the Dun Laoghaire Institute of Art, Design and Technology in Dublin. He is also currently a PhD candidate at Central Saint. Martins, UAL, researching Victorian and Edwardian comics and the work of Jack B. Yeats.

PANEL 9: QUESTIONING FORM
Why Call It A Comic?
Why might we choose to define a piece of work as a comic?Who gets to decide if it is or isn't?And what might one gain from aligning your work with the medium? When defining the comic scholars and theorists draw on key elements such as image and text working symbiotically or perhaps the image alone, placed in sequence. Perhaps the most famous definition comes from Scott McCloud's Understanding Comics in which he states that the comic is 'Juxtaposed pictorial and other images in deliberate sequence intended to convey information and/or to produce an aesthetic response in the viewer.'(McCloud, 1993 p.9). Invariably broad any definition of the comic book could easily be applied to work that isn't considered to be a comic at all: from ancient caves paintings to children's books, paintings in sequence upon a gallery wall to photo books. Throughout time artists have used sequence, deliberate juxtaposition, text and image to express a particular meaning to their audience. But these pieces of work are not considered comics. This paper explores why an artists might choose to term a piece of work a comic when at first glance this definition appears unnatural. Discussing my own photographic comics along with abstract comics, various online works and pieces by artists such as Dave McKean, I will examine the possible benefits an artist might gain by terming their work a comic. I will question if the definition is really as broad as it appears, consider if the artist gets to define where their work is placed and discuss why a comic book audience might be exactly what a piece of work needs.
Rosie Sherwood is an artist, independent publisher and scholar, whose interdisciplinary practise of creative research is currently focused on theories of time, identity and emotional mapping. She is working with photography, sculpture and the narrative and structural language of the comic book to explore these themes. Academic research, conferences, writing and teaching have long formed part of Sherwood's artistic practise. She delivered seminars and conference papers on subjects such as sequential narrative, fantasy photography and the comic book as book arts. Most recently Sherwood wrote a paper for the Arts Libraries journal entitled New Readings: The Comic as Artists' Book. She has taught both B.A. and M.A. students at Universities across the country. Sherwood's work can be found in multiple bookshops including Foyles and the bookartbookshop as well as collections such as the Tate Library and Archive, The National Gallery of Scotland and the State Libraries of Victoria and Queensland, Australia.

The Games Comics Play: Modes of Interpersonal Engagement in the Comics Text
In MAK Halliday's systemic-functional description of language, human communication always serves three simultaneous purposes, or 'metafunctions': to construct texts cohesively, to represent human experience, and to enact social relationships between human beings, engaging them in conversation, commitments, exchanges of information, and so on. We use language to offer information, and to demand it; to offer our services or goods, or require those of others. Kress and van Leeuwen, among others, have extended this three-part model into multimodal communication -- that is, texts which, like comics, use images in order to manage some or all of these tasks. Their model of interpersonal aspects of the image, though, has limits: they focus on eye contact between represented figures and the audience as 'demand' images, and use vertical and horizontal angle on a scene to explicate the level of 'address' to an audience member with what is depicted. On this model, no action is demanded of the onlooker, just the sense of involvement. In this paper I propose a new way of thinking about interpersonal engagement in the image, specifically focusing on comics texts. My focus will be on practical action by the reader that is brought about by the text, as a more pragmatic parallel to the material action in the world which is invoked by such communicative acts as questioning, commanding, and so on in language. I propose that comics texts engage us in a range of 'games' of interaction, involving us in text creation in ways familiar from interactive texts in childhood. I propose that we play 'spot-the-difference' with image sequences; 'spot-the-ball' with compositions; that we follow mazes and join the dots, and in this way we offer the text our own contributions, cooperating in the meaning-making act which constitutes the comics text.
Paul Fisher Davies is undertaking Ph.D research in graphic narrative theory in the school of English at University of Sussex. He teaches English Language and Literature at Sussex Downs College in Eastbourne. As well as studying comics form, he has written a collection of graphic short stories which can be previewed at www.crosbies.co.uk.

The comic as an object, the comic as a game and the search of a new type of reader: the cases of Éditions Rutabaga and Éditions Polystyrene
Throughout their history, comics have changed their format and edition quality, from disposable to collectable objects. Nowadays, comics are becoming part of the current aesthetic and social paradigm. This has happened especially after their ultimate conquest of the book format, which set, as well as a physical form, a conventional way of reading and navigating the pages. The consolidation of some of these conventions was crucial to the configuration of comics as a medium, but also implied certain uniformity and some limitations to its discourse that still exist today. In the last years, some young authors have started more intensely to break with the book formats. This paper will explore some of their works and the effect new formats have on the discourse of comics. It will mainly focus on works from Éditions Rutabaga and Éditions Polystyrène, as these two young French publishing houses have shown a special interest in producing comics which play with materiality and try to get the reader involved in new ways. How do these works challenge the traditional discourse and what do they imply in the current panorama of comics? Are these just minority experiments or will they have a role in the future of the medium?
Enrique del Rey Cabero is currently enrolled in a PhD program (Universidad de Granada) exploring the traditional reading protocols and formats of graphic narratives and their fragmentation. Enrique is also working as a Lector in Spanish at the University of Oxford since 2015. He has done some research on Comics, Spanish tebeos, Spanish as a Foreign Language, Hispanic Literature and the relationships between Music and Literature, particularly on collective memory of the Spanish Civil War, comics in language teaching, contemporary Spanish comics and the work of Gerardo Diego and Gonzalo Rojas. He has attended and given papers about comics at Inkers and Thinkers (2014 and 2015) and Comics Forum 2014 (Leeds). He is also a news correspondent for Comics Forum.