

Comic Art Working Group

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¹ We have endeavoured to ensure that these are the abstracts of the papers actually presented at the conference. Nevertheless, due to cancellations, additions and other factors, abstracts may be included here that were not presented and abstracts that were presented may not be included.

Id: 19766

Title: Geek Culture on urban environment: the comic character in Cranio's graffiti

Session Type: Individual submission

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Abstract: In Getting a Life (2018), Woo points out that, in marketing as well in symbolic terms, in last years the media production has been strongly influenced by the Geek Culture. This action, at its roots, is connected to Comics consumption and products made out of these narratives. On the second half of the twentieth century, some elements of geek culture were already being seen in different kinds of culture and artists systems, as Pop Art. In this same period, it came to street art. According to Stewart, in Graffiti Kings (2009), the comics characters show up at graffiti in New York trains interventions in 1970's. The Cartoon Style brought to the urban environment figures of known characters such as Snoppy, Mickey, Beetle Bailey and, especially, a character group named "The Straphangers", inspired on the comic book of the underground artist Vaughn Bodé.

In general, graffiti gives an ideological message that is frequently aimed at the demystification of symbols of cultural domain. Graffiters usually develop personal graphic styles and ideological contributions both in message content and the place chosen for intervention. Concerning the characters use, the graffiters create their own characters or make a cultural appropriation of an already existing character, licensed, giving a new meaning to its original content to send a new message.

According Ramos, in Grafite, Pichação & CIA (1994), Vallauri was the first artist to bring to São Paulo walls, in 1970's, comics references on a stencil of the characters Mandrake and Jungle Jim. At the same time, the graffiti artist Matuck reproduced, also in São Paulo, the silhouette of Little King of the Otto Soglow comics La Contestazione di sua Maestá, and Hergé character Tintin. This practice spreads through the Rebouças Avenue tunnel, in São Paulo, at the end of the twentieth century, images of characters as Batman, Joker, Wolverine, Ranxerox and the cat of Squeak the Mouse. By licensed products appropriation, these artists had just demystified symbols of cultural domain.

Based on these assumptions, and using as an object of analysis the work of graffiti artist Cranio, this article aims to examine as elements of Geek culture – especially the characters of serial fictional

narratives – goes through contemporary graffiti. Crálio broaches, with humor and irony, themes related to consumerism, corruption, hunger and environment. His paintings of Batman, Superman, Mickey, Captain America, Wolverine, among others, interact with the blue Indians, a sign of his work, on criticism about national identity. This work is part of a research supported by FAPESP and it aims to investigate the means of licensed characters appropriation by subversive systems – as in tattoo and protest marches (IJOCA, 2015; 2018).

Id: 19800

Title: Animación y mito del héroe como recursos discursivos en campañas políticas mexicanas:
López Obrador y Alfredo del Mazo

Session Type: Individual submission

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Abstract: Palabras clave: animación, mito, héroe, política, discurso

Los procesos electorales en las sociedades democráticas se transforman de manera inequívoca en campos de batalla campales, donde los diversos candidatos construyen estrategias específicas para poder conseguir el voto de la población: Una campaña política siempre hará un despliegue de recursos discursivos que logren generar empatía, es decir, los mensajes deben tener una enorme potencia de significado que vaya acorde al contexto donde se están generando.

Cada campaña electoral va adaptándose a su horizonte sociohistórico y va tomando como inspiración recursos de la cultura actual. Ejemplo de esto son los políticos mexicanos Alfredo del Mazo y Andrés Manuel López Obrador, quienes durante sus respectivos comicios utilizaron la animación digital para crear una llamativa propaganda. En el caso del primero, su equipo de campaña hizo todo un avatar que se promovía a través de redes sociales y que de manera virtual daba conferencias de prensa; Andrés Manuel recurrió a un cortometraje producto del fan art, además de merchandising con su persona caricaturizada.

Asimismo, Obrador y del Mazo en sus animaciones utilizaron un poderoso relato que se configuró a través del mito del héroe, haciendo de ellos mismos un personaje épico lleno de asombrosas cualidades. Aunado a esto, la estética de la animación sigue el estilo japonés del ánime, permitiendo que los jóvenes -que tal vez iban a votar por primera vez- se sintieran representados y atraídos por dichos candidatos.

De tal forma, esta investigación tiene como objetivo exponer la estructura de los ya mencionados discursos políticos animados de López Obrador y Del Mazo. Se observarán sus convergencias así como sus notables diferencias. A la vez, se hará hincapié en la manera en que cada personaje va conformando una ideología que busca tener congruencia con su partido que representa y la forma en que el mito del héroe es la constante en ambas narrativas.

Los discursos políticos son configuraciones de relaciones de poder complejas. El que utilicen esta clase de elementos como la animación y el mito no es azaroso, sino que habla de las intenciones de los actores involucrados, son actos de enunciación que tienen como objetivo concretar una huella en el imaginario colectivo y personal de su tiempo.

Como aparato crítico se utilizarán las ideas de teóricos como Joseph Campbell, Rollo May, Carlos A. Scolari, Clifford Geertz y Edna López Becerril.

Id: 20037

Title: Representation of Women in the Self-defined Feminist Caricature Magazine of Turkey

Session Type: Individual submission

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Abstract: In this study, I examine the representation of feminism in the self-defined feminist caricature magazine of Turkey, namely Bayan Yani, and aim to determine the way in which gender related socio-political issues are debated in this particular publication. Being initially launched on 8th March 2011 by women caricaturists and writers of the Leman Publication Group, Bayan Yani was originally intended to be a single, special issue, dedicated to International Women's Day. However, as a result of the positive and satisfied feedback from critics and readers, a decision was made to continue publishing the magazine and the first and only women led caricature magazine of Turkey, appeared on the shelves on a monthly basis, targeting mostly but not exclusively women. The scope of the research also includes exploring the responses of women audiences living in Turkey's patriarchal and conservative society to their own humorous portrayals. In this way, by interviewing a representative selection of audiences, the study allows women to criticise and even correct their own representation in contemporary humour culture in Turkey. The study takes feminist theories of media representation and humour theories from a feminist perspective as its starting point and aims to further the current academic discussions around them.

It is an ongoing research and is based on archival research and limited pilot interviews I have done so far. It is also a part of broader investigation, which will include deeper analysis of women's portrayal as well as the responses of women audiences and creators/editors/producers of not only the self-defined feminist publication but also in several types of caricature magazines in Turkey that vary in political orientation, audience, popularity and specialism.

For the purpose of this paper, thematic and visual analyses employed and by doing so key trends and changing dynamics in the depiction of women have been determined. All the issues of Bayan Yani magazine (71 issues in total), since its first appearance on the market, scanned briefly. As far as I can see based on the thematic and visual analyses I have done so far, the magazine engages with gender related socio-political national and global agendas and promotes uprising and solidarity for the sake of women and gender equality in the various realms of life. The prominent themes that will be discussed in this study are:

- Insurgent/Taboo-breaker Feminists
- Awareness Rising Feminism
- Moderate/Domesticated Feminism

To summarise, the study will provide a detailed discussion around the determined themes and interview findings, and it will include various caricature examples to explore.

Id: 20052

Title: El uso de la Tomografía Computarizada en la creación de animación visual: Radiology Art de Satre Stuelke

Session Type: Individual submission

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Abstract: Ciencia y arte no pueden ser considerados antónimos, punto común esencial entre ambas es que son manifestaciones humanas cuyo objetivo es una comprensión del mundo que nos rodea. Dichas disciplinas han conciliado en diversos momentos de la historia -la cámara fotográfica, el cinematógrafo comenzaron como investigaciones científicas, o el que se tengan óleos envasados es gracias a los avances industriales- dentro de esta misma línea es digno mencionar proyectos como el del estadounidense Satre Stuelke “Radiology Art”, iniciativa que busca crear imágenes artísticas a través del uso de un equipo de Tomografía Computarizada (TC).

La Tomografía Computarizada es un invento del ingeniero británico Godfrey Hounsfield que le valió el premio nobel de medicina en 1979, el cual actualmente es parte fundamental en la imagen diagnóstica. Su funcionamiento se basa en un tubo (o dos) de rayos X que atravesarán el objeto a escanear y serán captados por una fila de detectores que transportarán la información a ordenadores avanzados con algoritmos específicos para la reconstrucción de una imagen tridimensional.

Gracias a los modernos software de reconstrucción tridimensional es posible resaltar ciertas características de un objeto por la atenuación del paso de los rayos x a través de éste, es así que Stuelke aprovecha estas características para hacer sus animaciones.

El objetivo del presente trabajo es resaltar la labor del médico radiólogo -y ahora artista- Satre Stuelke, quien a través de un equipo de TC ha escaneado diversos objetos: juguetes, alimentos, electrodomésticos, envases, etc., creando imágenes muy llamativas que se han transformado en piezas artísticas gracias a la composición que Stuelke maneja a través del color y encuadre.

Al ver las obras de Satre, es como si viéramos una serie de cuadros de animación, donde tales imágenes parecen pertenecer a un videojuego o caricatura. Este médico nos permite entender que el arte no es aquel que una institución o grupo de especialistas determinan como tal, sino que es aquello que nos despierta emociones y sensaciones profundas, en el caso de Radiology Art nos acerca al interior de lo que a simple vista es invisible a nuestros ojos, nos descubre las entrañas de lo que está a nuestro alrededor, haciendo que sus radiografías parezcan producto de una chispeante y fantasiosa imaginación y no objetos cotidianos que están en nuestro día a día.

El trabajo de Satre Stuelke es un parteaguas para el mundo de la animación y el arte debido a que brinda alternativas para crear contenidos atractivos a partir de diferentes tecnologías

Id: 20369

Title: Simulacro y esquizofrenia en el manga Tsubasa: Reservoir Chronicle

Session Type: Individual submission

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Abstract: En el presente trabajo, planteamos que el manga japonés Tsubasa: Reservoir Chronicle, creado por el colectivo CLAMP entre 2003 y 2009, y publicado en México por Vid (2006) y Kamite (2018); presenta una narrativa posmoderna donde el sujeto del relato se fragmenta e interactúa en realidades que se mezclan a través de rupturas temporales y espaciales. Esta idea, se contrapone al pensamiento de que dicho manga, únicamente representa el componente ambiguo presente en la filosofía japonesa y basado en la estética taoísta. Sin descartar lo anterior, retomamos la posmodernidad debido que en Tsubasa, se presenta la esquizofrenia posmoderna a través de la ruptura de tiempo- espacio, en donde escenarios y elementos modernos, se mezclan con lo tradicional; además, se ve presente la desmaterialización del sujeto, al representar personajes con yoes que no son únicos e intrínsecos, sino múltiples y complejos; esto último, lleva a la presencia de simulacros, en donde los clones se confunden con los originales.

Fundamentamos nuestro análisis en el paradigma de inferencias indiciales, propuesto por Carlo Ginzburg (1999) desde la micro historia. En este paradigma, el detalle, presente en la gráfica y relato de la fuente primaria, nos llevará a realidades complejas relacionadas con aspectos culturales, religiosos y sociales, propios de su contexto y origen. En este paradigma, el detalle es un indicio que acentúa lo local y nimio, como forma de llegar a contextos más amplios a través de la interpretación. Con la finalidad de descomponer al relato e identificar los elementos en los que se debe ahondar, retomaremos algunos aspectos de la propuesta de análisis de Jenaro Talens (1980), quien, siguiendo a diversos autores de la semiótica, propone examinar el texto artístico tres fases: semántico, sintáctico y pragmático.

Para llevar a cabo nuestro análisis, son de especial importancia dos autores de la teoría de la posmodernidad: Fredrick Jameson y Jean Baudrillard. Del primero retomaremos dos aspectos, la desmaterialización del sujeto del relato (1996) y la esquizofrenia posmoderna (2006); lo primero, implica la desaparición de la individualidad del sujeto, quien toma muchas funciones en el relato, incluso si llegan a ser contradictorias; además de lo anterior, retomamos la noción de esquizofrenia posmoderna (2005), en la que la ruptura de lo individual, lleva a la mezcla de aspectos procedentes de tiempos y espacios diferentes; se rompe la cadena significante y quedan presentes sin conexión de tiempo. Por su parte, de Baudrillard (1978) retomamos al simulacro, que es un vestigio que intenta coincidir con el real y en el camino ambos terminan confundidos.

Nuestras fuentes primarias serían los 13 volúmenes publicados por Editorial Vid; además de los ejemplares de la edición que actualmente publica Kamite. Con la finalidad de tratar aspectos de la narrativa a los que las ediciones mexicanas no han llegado por ser una publicación en curso, revisaremos las ediciones traducidas por sitios scanlation como tumangaonline, que cuentan con ediciones completas y traducidas al español. Las fuentes secundarias son los libros y el material audiovisual que ocuparemos para el análisis.

Id: 20481

Title: Cartoon Censorship: Rights, Dignity and the Endangered Art of Ridicule

Session Type: Individual submission

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Abstract: Drawing on cartoon disputes from around the world, this paper aims to enrich the concept of censorship by explicating its various forms, ranging from censorship by the state to self-censorship, as well as attacks triggered by the appropriation of cartoons for symbolic purposes never intended by the artist. In line with the theme of the conference, the paper focuses especially on cartoons that have been accused of being racist or otherwise undermining the dignity of particular communities. The aim is not to deliver definitive verdicts about whether these cartoons have indeed crossed an ethical or legal line, but to use these disputes as a window on unresolved, and perhaps unresolvable, dilemmas in media and communication. International human rights norms currently draw a distinction between incitement to objective harms like violence and discrimination, which do not deserve free speech protection; and, on the other hand, subjective offence against people's feelings in the course of public debate, which must be treated as protected speech if it does not cause any objective harm. But two very different lobbies—one pre-modern, the other post-modern—have advocated a redrawing of this classic liberal line separating offence and harm. The governments of many Muslim countries led an international campaign to recognise "defamation of religions" as an additional limitation on the right to freedom of expression under international law—a campaign that was energised by the Danish Prophet Mohammed cartoons controversy of 2006. More recently, American identity politics—perhaps in response to the spike in white nationalism that greeted the Obama presidency—has elevated the concept of micro-aggressions, which highlights the psychological harm arising from offence. Accordingly, cartoonists interviewed say that "political correctness" and a culture of offence-taking constitute a major—and in some settings, the main—obstacle to their work. Further complicating the issue is that censorship controversies can sometimes take on a life of their own. This paper argues that the most intractable of these disputes cannot be understood in literal terms. Laws have never only performed a protective or instrumental function; they also have a symbolic function, to affirm a group's values by expressing its disapproval of some behaviour. Debates over censorship, similarly, are partly about asserting a group's values as part of on-going identity politics. The most irreconcilable positions are what can be termed symmetrical or mirrored symbolic disputes, where both the pro- and anti-censorship camps are equally invested in their positions, for reasons that go well beyond the content of a cartoon.

Id: 20647

Title: The page is the panel: contemporary comics and new dynamics related to its materiality

Session Type: Individual submission

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Abstract: Internet and other digital technologies brought new possibilities for the comic book industry. Even with the possibilities of stories in motion or narratives through apps, the paper and its routines still works as a pattern, something that led to subscription systems and even piracy. Graphic novels and story-arcs keep attracting the attention of the readers, but most of them use the original medium in a regular way. Two books present a different idea and use the page as a big panel and the act of revealing the page to reach the next becomes the new gutter.

The first one is Unflattening (SOUSANIS, 2014), a Ph.D. thesis that discusses the relationship between images and words in our learning process and presented as a graphic novel. Due to its nature, the work uses pages as chunks of art created to be read by a different order, examining the pages. What conventionally was used through the gutter changed into the act of turning the page, be surprised and then examine the page/panel. This is something that could be reproduced through a series of digital images, but the zoom feature in each image could change the original idea.

The other one is Ar Condicionado (Air Conditioning in Portuguese), a contemporary tale of life inside office cubicles. To better illustrate the stresses and how people are becoming automated persons that talk the minimal possible but spend its time thinking mundane things. To illustrate this, Piqueira created double pages with the thoughts being written inside the outline of each character, in a way that the person became it's thinking bubble. The story could be read as a series of JPG files, but the act of admiring the page and pull the book closer to the eye to follow the flux of each phrase was designed to be read on paper.

In both cases, the support acts as a medium and through its meaningful capacity, since it itself is characterized as a form of expression. In an electronic publication, new materialities would appear, however, the authors opted for the materiality of paper as reading support, leading and transforming

the reading experience through the medium. Thus, the authors find in the physical medium a way of reinforcing their intention with the content and meaning of the text, preventing it from being altered by the change of medium. Hence, the format appears as another actant, dictating the content and being dictated by it, in a mutual dualism.

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Id: 20758

Title: The Cultures of Comics and Animated Media Regionalism on Germany Television

Session Type: Individual submission

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Abstract: The Cultures of Comics and Animated Media Regionalism on Germany Television

While TV is rapidly losing its grip on being the Leitmedium (dominant medium) of the early 21st century, there remains much to be said about it as its power is still immense. The Internet has been able to ride on the dovetails of globalisation (or vice versa), but in many places TV is still powerful and regionalised, in part due to the federal structures within which it originated. This is particularly so in Germany which continues to enjoy a strong TV media presence and where public broadcasting is still under the jurisdiction of the Laender (states). I will examine two particular programmes which continue to enjoy a large cult following, Äffle und Pferdle and the Saarlodris. The former is a dialect-tinged animated insert series aired together with advertising blocks on the Südwest-Rundfunk around Stuttgart, the latter falls in the same programming category, but is aired around the Saarland area of Germany. Numerous and very successful comics accompany and enlarge upon the TV characters.

My special interest here lies in the regionalised character these shows exude and which speak to a regionalised audience, an audience that is oftentimes excluded from the High German context and marginalised as 'backwards' and 'rural'. Furthermore, although these animated characters were originally created to attract children to the advertising segments aired, and advertising in the 1950s itself consisted largely of animated clips, the former were in many instances multicoded, as some of the jokes were decidedly for an adult audience.

All in all, over 100,000 of such inserts between advertising clips were produced from 1956 onwards, but there is very little academic writing in existence today which would cover them. One of the seminal texts, Hickethier/Bleicher (1996) does refer to them in two instances, but not more. Forster (2013) and Schönknecht (2017) discuss the supraregional ones, but not their country cousins. Lastly, Maresch does look at humour in advertising sections, but not at the animation itself. I will approach my topic using media history and media archeology as methodological tools. In my presentation, I will screen a number of pertinent 10-second clips, discuss a number of fora contributions on the topic, display a number of the comics and analyse them with Disputed Rights, Contested Truths in mind. It will become clear that such kind of programming is able, if not able to fight back the globalising effects of the digital economy, at least to complement and question it in a meaningful way, thus aiding the survival of local linguistic and cultural communities into the future.

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Id: 21285

Title: Ocaso y nacimiento del héroe a través del OVA My hero academia: Two heroes

Session Type: Individual submission

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Abstract: En las historias narradas a través de textos escritos o audiovisuales, heroínas y héroes cumplen la función de personajes ejemplares para su audiencia. Tratan de reflejar acciones o situaciones que, de acuerdo con su creador, deben ser admiradas o reflexionadas a fin de que, en la medida de lo posible, sean repetidas o ejecutadas de forma similar por las personas para evolucionar como humanidad.

Para resaltar su carácter excepcional, heroínas y héroes enfrentan o surgen en situaciones extremadamente adversas. Este es el caso del manga y posterior animé My hero academia, cuya historia tiene como eje central, que su protagonista adolescente —Izuku Midoriya—, es un ser humano que nació sin un don o habilidad especial, en un planeta donde más de la mitad de la población cuenta con una de estas particularidades.

Como vemos, el arquetipo de héroe que analizó Carl Jung sigue retomándose para las nuevas generaciones y en los nuevos textos. Para resaltar este hecho, retomaremos esta teoría con la cinta animada original (Original Video Animation u OVA, por sus siglas en inglés) My hero academia: Two heroes (Japón, 2018). Esta narración audiovisual original, retoma elementos del texto central como el surgimiento de un héroe en el personaje antes mencionado de Izuku Midoriya y su relación con su ídolo All Might, quien debe dejar de serlo.

El presente texto abordará en un primer momento, una sinopsis general de la historia del manga y animación que dan origen a la cinta, para comprender la relación que existe entre el héroe que debe aparecer para remplazar al que vive su ocaso, y la importancia que la película—a pesar de ser una historia original, y no una parte de la trama central—tiene dentro de la narrativa. En una segunda parte de la presentación, se presentará en forma breve una síntesis de los arquetipos de Carl Jung, para que, en la tercera y última parte se relacionen los conceptos con algunos de los momentos que presenta la cinta.

Id: 21331

Title: "Construyendo preceptos de vida desde la cultura friki"

Session Type: Individual submission

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Abstract: El objetivo de esta ponencia es explicar, primero, qué se entiende por <cultura friki> en México, cuáles son las características que la diferencian de otros países (por ejemplo, de la <cultura geek> en Estados Unidos), así como cuáles son las comunidades de fans (fandoms) que la conforman (comunidad otaku, comunidad gamer, comunidad cosplayer, etc.), en la actualidad. Para después, profundizar en el proceso a través del cual, sus integrantes -los frikis- construyen una suerte de preceptos de vida (entendidos como las afirmaciones o principios que guían nuestra conducta y le dan cierta dirección o sentido a nuestras vidas), a partir de los discursos emanados de los productos o manifestaciones culturales pertenecientes a la cultura friki (como los comics, mangas, animes, videojuegos, etc.); todo ello en el marco de lo que algunos autores como: S. Hall (2007), A. Giddens (1996) o Z. Bauman (2008) denominan: "posmodernidad", "modernidad tardía" o "modernidad líquida".

Descriptores: cultura friki, cultura de fans, fandom, preceptos de vida, posmodernidad, estudios culturales, Henry Jenkins, Stuart Hall.

Id: 21446

Title: Lost in Modernity: Doodling in the Digital Age

Session Type: Individual submission

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Abstract: Frank Odoi, the late Ghanaian cartoonist who made Kenya his home, was a visual storyteller with an uncanny knack for capturing details in his cartoons. His friend, Paul Kelemba, is not any different. His Madd Madd World series of cartoons that started in the late 1980s appeared as full page of detailed reflection of the nation's reality and has remained so for many years. These early Kenyan cartoonists operated in the age before computer software was introduced into the modernizing world of newsroom operations. Their tools of trade remained their lap-desks, erasers, pencils and blending tools. Odoi has been dead for a while now thus his work remains in the pristine form in which he first caricatured them, but Kelemba continues to caricature embracing technology in the presentation of his works. In exploring Kelemba's later works in comparison to his early works there is an appearance of difference in terms of the details captured in the more recent presentations. A near similar difference appears in the works of Godfrey Mwampembwa, another one of Kenyan cartoonists. Mr. Mwampembwa too started caricaturing in the early 1990s, way after Odoi and Kelemba and before newsrooms and art rooms adopted technology as part of their toolbox repertoire. To what extent has the software caricature studio been a game for cartoon artists? The objective of this paper is to explore how the changes in tools available to cartoonists have affected the final artwork of cartoonists.

In this study we explore the early works of Kenyan cartoonist prior to the adoption of computer software in their workshops to capture the nuances in their drawings. We compare these early drawings with later day drawings and consider any differences in the final published works. In the second component of the study we discuss with select cartoonists the impact of the adoption of technology in their works in order to see how they have been influenced by these technologies. Should computer software, as we suspect, have influenced the execution of the work of cartoonists? We seek to understand how cartoons may continue to change as newsrooms and art desks of cartoonists continue to change.

Id: 21530

Title: A Preliminary Research Guide to the Study of Comic Art in Argentina, Chile, Ecuador, Peru and Uruguay

Session Type: Individual submission

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Abstract: While parts of South America, particularly, Brazil and Argentina, figure rather well in the comics/cartoons studies published in English, that of comic art in other sections of the continent come up short and even in those countries, research material tends to concentrate in the same authors or regions, usually metropolis such as Rio de Janeiro or São Paulo, in Brazil or Buenos Aires, in the Argentinean case.

The purpose of this study is to remedy some of the shortcomings by: 1. Locating and interviewing prominent cartoonists; 2. Gathering secondary research materials (anthologies, biographies, histories); 3. Reporting our findings in a series of articles in the International Journal of Comic Art. It is also a purpose of this research to strength the dialogue with Latin American institutions, such as the Museo Nacional de Bellas Artes, in Montevideo and the Universidad San Francisco de Quito. We consider this an important step towards spreading the discussions on comics to different contexts and building audience to the field.

Obviously, it is not possible to draw definitive conclusions from such short stays in these countries, thus, the emphasis on the preliminary aspect.

The nature of the papers that result will be akin to field notes, meant to aid other researchers in their quests for contacts and steer them to available resources (professional organizations, academic programs, libraries, and archives).

This first paper will present the background of the research and an overview on the data collected during the interviews with prominent cartoonists from Argentina, Chile, Ecuador, Peru, and Uruguay. The meetings took place in March 2019 and happened in the cities of Córdoba (ARG), Santiago (CHL), Lima (PER), Quito (ECU) and Montevideo (URY). The interviews are conducted by Prof. John A. Lent with the assistance of Dr. Geisa Fernandes and have also the support of local collaborators.

Id: 21651

Title: Spatial-Temporal Processing in Comics.

Session Type: Individual submission

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Abstract: Spatial Processing in Comics.

“In order for sounds to be differentiated, they must have some form of beginning, middle and end (or in the parlance of synthesized sound, “attack, decay, sustain, release”). This means that in comics, a medium where space and time merge, representations of sound are crucial to making sense of action, in particular, to the passage of time within a singular panel—for while time can be shown to pass between two or more panels through the process of closure (implicitly understanding the movement or occurrence not depicted between panels that makes them sequential), a singular panel is not necessarily a discrete moment, as an entire conversation can occur within it, requiring readers to perform closure even within the scope of a single panel.” (Osvaldo Oyola,2011)

The above statement speaks towards the abstraction and representation that audio signifiers employ upon the negotiation of visual syntax of the comic. The concept of Bhatkin’s chronotope suggests that a metaphorical, ‘spacetime fabric’ exists in the literary realm. I attempt to extend the notions application to sequential art in hopes that leveraging the concept of the Chronotope may aid to identify the syntax the fabric exerts upon comics and in turn, the single frame. I argue that temporal delineation may become apparent through visual, audio connotations ultimately confronted through representations, shaping what I refer to as a comic spacetime grammar. In the comic, where the relationships of motion and proximity of signifiers are deep etched, we may be able to consider a spacetime ‘weighting’ incurred upon a single frame. Semantic connotations of spacetime grammar may provide a base point of departure in determining a spacetime comic methodology. Scott McCloud discusses the abstraction of an image (McCloud:1993), invoking the imagination to implore spatial-temporal signifiers. Will Eisner suggests that representation in comics relates to real world experiences (Eisner:1985). In contrast to the comic, we consider spatial-temporal significance of the photograph which Barthes states is a ‘message without a code’ (Barthes:1961), etched not in the space of imagination but closer to an experienced real spacetime experience, providing an example of an alternative spacetime syntax. These ideas suggest a correlation between illustrative processes and suggestions of place and time experiences. My aim is to present an introductory framework toward identifying an approach to determining a comic spacetime syntax through its representative form.

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Id: 21913

Title: Colombian cities in dystopian comics

Session Type: Individual submission

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Abstract: Dystopian narratives are not unknown in comics. Perhaps some of the best-known examples are Alan Moore and Dave Gibbons' Watchmen (1986), which portrays a fictional 1980s US with hooded vigilantes, and Robert Kirkman and Tony Moore's (2003) The Walking Dead, whose post-apocalyptic Atlanta is reminiscent of a dystopian London presented by John Wyndham in his book The Day of the Triffids (1951). In Colombia, despite there being no comic industry to speak of, dystopian narratives are not uncommon. In a recent research project, it was found that 41 out of 130 collected comics from 1992 onwards contained some form of dystopian image of Bogota.

In this presentation we seek to expand previous research on the image of dystopia in Colombian comics to cover a wider array of sequential narratives – more than 160 in our most recent collection – and looking at all images of Colombian cities and their utopian/dystopian rendition. We want to see if there is any difference between the types of dystopia that are presented in Colombian cities, or if they all conform to one general pattern for the nation as a whole.

Dystopia is understood here under the definition given by Claeys (2010), as a concept often used interchangeably with 'anti-utopia' or 'negative utopia', by contrast to utopia or 'eutopia' (good place), to describe a fictional portrayal of a society in which evil, or negative social and political developments, have the upper hand, or as a satire of utopian aspirations which attempts to show up their fallacies... (p. 107)

Utopias and dystopias are often considered to be closely related to science fiction, yet they are not necessarily always related (Fitting, 2010). The images of a given future or alternative present, may be rooted in some of the elements commonly associated with science fiction (technological developments, for instance) but they may also be predicated upon current political issues or past issues, had they developed differently than they did.

In the Colombian case, dystopias tend to be concerned mainly with forms of military or symbolic violence that plunge cities into chaos. Although there are a few mystical or fantastic apocalypse stories dealing with zombies or indigenous deities that return to the world of humans, most of the dystopian narratives seem to highlight current political struggles about the environment, authoritarian views and the inner conflict.

We will present five categories of dystopia and try to infer from them the fears of modern-day Colombian comic book creators.

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- <https://doi.org/10.1017/CCOL9780521886659.006>

Id: 21939

Title: Autores chilenos masculinos de cómic autobiográfico: ¿qué muestran' ¿qué cuentan'

Session Type: Individual submission

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Abstract: Durante los últimos años ha sido muy difundido el alzamiento de la voz de las mujeres a nivel global, y fuertemente. Latinoamérica, y específicamente Chile, no han sido ajenos a esto, a pesar de que histórica y popularmente son identificados como una sociedad machista y patriarcal, donde predomina un estereotipo de virilidad relacionado a lo que R.W. Conell planteó como la masculinidad hegemónica a mediados de la década de 1980. Kimmel, por su parte, señala que este tipo de masculinidad se relaciona con aquella imagen de los “hombres que controlan el poder, que ha llegado a ser la norma” (1997: 51), y que ha sufrido pocos cambios con el pasar del tiempo, entretanto que Dettleff nos ayuda a entender que el género “es una construcción social (...) que establece discursos normativos sobre cómo deben ser los sujetos generizados” (2015, p.51). Mientras que en el sistema patriarcal el hombre es “el ser responsable de proveer a la familia los elementos que le permitan el éxito, la subsistencia, el avance y el prestigio” (Dettleff, 2015, p.52), relacionado con el machismo culturalmente propio de Latinoamérica, aparece también la figura del hombre igualitario como una nueva masculinidad, ya que al igual que la nueva valorización de la mujer, el hombre entró en terrenos relacionados con lo propiamente femenino, como por ejemplo la expresión de las sensibilidades y las emociones.

La autobiografía, por otro lado, ha sido definida por varios autores. Sin embargo, Philippe Lejeune fue uno de los pioneros que en 1975 la delimitó como un “relato retrospectivo en prosa que una persona real hace de su propia existencia, poniendo énfasis en su vida individual, y, en particular, en la historia de su personalidad” (p.48); y por su lado, el cómic autobiográfico específicamente, no solamente cuenta de forma narrativa, sino que también muestra los eventos de la vida de una persona, de acuerdo a El Refaie (2012), donde la dimensión representacional de cada uno de los autores adquiere una importante notoriedad.

En Chile, específicamente durante el siglo XXI, han sido editados 13 libros de cómic autobiográfico pertenecientes a 8 autores hombres; este calificativo de hombre responde a que se identifican con un nombre propio del género masculino, que al mismo tiempo es independiente de la orientación sexual o identidad de género de cada uno de ellos.

¿Cómo se cuentan y se muestran los hombres que han publicado cómic autobiográfico, quiénes son y cómo son sus procesos de trabajo? Son las grandes preguntas que este trabajo responde a través del análisis del discurso y visual de los libros impresos de cómic autobiográfico publicados por autores masculinos chilenos, además de entrevistas en profundidad a cada uno de ellos y su posterior análisis del discurso.

Id: 21984

Title: Construyendo democracia con historietas. La lucha por la memoria durante la etapa post-dictatorial en Argentina.

Session Type: Individual submission

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Abstract: Nuestra propuesta de trabajo tiene como objetivo visibilizar las operaciones de asignación de sentido mediante las cuales la historieta argentina "Protección al menor" se configuró como actor político en la lucha por la memoria durante la etapa post-dictatorial.

La historieta aquí analizada se publicó en la revista "Humor Registrado" (1978-1999), uno de los pocos medios críticos que supo escapar a la censura durante la última dictadura cívico-militar argentina (1976-1983). Dicha revista fue objeto de análisis en tanto medio (ya sea que se analice en su totalidad como revista, su circulación, sus estrategias para evadir la censura, sus portadas o sus editoriales), pero las historietas individuales que aparecían en su interior han sido menos trabajadas desde la academia. Asimismo, la etapa posterior a la dictadura militar (aquella marcada por la vuelta a la democracia, el juicio a las juntas militares, la debacle económica y la protesta social) ha sido poco analizada. Luego de las elecciones de 1983 la Argentina entró en una etapa caracterizada por una fuerte y rápida apertura política y cultural: las movilizaciones obreras y estudiantiles coincidieron con expresiones artísticas experimentales; los movimientos sindicales volvieron a tomar presencia pública y se impulsó la búsqueda por la memoria, la verdad y la justicia, en la cual se reveló que el estado era responsable por la desaparición de 30.000 personas. En el ámbito económico, dicha etapa se caracterizó por el desmantelamiento del estado bajo principios neoliberales, el cierre de fábricas, el consecuente aumento del desempleo y la hiper-inflación, hecho que provocó la convocatoria anticipada de elecciones presidenciales.

Bajo este contexto, nuestra propuesta busca evidenciar la forma en que la historieta "Protección al menor" construye un pasado, se posiciona a sí misma (y a sus lectores) en relación a él, y proyecta un futuro común. Para ello, haremos uso de herramientas metodológicas procedentes de la semiótica y del análisis visual, y expondremos las modalidades a través de las cuales la historieta construye su referente: los actores y eventos que considera más relevantes; el tipo de relación que se establece entre ellos; el grado de implicación afectiva que presentan; el enmarcamiento (framing) con que se los encuadra; la valoración que se hace de ellos.

De esta forma esperamos contribuir a la profundización de los estudios sobre el rol político de las historietas en tanto producciones sociales que disputan por la producción de sentido en un momento histórico determinado.

Id: 22097

Title: The right to tell: the navigation of story-telling from a position of privilege

Session Type: Individual submission

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Abstract: After 25 years of democracy and the pursuit of racial equality in South Africa, numerous strides have been made in this regard. However, many of the consequences of a long and brutal colonial history are still evident. Systems of value created by colonialism continue to live on in today's post-colonial world (Maldonado-Torres, 2007). One small example is that the majority of children's picture books for sale in post-apartheid South African book shops continue to tell stories detailing the white European and American childhood experience or featuring white protagonists in fairy tales, thus perpetuating Eurocentricity and whiteness as the norm. I set about challenging this norm by writing and illustrating a children's picture book about a black South African girl child (called Naledi) who overcomes a variety of obstacles in order to achieve her dream of becoming an astronaut and going to space. However, early in the development of this project, I began to interrogate my privileged position as a middleclass white woman, and how this societal position might impact my telling of this story in a way that perpetuated the dominance of whiteness. White people have been telling the stories of people of colour for centuries as their naturalised position of power and privilege has given them the 'right' to do so. Maldonado-Torres (2007) maintains that the coloniality of being and of power function in such a way that white voices, such as mine, are given more airtime than those of people of colour in many circumstances, including the writing and illustrating of books. His work makes visible this naturalised assumption of privilege and power, and this led me to question my assumption that I had the right to tell this story. In this paper, I will present parts of a comic that I created as a form of visual research, in which I documented and interrogated the process I undertook in order to navigate the telling of this story from my position of privilege. In an attempt to create a picture book which told an authentic South African story, I gathered a group of university peers who are all women of colour, whom I interviewed, discussing the creation of the character, her surroundings, her clothing, her home, her school and her tale. The consequence of this was that I rewrote, redrew and restructured the story in such a way that mine was not the only voice interpreting Naledi's journey into space. However, the question remains – was this enough to create a genuine contemporary South African tale? The comic chronicles 'discussions' that I had with that peer group, the book's characters and others, in order to better understand whether the process I had undertaken to create this book adequately addressed the concern that it may continue to perpetuate colonial systems of value by the simple virtue of it being written by somebody in a position of privilege.

Id: 22098

Title: The reclamation of black South African subjectivity in Kwezi, Loyiso Mkize's superhero comic

Session Type: Individual submission

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Abstract: In 2014, South African artist and comic illustrator, Loyiso Mkize created Kwezi, South Africa's first superhero comic. His comic features the titular Kwezi as a young, disaffected black man living alone on the outskirts of Gold City (a stand-in for Johannesburg) who discovers he has superpowers and starts to learn how to use them and the responsibilities that come with them. Along with Kwezi, the comic is populated by predominantly black African characters – both good and bad. The creation of Kwezi is an important step in the development of comic books in South Africa as it draws from the cultural and physical landscape of the country and speaks to young black people without them having to look outside of the country for comics with which they can identify. Also, against a backdrop of sustained negative media representations of South Africa, Mkize recasts South African blackness in a positive light. Stuart Hall (1997) asserts that attempts to reclaim the black subject in popular culture tend to go through two phases. In the first phase blackness is liberated from negative representations and is replaced with more positive depictions. Thereafter though, the black subject is produced inside contemporary "regimes of representation". In this paper, I will show how Mkize's comic follows Stuart Hall's description of the reclamation of black subjectivity. Using visual social semiotics and discourse analysis I will show how Mkize successfully challenges racist stereotypes of black people as corrupt, deficient or defective and replaces those with positive assertions of black identity in a comic genre that is still largely dominated by the white, western male. But in his attempt to challenge the primacy of whiteness in superhero comic books Mkize overlooks normative genre representations of masculinity and femininity and he produces a story of an Africa that remains unliberated from patriarchy and other hegemonic ideologies. Mkize reproduces many of the hegemonic discourses concerning the masculine and feminine body, the power difference between male and female characters and subscribes to the justified, violent actions of the masculine superhero character. Typically, in superhero comics there is an erasure of the ordinary man in favour of an excessive and powerful one-dimensional masculine ideal (Brown, 1999). In many ways, Kwezi uncritically adopts the tropes of the Western superhero genre. In conclusion, I will propose ways in which Mkize might challenge hegemonic masculinity and suggest alternative possibilities for the superhero.

Id: 22113

Title: Portraying Social Issues: A Heuristic Study of Contemporary Cartoons in India

Session Type: Individual submission

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Abstract: Cartoon does three acts with considerable overlapping: it lampoons, it comments and it creates humour/mirth. Cartoon can take different forms and hues- from genteel to caustic to acerbic to vitriolic. Cartoons often comment on and critique the contemporary social phenomena, political happenings and also long held belief system. It can and often does analyse the socio-political scenario with great clarity and insight. As pictures convey more meaning and clarity than written text- the cartoonists are at an advantage to form a narrative that is cognitively more acceptable and is more endearing and closer to the heart of the audience because of its fun quotient. Thus cartoons do two things simultaneously: first, entertain by the funny caricatures and drawings and second tell a story or offer a slice of life. While doing so, it can comment, lampoon or ridicule- which can either generate or trigger a discourse on certain issues. It is this ability of the cartoons to comment, generate a discourse and shape public opinion – with fun that makes it a unique tool.

Cartoons have the ability to involve and engage the common mass, the hoi poloi with the key players of governance even without them realizing that. It can simultaneously entertain and enrage people on issues- a unique ability unmatched by any other form of visual or written communication. In India cartoonists have always championed the cause of the poor, downtrodden and the marginalized since cartooning began in India early 19th century. They have highlighted and attacked social maladies and portayed the condition of the common masses. Though cartoons are getting less space in mainstream print media now, the tradition continues.

This paper takes up three contemporary events that shook the collective conscience of the Nation- and looks at how cartoonists across the country have engaged with these events (a. Tens of thousands of barefoot farmers marching into Mumbai, the commercial capital of India; b. a poor man carrying the dead body of his wife on his shoulders; c. a farmer commits suicide as he fails to repay the loan and is continuously harassed) and issues- leading to these events. These issues are: poor health service, agrarian crisis and farmers committing suicide under the debt trap, even as the administration is mired in procedural quagmire.

It is a heuristic study of the cartoons on these events, which aims to map the pattern in the cartoons in the portrayal of the subject.

Id: 22448

Title: Superheroes and the salvation of Africa

Session Type: Individual submission

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Abstract: The superhero genre emerged from the United States in the late 1930s as an escapist fantasy that helped readers cope with the misery of the Depression and the anxiety brought about by the rise of fascism in Europe. Today, superheroes are no longer only white men, nor are they confined to America, or even the pages of comic books. Such diversity is necessary given the superhero's increasingly important role as an "escapist fantasy, cross-generational icon, and aspirational figure" (Burke, 2016). Several short-lived black superheroes emerged between the mid 1940s and mid 1960s, but the first black superhero that has enjoyed any longevity was the Black Panther who appeared in Marvel's 1966 Fantastic Four. Since then he and his fictional home country, Wakanda, have become symbolic of the possibilities of a newly imagined Africa. In this paper, I will use a visual social semiotic approach to examine the discourses in the Black Panther series (specifically that written by Ta-Nehisi Coates) that are drawn on to imagine Africa and Africans in a manner that contest the stereotypical representations found in political, news and economic discourses about Africa. My analysis of the comics shows how complex and difficult it can be to contest regimes of representation that work to fix racialised and derogatory meanings. In response to the pejorative stereotypes of the black body, successive writers and illustrators have used images of strong, healthy, and magnificent black people to construct a more affirmative representation of Africa and Africans. Significantly, they draw on sports, traditional, developmental and hegemonic discourses of masculinity in an attempt to expand the complexity and range of possible representations of African-ness. In so doing they run the risk of reproducing many of the stereotypes that sustain not only the racialised and gendered (masculinist) representations of Africa, but also a sentimentalisation and romanticisation of a place, a people and their traditions.

Id: 22707

Title: Memoria y derechos humanos. Tres novelas gráficas sobre la dictadura militar en Chile

Session Type: Individual submission

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Abstract: La memoria, como ejercicio de construcción individual y colectivo, se presenta como la posibilidad de reconstituir un pasado asumido como traumático, el cual muchas veces es negado u obviado por el discurso historiográfico oficial. Desde esta perspectiva, podríamos afirmar que la pugna por las imágenes se vuelve un problema central en la investigación de las novelas gráficas históricas contemporáneas, dado que en ellas es posible constatar lo que en palabras del filósofo francés Jacques Ranciere se establece como el “reparto de lo sensible” (2009).

En ese sentido, tal como afirma George Didi Huberman, las implicancias del uso de las imágenes (en este caso, las viñetas y páginas de cómic), son profundamente políticas, en la medida que en ellas se sostiene un diálogo tenso entre lo que se da a ver y aquello que se oculta. Si pensamos en los violentos eventos que se produjeron a partir del golpe de estado de 1973 en Chile, exemplificados en los innumerables casos de tortura, desapariciones de personas y exilio, y que son constatables a través de documentos como el informe Rettig, derivado de la Comisión Nacional de verdad y reconciliación, o el informe de la comisión Valech, la necesidad de reconstruir una memoria parece adquirir una papel central en algunas de las novelas gráficas de los últimos años en el país.

De este modo, en esta potencia se hará una revisión acotada a 3 novelas gráficas publicadas en Chile, que abordan desde diversas perspectivas el golpe de estado y las violaciones a los derechos humanos ejecutadas por la dictadura militar. Los años de Allende (2015), Ese maldito Allende (2016) y Fuentealba 1973 (2018), se presentan como tres ejemplos paradigmáticos de la disputa por las imágenes, en un tránsito que va desde la mirada documental más tradicional hacia las escrituras de la memoria y el trauma histórico, y que permitirán abordar un período oscuro de la historia de Chile que es necesario revisitar, no sólo como ejercicio colectivo nacional, sino también desde nuestros dolores y silencios.

Id: 22952

Title: Cultural Wars and Comics: A Typification of Social Media Debates

Session Type: Individual submission

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Abstract: In the period of political instability and rapid evolution in the field of values, be they progressive or conservative, digital culture has presented new forms of public debate. In many cases, in a sudden and overwhelming way, debates condemn, ignore and / or distort the facts, often without the details being fully presented and without the presence or active participation of their protagonists. This is not a specific problem in Brazil and it is not restricted to comics. The aim of this article is to analyze, from the selective survey, publicly debated cases of cultural products involving themes such as politics, violence and identity, whether these products are comics, comic strips or cartoons, and to verify how the controversy of the discussion is structured within the context of digital culture. Examples include a work by cartoonist Laerte, a case involving the Turma da Mônica Jovem magazine, and the cartoons of The New Yorker magazine at the time of the Rio Olympics in 2016. This paper is part of an interdisciplinary postdoctoral project on Cultural Wars, Journalism and Politics. The work involves themes such as fandom culture, digital activism, ideological bubbles and the use of algorithms. We pretend to present a typification of debates on comics involving users of social media. Among the results explored are the traditional closed debates without engagement, the atomized and polarized discussion, the process of appropriation and adulteration of cartoons, the debate by engagement and pressure, and finally the activism by the political use of the comics characters in social media in China. The analysis is based on documentary and bibliographical research, using as a theoretical framework the works of Manuel Castells (2001) on the internet, Frédéric Martel on the perspectives and fragmentation of the network, Henry Jenkins (2009 and 2014) on culture and digital engagement, Paulo Ramos (2010) and Daniele Barbieri (2017) with the typology of comics, John B. Thompson (2000) who theorized the political scandal, and critic Robert Hughes (1993) who developed a "culture of complaint" analysis. This paper proposes to be useful for future research on the relationship between social media and cultural production.

Id: 23002

Title: La representación del referéndum catalán en el humor gráfico internacional

Session Type: Individual submission

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Abstract: El pasado 1 de octubre de 2017 se celebró en la comunidad autónoma española de Cataluña un referéndum de autodeterminación convocado por el Gobierno catalán en el que los ciudadanos debían responder con un “Sí” o un “No” a la siguiente pregunta: “¿Quiere que Cataluña sea un estado independiente en forma de república?”. A pesar de haber sido suspendido por el Tribunal Constitucional y calificado de ilegal por el Gobierno español, el 1 de octubre los colegios electorales abrieron sus puertas y el referéndum se celebró. La reacción del Gobierno español fue tratar de impedir la votación mediante la intervención de la Policía Nacional y la Guardia Civil, lo que dio lugar a situaciones de extrema tensión entre los agentes de las fuerzas y cuerpos de seguridad del Estado, la policía autonómica catalana y los propios ciudadanos, que sufrieron numerosas cargas policiales durante el día de la votación. Las imágenes de las cargas policiales del 1 de octubre se viralizaron rápidamente a través de Internet y las redes sociales y acapararon la atención de los medios de comunicación internacionales, que condenaron unánimemente su violencia y brutalidad. Las primeras páginas de medios como The Times, The Guardian, The Independent, Financial Times, Le Figaro, Corriere della Sera o La Repubblica, y cadenas de televisión como ABC, la BBC, la NBC o la CNN, recogieron las imágenes de las cargas policiales de los agentes antidisturbios españoles contra los ciudadanos catalanes y destacaron la crisis abierta entre España y Cataluña.

Dada la cercanía temporal de este acontecimiento, aún son escasas las publicaciones académicas en torno al mismo (Letamendia, 2018), más aún en el caso de las imágenes y textos desplegados en relación a la celebración del referéndum. En esta comunicación nos centraremos en un tipo particular de textos vinculados al referéndum catalán del 1 de octubre: los relacionados con el género del humor gráfico, un componente fundamental de la prensa diaria y una eficaz manera de observar la realidad y la actualidad informativa a partir de un lenguaje peculiar cercano al cómic que se distingue de otros textos informativos por su imaginativa combinación de signos visuales y verbales y por su énfasis en el juego, el humor y la ironía como formas de criticar y hacer reflexionar sobre algún hecho o noticia (Peñamarín, 1996, 1997; Álvarez Junco, 2016). En concreto, realizaremos un análisis semiótico de textos visuales (Rose, 2001; Abril, 2008), dirigido a interpretar cómo los elementos visuales -o visuales y verbales- de las viñetas y tiras del humor gráfico se combinan entre sí para producir efectos de sentido. La muestra se ha seleccionado principalmente a partir de las imágenes disponibles en plataformas digitales de humor gráfico como The Cartoon Movement y Toonpool, las cuales reúnen actualmente el trabajo de numerosos dibujantes y humoristas gráficos de diferentes partes del mundo.

Id: 23069

Title: Sex, swastikas, satire and social responsibility: the role of controversy in South Africa's culture wars

Session Type: Individual submission

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Abstract: It's hard to believe that, as South Africa enters its 25th year of democracy, satirical artists are still treated with vitriol and condemnation for work which criticizes the ruling government or high-ranking politicians. Brett Murray had his painting The Spear vandalized, political cartoonist Zapiro has found himself on the end of death threats, and Ayanda Mabulu, a self-taught artist from the rural Eastern Cape, has been called a vulgar sell-out, whose crude work of the black body should be censored (ANC, 2017). Overall, such artists are often at the mercy of critical politicians who argue that those who openly demean them are both unpatriotic, and undermine the dignity and reputation of the State. But as with all satire, we argue, despite politicians' criticism, such work has an important role to play in post-apartheid South Africa. Pitcher (2016: 73) argues that "[f]or democracy to be efficient, the action of those in power, whether favourable or unfavourable, must be allowed to be questioned in public", and satirical artworks often do this in ways that force society to not only take account of its leaders, but also of itself (Hodgart, 1969). Therefore, this paper examines three of Ayanda Mabulu's most controversial works, Zuma-Mandela (2017), Zuma-Gupta (2016), and Mandela as Black Hitler (2018), in order to highlight how his work, while possibly vulgar and anarchist, offers critical reflection about South Africa, its politicians and, what Dubin (2012) describes as ongoing 'culture wars' between South Africa's numerous ethnicities. While part of this paper considers Mabulu's work from a utilitarian framework, acknowledging John Stuart Mill's idea that if opinion is silenced (even one that is disagreeable) so is the truth, we also take into consideration South Africa's distinct 'culture wars', and the importance of being socially responsible in such an environment. In doing so, this paper concludes that while such work may be undignified in its positioning of prominent politicians, Mabulu's work, like much satirical art, breaks down such individuals to their basic humanness, and in doing so allows South Africans to reflect on their leaders and thus the dignity of the nation.

Id: 23079

Title: El Ridículo. Acerca de la Comicidad y la Violencia Cultural en la Obra de Memín Pinguín

Session Type: Individual submission

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Abstract: Memín Pinguín es una historieta de corte dramático y costumbrista que narra las aventuras de un niño de rasgos afrodescendientes en el contexto del México del siglo XX. La estereotipia con la que sus creadores, Yolanda Vargas Dulché y Alberto Cabrera, representan al personaje principal, evidencia mucho del imaginario colectivo y de los modelos de convivencia, identificación y pertenencia social de ese momento. Algunas de estas características han perdido vigencia, pero otras han adquirido mayor relevancia y sentido dada la realidad de la violencia que se vive actualmente en el país.

Con base en las propuestas de autores como Johan Galtung, Alfred Stern y Mariana Liberman, se analizan los modelos representados en este cómic, los cuales no sólo buscan fomentar el sentido del humor en el lector, al tratar con ironía las experiencias de su vida cotidiana; sino también legitimar, naturalizar y encubrir un tipo de violencia que se inserta en las actitudes, las sensibilidades, las percepciones y los prejuicios de los propios mexicanos.

A través del análisis narratológico del ridículo, se estudian tres historietas –Impertinentes (2003), Vamos a la Escuela (2005) y Memín Despreciado (2006)- para reconocer los modelos identitarios de sus personajes, sus modos de interacción y las formas como estas coadyuvan en la legitimación y el encubrimiento de la violencia cultural.

Id: 23162

Title: Comics scholarship in Brazil: development and state of the art

Session Type: Individual submission

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Abstract: The paper, as its own title emphasizes, aims to discuss the state of art of comics scholarship in Brazil, having also a look to its evolution from the first researches developed in the country. It is well known that the first research on comics accomplished in a Brazilian university institution was coordinated by the late prof. José Marques de Melo with his undergraduate students of Journalism in the Faculdade Casper Libero (Casper Libero College), in São Paulo. It happened in the second half of the 1960s. Afterwards, perhaps due to that first approach to comics' research in Journalism, Brazilian scholarship was mainly linked to the scientific field of Social Communication. However, curiously, the first master's dissertation and PhD thesis were, respectively, presented to the scientific fields of Letters and Psychology, both in the University of São Paulo. In a way, we can say that the University of São Paulo has been the axis for the research on comics in Brazil. This is due, principally, to the existence of an undergraduate course on comics in the syllabus of the Publishing career, as well as to the presence of several lecturers interested in comics. Three of these scholars founded the Observatório de Histórias em Quadrinhos da Escola de Comunicações e Artes da USP (ECA-USP) (Observatory on Comics of the School of Communications and Arts of the University of São Paulo) in 1990, a research center that assumed the leadership on the research on comics, having a strong influence, for example, in the increase of interest for the research on the application of comics in education in the beginning of the 2000s. In parallel to the Observatório de Histórias em Quadrinhos's efforts, other faculties and universities in all fields of Knowledge in Brazil have started offering opportunities for the development of formal researches on comics, increasing considerably the academic production in the area. This can be proved by the assessment of the number of end of course papers, master's dissertations and PhD thesis in the several Directories of Dissertations and Theses available in the internet. Other important indicator regarding the development of the research on comics is the increase in the number of scientific meetings about the subject that have been occurring in Brazil in the last twenty years, as, for example, the Jornadas Internacionais de Historias em Quadrinhos (International Conference on Comics) that happens in São Paulo since 2011; it is possible to see that the number of papers presented in them grows year by year. Last but not least, it is also important to consider the number of scientific articles about comics that are published in Brazilian scientific journals, as well as the publication of several dossiers about comics and the existence of at least two academic journals dedicated to the dissemination of the research on comics in Brazil. All those facts together

concur to place Brazil in the forefront of the research on the 9th Art in the Latin America and perhaps in the entire world.

Id: 23212

Title: Sabrina, the rebel witch: from comics to Netflix

Session Type: Individual submission

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Abstract: The goal of this paper is to analyze the relationship between cartoons, teen fiction and the representation of gender relations in the series Chilling Adventures of Sabrina, based on the homonymous cartoons, and the most recent attraction on Netflix. Sabrina Spellman (Kiernan Shipka) previously appeared in the series The Archie Show, as the witch of Greendale, a city neighboring Riverdale. The girl rose to fame on television with her stories adapted for the sitcom Sabrina, the Teenage Witch (ABC, The WB, 1996-2003), which focused on her conflicts regarding the use of her magical powers among mortals, accompanied by the ever-present commentary of the cat Salem (Nick Bakay), a relative.

The puerile tone of the early comic books and series have taken on darker notes in the current version, the series of comics Afterlife with Archie, and in the adaptation directed by creator, Roberto Auirre-Sacsas, with art by Robert Hack. The characteristic Anglo references that compose fantasy stories about witches of a European influence are present – black cats, the presence of a goat, identified with Satan, and cannibalism. The horns, goat's hooves and tail are features of the god Pan and usually personify Satan according to Christianity, symbolizing the pagan culture. Sabrina represents a typical all-American girl of the 1960s, the period in which the series plays out, reaffirming the differences between the New World and the Colony, and Old England, within the context of the call for civil rights that marked this period in that country, but which are equally suited to the era of Trump. The young witch wants to conciliate the existence of a God and her vocation for witchcraft, without signing a pact with the devil.

Netflix is favoring intercultural and transnational projects. Its productions blend formats and genres firmly established in the global and Hollywood film industry, exploring niche markets and discussing controversial subjects, as well as ethnic and religious conflicts. Archie Comics, which published Sabrina, was established in 1939 as MLJ Magazines. The company has always been associated to adolescent characters and, in 2014, Archie Comics signed a partnership with DC Comics, looking to expand further into the crime, suspense and adventure genres.