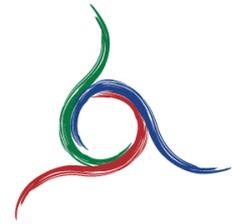


# IAMCR 2018



## Comic Art Working Group

Abstracts of papers accepted for presentation at the annual conference of the  
**International Association for Media and Communication Research<sup>1</sup>**

### IAMCR

**Eugene, Oregon, USA**  
**20-24 June 2018**

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Version: 18/03/18

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<sup>1</sup> These are the abstracts of the papers accepted by IAMCR section or working group named above for presentation at the 2018 annual conference. This publication will be updated prior to the conference to include the papers that will actually be presented at the conference.

**Id:** 17406

**Title:** La liminalidad y metaficción en el cómic: El caso Ayotzinapa por Augusto Mora

**Session Type:** Individual submission

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**Abstract:** El ser humano se construye a través de narrativas: La creación de historias nos permite estructurar el tiempo y nuestra existencia. Sin la ficción sería imposible comprender la realidad y vincularlos no solo con ella, sino también con nosotros mismos y los demás seres vivos. Las narraciones se materializan a través de diferentes formatos que van desde la comunicación oral, literatura, periodismo, cine hasta manifestaciones como el cómic; el cual desde mediados del siglo XIX permitió relatar sucesos a partir de un arte secuencial donde se combinan imágenes y texto.

La morfología del cómic es compleja y puede decirse que conlleva liminalidad literaria, término que se define como un estado de ambigüedad en el que las fronteras entre la literatura y otras artes se desvanecen. Cuando leemos una historieta no estamos sólo inmersos en una historia contada a través de un soporte escrito, sino que también involucra un lenguaje visual y estético muy específico.

Hay autores que realizan un proceso creativo donde se involucran no sólo como creadores sino también como personajes conscientes del relato; a esto se le llama metaficción. Una obra metaficcional es autoreflexiva y permite de acuerdo al filósofo francés Paul Ricoeur un flujo de conciencia, donde se hace un vínculo dinámico entre ficción y realidad, logrando que se problematice respecto a esta última en el momento de la lectura.

Para ejemplificar los anteriores conceptos se hará mención de la historieta ¿A dónde nos llevan? (2015) del artista gráfico mexicano Augusto Mora donde combina liminalidad y metaficción a través del caso Ayotzinapa (donde desaparecieron 43 estudiantes mexicanos en circunstancias violentas y sospechosas el 26 de septiembre de 2014 en la ciudad de Iguala, Guerrero en México). Mora fusiona una crónica periodística con un relato ficcional a través de su cómic; añadido a esto se inserta como personaje presencial de la trama, haciendo un juego de voces donde cuenta su vivencia respecto a lo que pasó días posteriores a la desaparición de los estudiantes.

El cómic de Augusto Mora nos otorga la oportunidad de comprender un hecho de la realidad a través de la ficción, además de observar las historietas no sólo como instrumentos de entretenimiento, sino también como herramientas que cumplen funciones sociales y cognitivas que permiten una mejor interpretación del mundo que nos rodea, haciéndonos conscientes de nuestro papel como sujetos de acción que nos movemos en el tiempo y en las historias que vamos construyendo.

Palabras clave: cómic, relato, liminalidad, metaficción, Ayotzinapa

Keywords: comics, story, liminality, metafiction, Ayotzinapa

**Id:** 17415

**Title:** El Art Toy como boceto anatómico

**Session Type:** Individual submission

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**Abstract:** El presente texto indaga en la manera en que la anatomía ha creado todo un imaginario e inspiración para algunos artistas plásticos, los cuales en sus obras incluyen una configuración anatómica que puede ir desde la humana, hasta otras especies animales o seres fantásticos; como es el caso de los art toys (juguetes de diseñador coleccionables) donde algunos de ellos muestran las entrañas de sus personajes, haciendo un montaje de estructuras que van desde la ósea, muscular, circulatoria y órganos como los intestinos.

La fascinación y necesidad de conocer la anatomía humana proviene desde épocas antiguas: Culturas como la egipcia y la griega tenían ya conocimientos sobre la estructura fisiológica de los cuerpos. En la Edad Media, algunos médicos como Henri de Mondeville realizaron ensayos donde ilustraban con imágenes básicas el interior del ser humano, pero no fue hasta el Renacimiento que se hicieron bocetos anatómicos muy elaborados, el más conocido de la época fue "De humani corporis fabrica" publicado en 1543 por el neerlandés Andrés Vesalio, quien recurrió a algunos pintores de la época como Domenico Campagnola, discípulo de Tiziano, para que ilustraran su atlas. Dos siglos más tarde se descubrieron los bocetos realizados por Leonardo da Vinci a inicios del siglo XVI, los cuales se caracterizan por su increíble exactitud y técnica.

A partir del descubrimiento de los Rayos X en 1895 a manos del físico alemán Wilhelm Röntgen, el conocimiento sobre la anatomía se desarrolló a pasos agigantados, permitiendo que se profundizara en cómo es por dentro no sólo una persona, sino cualquier ser vivo. Dichos hallazgos influyeron notablemente para la creación de piezas como los art toys, los cuales pueden mostrar el interior de criaturas ficticias pertenecientes a las industrias culturales como Mickey Mouse, los Pitufos, Hello Kitty, Little Pony, Popeye, Mario Bros, Bob Esponja, Barbie, galleta de jengibre, por mencionar solo algunos. Lo cual nos lleva a la reflexión que aunque no existan esos personajes de forma tangible, se puede elaborar un boceto de su anatomía gracias a los avances tecnológicos y científicos que van evolucionando continuamente.

**Id:** 17424

**Title:** Cartooning Poverty in Egypt: Are Cartoonists helping a Sustainable Development'

**Session Type:** Individual submission

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**Abstract:** According to the World Bank, the Egypt`s poverty line has soared to 27.8% of the population in 2015 and more than 71 million people in Egypt are depending on government subsidies.

It is essential for the media to play a role in the eradication of poverty to achieve sustainable development in Egypt. Only little media studies focused on the coverage of poverty in the media focusing on TV coverage (e.g. Hannah and Cafferty 2006) and newspaper coverage especially in the US media (e.g. Kendall,2011) , Canadian media and the UK (Redden,2011) . No studies in the Arab World has considered the role of cartoons in the eradication of poverty and raising awareness about sustainable development.

This article provides a visual framing analysis of governmental press coverage of poverty in Egypt, and compares it to private press coverage. It explores how Egyptian cartoons frame poverty, how they present its causes and solutions. It also examines the factors that could influence the use of certain frames and the suggestions given for the eradication of poverty.

The question whether cartoonists are helping the eradication of poverty in Egypt with their work in Egyptian dailies is the main question of this study. It adapts the five frames of poverty suggested by Rose & Baumgartner (2013) : misery and neglect, social disorder, economic and physical barriers, laziness and dysfunction and cheating.

The purpose of this study is to present an analysis of how cartoonists in Egyptian dailies represent poverty and help its eradication. 80 cartoons from two dailies: AlAhram (governmental) AlMasry Alyoum (private) were analyzed during January 2018 quantitatively and qualitatively. A 6-category coding scheme was created: theme, actor, causes, solutions, suggestions, visual frames. 6 cartoonists were interviewed in this study.

An analysis of the data revealed that the issue of poverty is under-reported compared to political issues (corruption, presidential election, foreign policy) and entertainment and sports. The poor were presented as responsible for their poverty and as underrated. The results of the analysis showed a significant use of the frame social disorder in 80% of the sample. Overall, the results indicate that governmental and private newspapers did not differ in their framing of poverty in Egypt and did not offer suggestions for the eradication of poverty and sustainable development.

Interviewed Cartoonists showed interest in promoting for sustainability and revealed the factors for the under-rated coverage of poverty in cartoons in Egyptian press.

In conclusion, Egypt is in need of a new perspective in presenting and framing poverty. Cartoonists are required to adapt new approaches in presenting the poor in order to help sustainable development and to get educated about strategies of eradication of poverty.

Keywords: poverty, visual framing, Egyptian media system, development

**Id:** 17625

**Title:** Spatial-Temporal Processing in Comics.

**Session Type:** Individual submission

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**Abstract:** “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 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:** 17649

**Title:** Environment and Neoliberalism in Mexican comics: The case of El Libro Vaquero (The Cowboy Book).

**Session Type:** Individual submission

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**Abstract:** In relation to the conference theme of this year– Reimagining Sustainability– we propose a research that focuses on the representation of environmental issues in Mexican comics. Our principal conclusion is that the structural causes of the environmental problems (such as air pollution, flood and low-health food) remains invisible; therefore, the solution proposed are only palliative, not preventive. Moreover, the citizens are represented as the principal responsible of the actual situation.

We analyzed three institutional comics (those which was made as a request of a governmental institution): Alimentos sanos y de calidad a tu mesa (Healthy and quality food at your home), by the Secretariat of Agriculture, Livestock, Rural Development, Fisheries and Food (SAGARPA, for its acronym in Spanish); Con agua crecida, cuida tu vida (In time of floods, take care of your life), by National Water Commission (Spanish acronym: CONAGUA); (Ecobike. The city in bike) by Mexico City Government. All of this comics appeared inside the magazine El Libro Vaquero (The Cowboy Book), one of the most popular comics in Mexico.

El Libro Vaquero is a Mexican comic created by Rafael Márquez and it is published since 1978. This is the only one that survives from the second great era of the Mexican comic that occurred in the 1960s and 1970s. The series takes place in an "old Mexicanized West" and is characterized by showing voluptuous women in the drawings, without reaching the total nudes. In its pages are narrated episodes about duels to death, intrigues and passions. Currently, this comic book has a circulation of 118 thousand copies and offers a new episode every fortnight. In 2012 the front covers of El Libro Vaquero were showing in the exhibition "The Good, The Bad and The Sexy", in Prague.

Using a socio-semiotic approach we did a formal analysis of the narrative structure; the representation of the environmental problems as well as the population affected (almost under stereotypes of gender and class); we also find out an under covered neoliberalism ideology and a constant individualization of responsibilities. Thus, we hope contributing to the analysis of the political dimension of the State discourse in popular comics.

**Id:** 17737

**Title:** The V mask in translation: From the commercial systems to the subversive ones

**Session Type:** Individual submission

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**Abstract:** Since the last years of the 19th century, Yellow Kid and Buster Brown creator Richard Outcault already noticed that characters showed potential to escalate the sale of products, services and ideas (GORDON, 1998). Such marketing and publicity approaches were consolidated in the 20th century.

According to Igor Reis, Director of the Consumer Products Division of Warner Bros., characters should be thought as brands which need to be managed with caution so as not to lose their history or identity – interview done in 03/29/2017. Thus, the owners of these copyrighted trademarks ought to be strict with licensed reproductions. In order to keep control over the visual standardization of comics characters in printed and audio visual productions, likewise in selling goods, companies make model sheets and style guides. Therefore, in licensed reproductions, characters are usually shown with expected manners or expressions.

Model sheets and style guides are based on visual signs. The schematic graphic configuration grant meaning to a figure regardless of the existence of a narrative context. Style guidelines — with their wide range of permitted shape patterns, color palettes, character clothing, iconography etc. — allow the characters' image to express an idea on T-shirts, packages, bags etc. several times without the need of a single verbal sign (CARDOSO; SANTOS, 2015).

Despite the market seeks the exclusive power over these brands, these images are frequently appropriated by subversive systems to disseminate personal or collective thoughts, for instance in the wearing of the V for Vendetta mask in the Occupy Movement — especially in late 2011, when it achieved its peak in popularity and mainstream media coverage. In this appropriation process, “Mediated meanings circulate in primary and secondary texts, through endless intertextualities” (SILVERSTONE, 1999, p. 13).

Such practice, which subverts the commercial logic, is directly associated to the consume of symbolic goods. Nevertheless, unauthorized appropriation of these images in public places, and its mixing with other urban spread cultural codes, tend to change the symbolic value of these figures. This article, which is part of the research “Comic Book Character and the Public Interest Communication” (FAPESP, 2016/24486-8), aims to analyze the comics character V's process of translation between the commercial systems (Moore and Lloyd's graphic novel and McTeigue's movie) and the subversive systems (the Anonymous' video and the 2011 protests photos). This text does not intend to resume old discussions on the mask usage in these movements, but to reflect

about the character's construction in this multiple translations process. To comprehend the different forms of function and appropriation by each one of these systems, as well as the due alterations in visuals and meanings, the concept of translation developed by Iuri Lótmán (1996) will be used. Taking into consideration the process of resignification, which involves the symbolic exchange between the meanings originated in the canonical fictional narratives and those generated in appropriations, the article plans to answer the following question: Which signs define a character's translation from commercial systems to subversive systems?

**Id:** 17784

**Title:** Images, Sounds & National Identities: what's new in this field'

**Session Type:** Individual submission

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**Abstract:** The history of comics is marked by a confrontation of different opinions concerning its legitimacy as a form of art and the discussion does not seem to have a short end, but what about the role of comics in creating, reinforcing or denying national identities? Between 2003 and 2005 I was a keen observer of the field visual arts and national identities. I was changing from a Bachelor in History to a Maser in Communication Sciences after a eight year gap from the university, five of which outside my home country. I was as deeply and personal involved all subjects related to national identities as a researcher can be. January 2018: mail delivery. My copy from "Sound, Image and National Imaginary in the construction of Latin/o American Identities (FERNANDES L´HOESTE and VILA eds., Lexington Book, 2018), a compilation with the contribution from authors from different countries and where I co-sign an article with Prof. Waldomiro Vergueiro on how music and cartoons have a complementary role in forging the representations of national identity in Brazil. According to Didi-Huberman (2013), the image is the result of an assembly of diverse times and spaces and much before "spin-offs" were invented, popular culture already allowed an intense flow of information among its representations. While in France singer Serge Gainsbourg released the song "Comic Strip" (1967) with a video featuring sex icon Brigitte Bardot dressed as a comic strip heroine and repeating an onomatopoeic refrain (actually recorded by U.S. singer Madeline Bell), in Brazil, the appropriation of figures from the comic world where more frequently related to political issues experienced in the country. This presentation aims to use the approaches from the book "Sound, Image and National Identity" as a start point to reflect on two basic points. First, the changes in the analysis of national identities. What are the concerns now? And, secondly, we would like to address the Brazilian case to talk about how music and cartoons are collaborating since the late 1950s.

**Id:** 17935

**Title:** Sobre muros y algo más: política y visión del otro a través de "Attack on titan" y "Homerica" de "Los Simpson"

**Session Type:** Individual submission

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**Abstract:** La relación política entre México-Estados Unidos cambió radicalmente como consecuencia de la administración estadounidense que asumió el poder en enero de 2017. La promesa de campaña de construir un muro para dividir a las dos naciones con la finalidad de contener la migración ilegal y reforzar la seguridad nacional, es también el debate sobre dividir a dos culturas que, si bien diferentes, han convivido y retroalimentado a través del tiempo. Por ello, estudiar la forma en que ha sido abordado el tema en dos animaciones con objetivos diferentes resulta imprescindible para abonar al debate. La animación como discurso audiovisual, resulta igual de poderoso y efectivo que el emitido por un político, con la ventaja de llegar a un público mayor. Existen audiencias que sienten repulsión por ver un producto informativo por desprecio a la política, sin embargo acceden a contenidos de tipo lúdico o hedonista, como los dibujos animados. Es su poder, se accede a información y contenidos sin ser el objetivo principal, se transmite un mensaje, y la audiencia lo decodificará a su modo, con sus valores e interés. Para ello, en un primer momento se describirán una serie de eventos recientes que han marcado la relación bilateral. Posteriormente, a la luz del concepto del otro, se analizarán los casos de la primera temporada de "Attack on Titan" o "Ataque a los titanes" y del capítulo de "Los Simpson" titulado en Latinoamérica "Homerica" (Coming to Homerica). Finalmente, se emitirán conclusiones sobre la visión expresada por ambos trabajos comunicativos a través de los recientes eventos de la agenda bilateral y cultural.

**Id:** 18082

**Title:** Transnationalism and Asian Comic Art

**Session Type:** Individual submission

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**Abstract:** In recent years, there has been increasing discourse on comic art related to transnationalism. However, transnationalism and comic art is not new; it has been around for most of the lifetime of cartoons and comic strips/books. Throughout the 19th Century, there were cartoon magazines all over the world named after, and imitative of Britain's PUNCH. After United States newspaper strips came into being, there were imitators in at least Japan (e.g. "Easy Going Daddy"), the Philippines ("Kulafu," "Lukas Malakas"), Indonesia ("Siti Gahara," "Kaptan Comet"), Malaysia (GILA-GILA, BUJAL), Bangladesh (UNMAD), and elsewhere. Non-Asians were instrumental in introducing varieties of comic art to the continent--e.g. Britisher Martin Jones in Myanmar and Frenchman Georges Bigot in Japan.

Meriting attention under transnationalism and comic art are topics such as:

- Transnational conglomerate ownership,
- Transnational production and the division of labor,
- Globalization and hybridity,
- Colonialism and media/cultural imperialism,
- Transnational political resistance,
- Comics by transnational cartoonists,
- Comics translated and/or distributed across borders,
- Comics dealing with border crossings,
- Comics characters crossing borders,
- Comics cooperatively created by artists of different nations,
- Diasporas and transnational comics,
- Gender and comic art transnationalism.

**Id:** 18113

**Title:** Satire shows portrayed by television and Political information.

**Session Type:** Individual submission

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**Abstract:** This is an immediate of present is to promote Communication and Media research in a changing world. For sustainability, social inclusion is one of the core element, so it is a dire need of time to promote Communication and Media Research in today's changing world. Television provides information regarding current affairs and entertainment. Information provided by television keeps us up to date about innovative happenings going around. Technological advancement has increased the viewership of television as television has become an important member of our family. The political satirical shows, portrayed by television are an advanced trend in the today's era of development. Satirical shows are purely comedy based as their purpose is to provide political information in a hilarious manner. Serious news along with the mixture of humor, satire adds beauty to the desired information and people also get entertainment along with information. Purpose of this study will explore the nexus of satirical programs popularity among University students and to know the influence of satirical programs in shaping public opinion. Satirical programs play an influential role in shaping public opinion and helps students to take political decisions. Satirical shows helps to learn more as compared to serious talk shows. Students regularly watch satirical shows to create awareness and enhance knowledge regarding political happenings. Political information provided by these entertaining shows increases general knowledge of the students. Satirical shows besides possessing element of humor and comedy fulfils the function of education also. The universe of the study will be selected universities. Survey method will be used for data collection of students of selected universities.

**Id:** 18195

**Title:** Cinemática del videojuego

**Session Type:** Individual submission

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**Abstract:** La presente conferencia trata de explorar la experiencia del videojuego a través de su evolución cinematográfica. La evolución del videojuego permite una cognición del espacio tiempo distinta a la que ofrecen otros medios y sin embargo tiene una raíz en la cinematografía, una experiencia fílmica que comienza con nociones geométricas hasta convertirse en una experiencia cinematográfica. De esta forma se explorará la categoría “cinematográfica” para comprender sus alcances en materia de experiencia y contribuye a la elaboración de una teoría de los videojuegos que hable del objeto por el objeto a través de sus componentes visuales y procesos históricos. En este caso se hablará de la evolución de la imagen en nuestro objeto de estudio.

**Id:** 18196

**Title:** Steven's and Andy's Crazy Stickers: A Personal Archeology of Resistance

**Session Type:** Individual submission

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**Abstract:** Abstract

After the passing of my mother several years ago, I was tasked with sorting through many boxes of family memorabilia, papers and remnants from my childhood. One of the pieces that I unearthed in this process was a small booklet titled, Steven's and Andy's Crazy Stickers. I immediately knew what this was, taking me back to elementary school suburban N.J. where we lived for three years while my father transitioned from a career as an Episcopal Minister to a government bureaucrat with the Department of Health, Education and Welfare.

The booklet, made of 8.5 x 11 inch blank paper folded in half and stapled, was a collection of stickers from Wacky Packages . These stickers date back to 1973, my 3rd grade year of elementary school. As with so many cultural objects, there is now a detailed archive online tracing the history of these small stickers sold as "trading cards". This archive chronicles the stickers in my book, placing them among the first series of Wacky Packages sold by Topps in 1973.

This personal relic reveals an early exposure to satire, culture jamming and "detournment". The mainstreaming of Debordian cultural resistance took root at an early age, influencing the development of my activism, critical cultural scholarship, and filmmaking. This personal object, unearthed from a familial past, forms the basis of this personal archeology that traces the political economic connections of the development of this object at the time of its creation to the current worldview that guides my professional and artistic work. This archeology of resistance traces the discursive formations and cultural tensions around consumerism and corporate culture, revealing a culture of critique that fed a generation of Americans who would go on to create an entire industry of late night parody television from "The Daily Show" to "This Week With John Oliver." The anti-consumerist messages embodied in these commercial products offer insights into possible pathways for early exposure to corporate critique and pro-environmental dispatches, serving as inoculation against the ever-present siren song of advertising and neo-liberal drumbeat of citizen turned consumer.

**Id:** 18411

**Title:** DOODLING BOUNDARIES: PRESS FREEDOM AMONG KENYA'S POLITICAL CARTOONISTS

**Session Type:** Individual submission

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**Abstract:** The freedom of the media in Kenya is secured under the Bill of Rights in Chapter four of the constitution. According to the law, the state should not interfere with the operations of the media, and must not penalize journalists for their work. Kenya is ranked, according to Freedom House, partially free. The current administration, elected to a second term in 2017, has been unfriendly to the press. In this administration's first term, the Security Laws (Amendment) Act of 2014 (later quashed) introduced penalties of up to Ksh 5 Million (\$48,700) and a jail term of three years for publishing images depicting terrorism.

The government still comes under accusation of influencing the sacking of editors who have criticized the government. In January 2018, a state official was recorded threatening to influence the sacking of an investigative journalist. Among the high profile media practitioners sacked for criticizing the government was cartoonist Godfrey Mwampembwa, penname "Gado." Famous for depicting politicians as hungry and greedy hyenas while showing Kenyan citizens as the helpless and bewildered electorate, Mr. Mwampemwba's cartoons spoke truth to power. The cartoons elicited a lot of criticism from the Kenyan, Tanzanian and Ugandan governments, where the Nation Media Group owns subsidiary newspapers.

The last straw for Gado was when he doodled former Tanzanian President Jakaya Kikwete in a controversial position, surrounded by a "bevy of beauties" –with names such as "corruption" "cronyism" and "incompetence" massaging and fanning the former President. Gado was sent on "sabbatical" in March 2015 but his contract was terminated mid sabbatical ending a relationship of 23 years with the media group. The editor-in-chief of the media group argued that Gado's cartoons had come to a "natural end". However, subsequent sackings of journalists and the tight leash on which Kenyan cartoonists and governments are operating under, suggest a different story.

There are not many cartoonists in Kenyan newspapers whose work appear in the editorial pages, perhaps because of the delicate duty they have to keep their audiences entertained while keeping the government accountable. When discussing press freedom, the spotlight is often on the arrests and intimidation of journalists, without much regard for this small but critical mass of Kenyan

journalists, who in their own unique way, play a critical role in mass communication and often find themselves on the government's warpath. "“Cartoons are a barometer of press freedom in any country,” Mr. Mwampembwa said in an interview with Reuters in March 2016.

This is precisely the reason why it is important to interrogate press freedom in the country through the prism of Kenyan cartoonists. The data for this paper will be collected through interviews with political cartoonists to understand the extent to which Kenyan cartoonists feel under threat from the Kenyan government in the last six years.

**Id:** 18431

**Title:** Creating identity and awareness through the Lucha Libre comics

**Session Type:** Individual submission

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**Abstract:** When talking about the cultural and social phenomena of Mexico, it is impossible not to mention La Lucha Libre, a sport so unique all over the world, that despite the spectacle sport is practiced in other countries, the United States and Japan mainly where It also has a strong roots, I did not have the identity mark that it has in Mexico.

Free wrestling is a space where both strangers and people, educated and illiterate, men and women, poor and rich, converge, because wrestling belongs to everyone. No other sport has as much drag as "The Art of Gotch."

The Mexican wrestling, with its masks and layers, its struggles to three falls without time limit, its ring of 6 sides, has not remained isolated from what is happening in the world, and by logic has taken the best of the elements of foreign fight of the United States of the Light and the Color, of Canada of the refined technique and of Japan of the strong style, that has allowed the emergence of new characters and new fighters of many more aggressive styles and that adapt to the modern time .

The sport has had manifestations in diverse media, being the comics, the television, the cinema and the television some of the means that have been worth for diffusion of the same, as well as of campaigns of awareness and revaluation of an ecological conscience in the people.

Through a course, we will evaluate the importance that this sport generates as a unique element of identity and how it can be through the different media a Vehicle of awareness on the sustainability of the planet.

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Maira Mayola Benítez Carrillo. Researcher of the Mexican popular culture: specialist in Women's issues, being an Art Professor and visual artist. Among her works are "Gabriel Vargas Cronista Gráfico" book published by the Universidad Autónoma del Estado de Hidalgo. "El Refranero Pulquero" Artes9 Editions, and Blue Demon Jr, Activity Book to be delivered in the healthy centers of Salud y Vida in El Paso, Texas.

She is also a collector of Classical Mexican Comics like Familia Burrón and Chanoc. As a stained glass artist has participated in the Exposition Arte en Barricas and in different popular festivals. Collaborator of Castálida and Artes9.com website.

**Id:** 18847

**Title:** Framing through TV comedy: Analysis of satirical coverage regarding Panama case hearings in Supreme Court of Pakistan

**Session Type:** Individual submission

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**Abstract:** Political satire has also become an integral part of TV news channels in Pakistan since last decade. Political issues and mainstream politicians are being targeted by the satirical shows, presenting them in a lighter way through mockery, mimicry, irony, sarcasm. Parallel to the talk shows, these comedy shows are getting very much popularity on the national TV channels of Pakistan. In these comedy shows, issues are discussed and presented by employing different satirical genres and diverse treatment. Panama papers came in 2016, hitting the politics of those political leaders whose names were in it. Panama papers issue got extensive coverage in Pakistan too due to its relevance with sitting prime minister of Pakistan. Opposition parties continuous protest to probe in the corruption issues of sitting government of one of the old dynastic political family lead to panama case hearing in Supreme Court. TV comedy shows covered the opposition movement and panama hearing using different frames with satirical treatment. This research examines the framing devices used by the comedy shows to understand the implications of political entertainment within the political culture of Pakistan.

**Id:** 18857

**Title:** Identity and trans visibility in Laerte's comic strips

**Session Type:** Individual submission

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**Abstract:** Laerte Coutinho is one of the most important names in cartoon strip humor in Brazil. The cartoonist's versatility has led her to explore the full aesthetic potential of the relationship between text and image in the language of comics. Sensitivity and fantasy abound in both the visual and narrative aspects of many of her stories. Observing the humor and innovative storylines in Laerte's comics, we see that the author follows several genres and moods, shifting between parody and allegory, flirting with the marvelously surreal, nonsensical and absurd. Through the precision in her meticulously detailed drawing, Laerte has effectively transformed the full communicative potential of the comic image: more than illustrative representation, her drawing functions as actual language. In 2004 the author began to publish in the Folha de S. Paulo newspaper; her cartoon strips featured her character Hugo, who over time transforms into Muriel. This would mark the beginning of a production of intelligent, witty, entirely unprejudiced work about the daily life of transgender people in large urban cities. Beginning with these strips, a series of trans characters would evolve in the cartoonist's work. Through the refined critical perceptiveness of her cartoons and serialized comic strips, Laerte has created a pioneering body of comic work that depicts the freedom desired but not yet achieved in the consolidation of gender identities. Her work contributes to confronting forms of behavior that are deeply ingrained in Brazilian society: male chauvinism, homophobia and transphobia are among the attitudes that reflect prejudice regarding sexual orientation and gender identity, frequently the result of intolerance and lack of debate around the issue. The purpose of our research is to analyze the universe of trans characters created by Laerte, in the light of Pierre Bourdieu's theories of the symbolic processes of male domination, as well as Judith Butler's studies of the deconstruction of binary gender identity. We consider that broadening the discussion of gender and transgender issues may contribute towards confronting prejudice and combating discrimination against people on the grounds of sexual orientation and gender identity.

**Id:** 18862

**Title:** Reimagining cultural sustainability through comics and cardboard

**Session Type:** Individual submission

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**Abstract:** Comics and Comic Strips had been the vehicle or medium in which society is reflected. For more than 30 years, The City of México has had two spaces in which political cartoon and in some way comic strips had been wide circulation, taking in consideration both are bonded. The first one is the Museo de la Caricatura (Museum of the Cartoon), placed downtown and the second is The Museum Paseo por la Historieta (Museum “A walk through Comic Strips) placed in a corridor of Metro Zapata.

The Mexican Association of Cartoonists has been one of the best and richest museums of the world, the same as a unique and sublime collection. At the beginning this space was donated by the Government of México City so the Mexican Association of Cartoonist might have their own place to gather, where interacting with the public and above all a place where the richness of the Mexican graphic art can be spread, becoming a reference at the center of the City and a reference for all Mexican people in their tours around the city. Some months ago the museum opened a new area, thanks to the initiative of the cartoonist Kemchs, for the first time in the world it was created a space for the Museo de la Historieta y la Caricatura (Museum of Cartoon and Comic Strips) in the corridor of a metro station.

The Work of the most important authors from both disciplines are testimony to the identity that can be generated to create identity, authors like: Eduardo del Rio “Rius”, Gabriel Vargas, Sixto Valencia, Sergio Aragonés; contribute creating a more critical society and at the same time linked to the public life of the country.

Comics not only make people integrate into their new geographical, social and cultural reality, but also serve as the anchor for the development of a new social awareness and sustainability in the great global village of the 21st century.

Maira Mayola Benítez Carrillo. Researcher of the Mexican popular culture: specialist in Women’s issues, being an Art Professor and visual artist. Among her works are “Gabriel Vargas Cronista Gráfico” book published by the Universidad Autónoma del Estado de Hidalgo. “El Refranero Pulquero” Artes9 Editions, and Blue Demon Jr, Activity Book to be delivered in the healthy centers of Salud y Vida in El Paso, Texas.

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**Id:** 18879

**Title:** Mecanismos de Estigmatización. Una Aproximación a la Política Antimigratoria de Donald Trump

**Session Type:** Individual submission

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**Abstract:** La política antimigratoria defendida por el presidente estadounidense Donald Trump, ha sido criticada por la retórica estigmatizante y agresiva con la que retrata a los migrantes, especialmente a los indocumentados que radican en este país. La construcción de un muro fronterizo, las deportaciones masivas, la persecución a indocumentados y la restricción de visas son algunos de los puntos que caracterizan a esta propuesta.

Erving Goffman es uno de los principales estudiosos de la sociología de la desviación. En su teoría propone analizar el estigma como un recurso de cosificación del otro y legitimación de la violencia hacia el mismo. Michael Foucault es otro de los analistas quien propone comprender el estigma como una tipología del anormal en términos de su identidad física y moral, al representarlo como alguien peligroso y dañino para el bienestar social.

En México, los cartones políticos han retratado de un modo irónico el discurso estigmatizante con el que se representa a los migrantes en la política de Trump. A través de un análisis narrativo de los cartones publicados por caricaturistas como el Fisgón, Helguera, Rocha y Hernández en el periódico nacional, La Jornada, durante el primer año del mandato presidencial de Trump, es posible identificar el uso de diversos mecanismos de estigmatización de los migrantes.

**Id:** 18998

**Title:** Zionism criticism or Anti-semitism' Narratives and imaginaries regarding Palestine and Israel in comics: journalism, memoirs and autobiographies

**Session Type:** Individual submission

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**Abstract:** This paper aims to analyze in which ways narratives about Palestine and Israel are constructed by five comics nonfiction productions regarding Israeli-Palestine conflict. Our objective is to explore different meanings and imaginaries of this geopolitical issue arguing along with concepts such as Zionism, Anti-Zionism and Anti-semitism. As theoretical framework we are going to use authors as Judith Butler (2017), Leonardo Schiocchet (2015), Hannah Arendt (1989), Norman Finkelstein (2004) and Edward Said (2003). For our corpus, we're going to analyze the following comics: Palestine (2011) and Footnotes in Gaza (2010), both from Joe Sacco; Jerusalem Chronicles (2013), by Guy Delisle; Not the Israel my parents promised me (2014), from Harvey Pekar; and How to understand Israel in 60 days or less (2011), by Sarah Glidden.

**Id:** 19024

**Title:** Mass art of Comics

**Session Type:** Individual submission

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**Abstract:** This work aims to study mass art within the philosophy of art and its specificity in comic books. With the initial support of the work of Noël Carroll on mass art, we considered necessary and sufficient conditions to characterize this art as it happens in comics, and later deal with its ontological status. Thus, it is possible to think comprehensively about the characteristics that have relevance in the establishment and foundation of the relations between comics, art and authenticity. For this paper, we should initially consider the transformations of media and comics. With reduced circulation, the possibility of massive reach requires changing the support of the distribution process to other media. Mass technologies, especially comic book printing and internet for webcomics, are surely important in production and distribution. Production requires the presence of these technologies, but the possibility of massive distribution seems to be increasingly directed towards technologies associated with the internet. With the increase of "our natural powers," "prosthetics that extend our powers," as Noël Carroll (2013, p.99) indicates in his paper *The ontology of mass art*, and also as an extension of our senses or parts of the body (MCLUHAN, 1964), we can think of various technologies that involve comics, not just mass technologies, but also design tools in their manufacturing phase, technologies that may involve computer use. By reproducing originals and patterns, techniques behave like technologies and mass media. These technologies would be prosthetic prostheses because they increase "the reach of our already expanded powers of production and distribution by automating our first-rate technical resources" (CARROLL, *ibid*). Technology assists in the creation of a product. At the same time, mass technologies also help in their dissemination. Comics are a mass art that is marketed, produced and distributed with the aid of mass technologies. We can consider its origin from some distinct aspects that seem to confirm its role as mass art, such as the recurrence of a main character and pictures in a narrative sequence. Mass technologies allow its large-scale dissemination and multiple instances reproduction.

**Id:** 19101

**Title:** Puerto Rican comics: through colonialism and disaster

**Session Type:** Individual submission

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**Abstract:** This paper provides an overview of the comics produced by local artists on the island of Puerto Rico. In part because of its large cultural crossover with New York City, this island has produced exceptionally vibrant comics scene despite its relatively small size. Comics here are written in both Spanish and English (and often both simultaneously), and often focus on explaining, portraying, or lampooning elements of the Puerto Rican experience or current Puerto Rican affairs. This paper draws on interviews with several of the island's most prominent comic artists and on content analysis of their published works, to provide an overview and a history of the island's comics scene. This overview also addresses the various challenges artists and publishers on the island have faced (and will continue to face) as their home island grapples with the aftermath of Hurricane Maria.

**Id:** 19209

**Title:** El Santo y los villanos de leyenda en México: recuento de la cultura popular a través de la historieta

**Session Type:** Individual submission

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**Abstract:** El Santo, el enmascarado de plata, es una historieta mexicana que nace en 1952 en el auge del deporte conocido como la Lucha Libre, de allí surge el protagonista del comic: El Santo, reconocido como el enmascarado de plata. Como figura central, El Santo, representa la bondad, el bien divino que lucha contra el mal que aqueja a la sociedad mexicana. El protagonista es un hombre musculoso, cubierto del rostro con una máscara blanca, descubierto del pecho para mostrar los pectorales y que usa mallas y capa plateada, es la versión popular del héroe mexicano, no goza de superpoderes, su fuerza es física, lucha mano a mano contra los villanos. En las historietas de El Santo, sus aventuras construyen un mundo donde la cultura popular mexicana, sus leyendas, sus costumbres, sus espacios geográficos son enfatizados; en el primer número se muestra el barrio de Santa Cruz, una zona marginal real en la sociedad mexicana, en ese lugar el protagonista se enfrenta a unos delincuentes que acosan a la población, lucha cuerpo a cuerpo y sale victorioso. El comic con sus historias construye un espacio de representación cultural donde las leyendas cobran vida en forma de villanos. El Santo lucha mano a mano contra la llorona, personaje de cuentos tradicionales mexicanos, también el protagonista nos defiende de las momias de Guanajuato, o las lomas (mujeres lobo), las mujeres vampiros, y algunos otros personajes como el Dr. Muerte. Las tradicionales del país cobran vida como la expresión del mal para ser derrotados por el héroe, y las marcas de las leyendas refuerzan la cultura, la cosmovisión de la cultura popular en México. Analizar el comic de El Santo permite asomarnos en el tiempo y permite reconstruir referentes culturales de identidad.