

A word from the organisers: From Alex Fitch, Paul Gravett, and Ariel Kahn.

We are delighted to welcome you to this conference, which explores the ways in which comics around the world represent and articulate the experience and impact of war and conflict. Topics to be covered include the impact of 9/11, the relationship between the image and reality of war. Established and up and coming comics artists are also participating. Speakers include **Pat Mills**, legendary creator of *Charley's War*; multiple Eisner winner **Garth Ennis** discussing his *Battlefields* series; and Martin Barker and Roger Sabin who'll be talking about the depiction of war in the Guardian's comic strip *Doonesbury*. Tickets to the Comics & Conflicts Conference includes tea & coffee, entrance to the exhibition and the 'In Conversation With Pat Mills' event.

Thanks!

To all of the delegates for their fascinating submissions. We hope you enjoy their presentations. See the full Conference Programme below. We are delighted to announce that the Conference papers will be published online in the by Ian Hague on the Comics Forum website, where they can be accessed and commented on, See <http://comicsforum.org> for further details.

A huge thanks to Rebecca Stephens and Debbie Dowden at the IWM for all their hard work. Grateful thanks to artist Peter Stanbury for designing the flyer. Special thanks also to Jane Colquhoun for loaning examples of her father's artwork from *Charley's War* which are on display during the conference.

Alex Fitch

Alex Fitch presents Panel Borders, the UK's only weekly broadcast radio show about comics, Thursdays on Resonance FM, the Arts Council Radio station in London. Resonance's remit is to celebrate London's vast cultural diversity and creativity and is a two time winner of the Radio Academy's Nations & Regions Award for London. Alex is the assistant editor of Electric Sheep Magazine for which he commissions a monthly comic strip showcasing new work by up and coming creators and on the subject of film has been published by Wallflower Books, Intellect Books, The University of Chicago Press and University Press of Mississippi, he has also written about comics for The Oxford Journal.

Paul Gravett

Paul Gravett is a London-based freelance journalist, curator, lecturer, writer and broadcaster, who has worked in comics publishing and promotion since 1981. He has curated numerous exhibitions of comic art in Britain and in Europe, including 'God Save The Comics!' a survey of British comic art at the National Comics and Image Centre in Angoulême, France and the first exhibit devoted to the writer Alan Moore and his collaborators at the Palais des Beaux-Arts in Charleroi, Belgium. Since 2003, Paul has been the director of Comica, London's International Comics Festival at the Institute of Contemporary Arts. He writes about comics for The Guardian, The Times, The Independent, The Daily Telegraph, The Comics Journal, Comic Art, Comics International, Third Text, 9eme Art and many others.

Ariel Kahn

Ariel Kahn is a Senior Lecturer in Creative Writing at Roehampton University, a member of Rewrite Research Centre in Creative and Professional Writing, and teaches comics theory and practice on both BA and MA programmes. He contributed to The Jewish Graphic novel (ed Baskind, Omer-Sherman) and writes regularly on comics for IJOCA and other publications.

Friday 19 August COMICS AND CONFLICTS CONFERENCE SCHEDULE

9.00-9.50 REGISTRATION AND COFFEE

9.50 -10.00 WELCOME AND INTRODUCTIONS

10.00-10.50 FIRST PLENARY SESSION:

Martin Barker and **Roger Sabin** talking about the depiction of war in the Guardian's comic strip Doonesbury. (see p.7)

11.00-12.20 PANEL 1 REPRESENTING TRAUMA Chair: Ariel Kahn (See pp 6-7)

Photographic Memory and Transcribing the Traumatic Space
Jim Walker, University for the Creative Arts, Maidstone

Graphiating History, Graphiating Trauma. Joe Sacco's documentary graphic novels and the unsettling testimony of the middle voice
Andrés Romero Jódar, University of Zaragoza

Post 9/11 Marvel comic-books and the representation of trauma
Michael Goodrum, University of Essex

11.00-12.20 PANEL 2 ETHNICITY, NATIONALISM AND REPRESENTATION: (See pp 7-9)
Chair: Paul Gravett

War and Humour: Representation Of The 'Guerrita Del 12' In The Comic Strips Of The Cuban Newspaper La Lucha
Dr. Elvira Antón-Carrillo, Roehampton University (London)

Patriot Games: An Examination of the Representations of 20th Century Irish Conflicts in Mainstream American Comics and Superhero Narratives.
Liam Burke, Huston School of Film & Digital Media, NUI Galway

Eroticizing the Nation at War: Neonationalism, Neoliberalism, and the Bishounen Aesthetic in Axis Powers Hetalia
Skyler Hijazi, Kings College London University

12.20-1.20 Lunch

1.20- 2.40 PLENARY 2.THE IMAGE AND REALITY OF WAR: Chair Garth Ennis (See pp 9-10)

Pack Up Your Paintbrush in Your Old Kit Bag
Tim Pilcher, Chair of the Comic Book Alliance (see: www.comicbookalliance.co.uk)

Inserting the "Hero" Into Current Conflict: Dysart's Unknown Soldier
Darin Jensen, Metropolitan Community College, Omaha, Nebraska, USA

The Afghanistan War Through The Gaze Of The Photographer and Emmanuel Guibert
Isabelle Delorme, Cairo University

2.40 -4.00 PANEL 3. CONFLICT AND IDEOLGY: Chair Alex Fitch (See pp 10-11)

WW1: A Tale of Two Great Wars: Charley's War and the Boys' Story Papers
David Budgen, University of Kent

The Power of The Image: Taking Sides In The Arab-Israeli Conflict
Catherine Michel, University Halle Wittenberg

Displacing the Heroic Soldier in Emmanuel Guibert's Alan's War
Nina Mickwitz, University of East Anglia

2.40 -4.00 PANEL 4. FORM AND CONTENT: Chair Roger Sabin (See pp 12-13)

The Deadly Face of War. John Hassall's "Ye Berlin Tapestry"
Jens Meinrenken, Humboldt University of Berlin, (Institut für Kunst- und Bildgeschichte). Germany

Redrawing the Lines Of "Best Practice" - Adapting Documentary Comics To War
Correspondence Practices – Two Opposite Case Studies.
Ofer Bernstein, University of Calgary

Media(tized) Events: Visuali-|Narrativi|-zation of 9/11 Iconic Images in Graphic Narratives
Dr. Christina Meyer, University of Osnabrueck

4.00 COFFEE BREAK

4.20- 5.20 pm In Conversation with Pat Mills

Author Pat Mills has been a pioneer and major contributor to British comics since the 1970s. He co-created *Battle Picture Weekly* in 1975 and returned to the title in 1979 to write the ground-breaking serialised strip of *Charley's War*. Pat will be talking about the creation of *Charley's War* and the research that he and the late illustrator Joe Colquhoun undertook throughout the run of the comic.

Tickets £6.00 (free to Comic and Conflict Conference ticket-holders)

5.30-6.00 Book signing

6 – 7.30 Dinner and drinks at nearby venue.

Saturday 20 August MEET THE ARTISTS ACTIVITY DAY

10.30 AM -11.30 The Artist Goes Back to War: Artist David Collier Introduced By Alex Fitch

David Collier may very well be the only cartoonist to have had the unlikely experience of serving in the Canadian Army. At least, he says, "the pay was good." His first comic strip was published in 1986 in the Robert Crumb-edited magazine *Weirdo*, and throughout the years, his work has appeared in numerous comic anthologies, including *Drawn & Quarterly*, *The Comics Journal*, and *Zero Zero*.

Ticket price £6

11.30- 12.20 Artists and publishers discussion 1 Trauma and Conflict Chair: Paul Gravett.

Danish artist **Mikkel Sommer**, writer and illustrator of *Obsolete*, which hauntingly evokes the impact of war on two US soldiers about to return home, is joined by **Adrian Searle**, the publisher of *Dougie's War*, and artist **Dave Turbitt**. *Dougie's War* explores the PTS of a soldier returning to the UK from Afghanistan. They are joined by film-maker **David Blandy** who created the film "Child of the Atom", showing at 4.30, together with his artistic collaborator **Inko**. There will be a signing after this event.

Ticket price £6

12.00-2.00 Comic-making Masterclass with David Collier

David Collier shares some of his comic making expertise in a hands-on workshop.

Ticket Price £6

2.00-2.50 Artists and publishers discussion 2: The Personal and the Political

Chair: Alex Fitch

Francesca Cassavetti has republished her mother **Eileen Cassavetti's** wartime diary as a comic. **Sean Duffield**, enterprising publisher of *War – the Human Cost* and contributing artists **Dan Locke** and **Ben Naylor**. The artists will be signing at 4, together with Garth Ennis.

Ticket price £6

2.30-3.00 COFFEE BREAK

3.00pm – 4 In Conversation with Garth Ennis

Belfast-born Garth Ennis has been a major contributor to British and American comic books since 1989 following the publication of his strip *Troubled Souls* about the conflict in 1980s Ireland. A rare opportunity to meet the author of *Unknown Soldier*, *War is Hell*, *Enemy Ace*, *War Stories* and *Battlefields*. There will be a signing after this event.

Tickets £6.00

4.30-5.45 – COMICS GO TO WAR: FILMS AND DISCUSSION

Short Film: *Child of the Atom* by David Blandy

“There is a familial myth that my late Grandfather would not have survived being a Japanese Prisoner of War had the atomic bombing of Hiroshima not occurred. So it could be argued that I owe my existence to one of the most terrifying events of human history and the death of 110,000 people.”- David Blandy

David took his daughter to Hiroshima (filmed by his wife) and worked with Japanese artist Inko, based in London, to develop an anime collage intercut with the filmed documentary footage.

Comics Go To War directed by Mark Daniels.

This fascinating documentary looks at the work of artists who were either born into conflict, or engage with it as journalists. Artists whose work is discussed include Joe Sacco, author of two books about the Middle East (*Palestine* and *Footnotes in Gaza*) and several from the former Yugoslavia. Greg Cook documented his experiences in Iraq. Keiji Nakazawa was a young boy when an atomic bomb was dropped on Hiroshima, an experience he depicts in his celebrated manga *Hadashi no Gen (Barefoot Gen)*. Zeina Abirached's comic *Le Jeu des Hirondelles* describes her childhood during the civil war in Lebanon. In her award-winning *Persepolis* Marjane Satrapi gives compelling insights into life in Iran before, during and after the Islamic Revolution.

Free Event

ABSTRACTS AND BIOGRAPHIES:

10.00-10.50 FIRST PLENARY SESSION:

Roger Sabin is a cultural critic, and Reader in Popular Culture at Central Saint Martins. He is the author of several books, including *Adult Comics: An Introduction* (Routledge) and *Comics, Comix and Graphic Novels* (Phaidon). In addition, he is a freelance journalist, with a column in *The Observer*, and works for BBC radio. He is currently writing two books: one about American TV cop shows, and another about a 19th century comedy character. He is also trying his hand at writing scripts for humorous comic strips – most of which, he admits, are not that funny.

Martin Barker took up his post as Professor of Film and Television Studies at Aberystwyth University in January 2001. He has previously worked for 29 years at the University of the West of England, where he became Head of School of Cultural Studies, and then for two years as Reader in Media Studies at the University of Sussex.

PANEL 1 REPRESENTING TRAUMA

Photographic memory and Transcribing the Traumatic Space

This paper proposes that the visual and graphical form of the comic/graphic novel is a liberating medium that enables new articulations and responses to trauma events. It suggests that the visual transcription of war and the traumatic is immersive and transcends what Susan Sontag has described, as “The ultra-familiar, ultra-celebrated image – of an agony, of ruin – is an unavoidable feature of our camera-mediated knowledge of war.” (Sontag 2003:21) In illustrating the photographic image artists such as Art Spiegelman, Joe Sacco and Emmanuel Guibert supplant the classic realistic and documentary dependence of photography and offer a more direct articulation of the traumatic. In part they enable both the author and viewer to break the claustrophobic muteness noted by Walter Benjamin, Roland Barthes and Susan Sontag.

Jim Walker is Senior Lecture in Visual Theory for Illustration and Animation at the University for the Creative Arts at Maidstone. And is the author of “A Terror Lexicon: Shadows, Places and Ghosts” in Coulter-Smith, Graham and Maurice Owen (2005) *Art in the Age of Terrorism* London: Holberton Publications.

Graphiating History, Graphiating Trauma. Joe Sacco’s documentary graphic novels and the unsettling testimony of the middle voice

Trauma and testimony are two of the key topics of contemporary criticism. Critics like Cathy Caruth, Anne Whitehead, Roger Luckhurst or Philip Tew have analysed the importance of trauma in our contemporary culture. Dominick LaCapra, in *Writing History, Writing Trauma*, explains that the best way of truthfully depicting traumatic situations in any text is by means of indirect narratives that produce an empathic unsettlement in the reader, and create a “plausible feel.” This plausible feel can be reproduced by means of different narrative techniques that place the narrative agent at the level of what he calls the “middle voice.” By using this voice, the narrator becomes simultaneously narrative agent and narrated object of his or her own story. Thus, the narrator stands at a level of *undecidability* that produces an empathic unsettlement in the reader, because the safe narratological boundaries that separate subject and object are broken. Joe Sacco’s documentary graphic novels bear witness to traumatic historical situations in different war conflicts taking place in Palestine, Serbia, or Bosnia. A common feature of his style of *graphiation* (or visual narration, drawing on Philippe Marion’s ideas) is the importance given to first-person testimonies in order to truthfully report the collective trauma of the war. The aim of this paper is to analyse how Joe Sacco *graphiates* (or visually narrates) the history of war conflicts by having recourse to different narrative

techniques that can be considered part of LaCapra's middle voice. Then, Sacco's texts can be understood as belonging to the ethical turn in fiction and criticism of the 1980s, to the subsequent rise of trauma studies during the decade of the 1990s, and to the establishment of the "traumatological" that, according to Philip Tew, has developed in the new millennium.

Andrés Romero-Jódar holds a BA and an MA in English Philology, and a BA in Spanish Philology from the University of Zaragoza (Spain). He is a Research Fellow at the Department of English and German Philology of the University of Zaragoza, and forms part of the research group entitled "Contemporary Narrative in English." He is currently working on his PhD thesis on narrative iconic genres in English and the representation of trauma in graphic novels. He has published on these and related subjects in academic journals such as *Atlantis*, *Scandinavian Journal of Comic Art*, *Journal of Popular Culture*, *Estudios Ingleses de la Universidad Complutense*, *Revista Alicantina de Estudios Ingleses* or *Revista de Literatura* (CSIC).

Post 9/11 Marvel comic-books and the representation of trauma

9/11 was undoubtedly experienced as a traumatic event. While many products of US popular culture created in the immediate aftermath of the attacks stressed unity, or at least a desire for it, by 2004 the situation was rather different. This paper will demonstrate the ways in which the effects of trauma were represented in Marvel comic-books from 2004-9. *Avengers: Disassembled* (2004-5), marked the beginning of a preoccupation with fragmentation, a key means of representing trauma that went on to play a prominent role in *House of M* (2005), *Civil War* (2006-7) and *Secret Invasion* (2008-9). *House of M* was characterised by recurrent images of fragmentation, indicative of a loss of coherence or an inability to 'pull oneself together' in the face of trauma. The use of panels also contributed to the representation of trauma as, instead of being devices for containing images and allowing the narrative to flow, they began to interrupt and dislocate linear flow, fragmenting the narrative itself. *Civil War* and *Secret Invasion* both represented fragmentation at the level of community. *Civil War* dealt with the divisions arising in the superhero community after exposure to a traumatic event; *Secret Invasion* demonstrates the effects of trauma through various narrative strategies such as flashbacks but also through a prevailing atmosphere of mistrust. However, one tie-in narrative, *Front Line*, is of particular interest when it comes to fragmentation. Ben Urich, a journalist for the *Daily Bugle*, can usually be relied upon to provide a sense of order through his reports but the trauma of the invasion is too great; the stories captured on his Dictaphone are fragmented and the way in which they are represented is non-linear. Rather than offering the usual message of superhero narratives, that 'everything will be ok', these Marvel comic-books focus on the traumatic, keeping wounds open rather than allowing them to heal.

Michael Goodrum completed his PhD, 'In Brightest Day, In Blackest Night': Superhero Narratives and US Historical Trauma 1938-2010' in the Department of History at the University of Essex. His research focuses on the representation of trauma in superhero narratives and he has also published on the use of superhero narratives as a socially progressive force in the postwar US.

11.00-12.20 PANEL 2 ETHNICITY, NATIONALISM AND REPRESENTATION:

War And Humor: Representation Of The 'Guerrita Del 12' In The Comic Strips Of The Cuban Newspaper *La Lucha*

The 'Guerrita del 12' (Little War of the 12) was a confrontation that took place in Cuba between 22nd May and 10th July 1912. Following an armed protest organised by the PIC (Partido Independiente de Color, Independent Party of Colour) in the Eastern Province of Cuba, the Cuban Government sent in the whole of its armed forces and a large contingent of volunteers, which resulted in a massacre of Cubans of African descent. The aims of the PIC were political, the most important being the abolition of the Morúa Law (which banned the formation of political parties

based on race) and more equality for the Cubans of African descent. The press of the time covered the event, extensively, interpreting it as a racial war. *La Lucha*, a well regarded national daily newspaper, included in its pages a periodical comic strip which narrated the conflict in a particularly explicit way. This paper presents an analysis of the general interpretation of the conflict in the comic strips, as well as the representations of the social relations (between the racial groups), and the representation of the protagonists (stereotypes). It will also analyse the role of the comic strips in legitimating the conflict and government actions.

Elvira Antón-Carrillo (PhD, MA, Lic) is Senior Lecturer in Spanish, in the Department of Media, Culture and Language at Roehampton University. Her main area of research and publication focuses on the discourses of race, ethnicity and national identity in the Cuban media (particularly the press) during the 20th and 21st Century, as well as gender issues in the Spanish and Latin American media.

Patriot Games: An Examination of the Representations of 20th Century Irish Conflicts in Mainstream American Comics and Superhero Narratives.

After escaping an IRA bomb at Heathrow Airport and foiling the assassination of British PM Margaret Thatcher, Peter Parker finally arrives in Northern Ireland's capital only to ask, "You sure this is Belfast? Looks more like Berlin – During World War II!" This paper seeks to explore whether this 1986 Spider-Man story, and similar attempts to portray 20th century Irish conflicts in mainstream American comics and superhero narratives, fall into the "two tribes" simplification identified by commentators in other mainstream media. This paper will also examine whether other conventions associated with Irish conflicts, such as: the hawk and dove dichotomy, the romantic revolutionary and love across the divide reappear in comic books and superhero narratives, and what inflections they gain in the comic form. Key texts will include the "Little Wars" story arc from *Web of Spider-Man*, the *Captain Planet* episode "If It's Doomsday, This Must Be Belfast" and the Captain Britain story "Friends and Neighbours", which was reworked to feature an anonymous gang conflict. As a counterpoint, the paper will also explore whether Irish publications such as *Troubled Souls*, *The League of Volunteers* and *Blood Upon The Rose* and US publications by Irish authors, most notably Garth Ennis, offer a more nuanced representation.

Liam Burke is a lecturer and course coordinator at the Huston School of Film & Digital Media, NUI Galway. He was awarded a doctorate in 2010 for his research on comic book film adaptations. He has presented papers at international conferences, including: *Screen* (Glasgow), *Comic Arts Conference* (SDCC) and *Graphic Novels and Comics* (MMU). He has written for *The Irish Times*, *Film Ireland* and *Empire*, and has had publications in peer-review journals *Adaptation* and *Estudios Irlandeses*. Liam's first book, the *Pocket Essential Superhero Movies* was published in 2008.

Eroticizing the Nation at War: Neonationalism, Neoliberalism, and the *Bishounen* Aesthetic in *Axis Powers Hetalia*

A Japanese webcomic turned anime and manga series, *Axis Powers Hetalia* is an eccentric narrative of world military history told through the intimate relationships of anthropomorphized countries. Through its series of whimsical vignettes, which juxtapose diminutive child or "chibi" figures with countries' WWII-era adult selves, these personified nations are used to tell the history of western civilization as a narrative of maturation in which "usefulness" and legitimacy on the geopolitical stage are folded into a neoliberal vision of adult self-management. Since its appearance in 2003, the *Hetalia* series has generated a vibrant Internet readership and been widely postproduced by fans in online communities, generating vast archives of artwork that capitalize on the homoerotic subtext of the canon text. Often, these fan postproductions of *Hetalia's* imagined intimacies create an aporia—a romanticized historical fantasy myopically sanitized of the consequences of war, colonialism, and structural oppression. Juxtaposing canon and fan-produced artwork, the paper will take up the following questions: How is *Hetalia's* narrative of WWII and the Axis Powers freighted by both

Japanese neonational and neoliberal frames, and how does that resonate in the text's transnational circulations? What are the consequences, both ideologically and erotically, of imagining warring nations as beautiful young men (*bishounen*), immortal and eternal, with bodies never broken by the very conflict invoked in the series' title? And what does it mean to image and imagine a nation's body as simultaneously a site of identification and erotic desire—a site where national identification can accrue as, and through, erotic desire for an imagined body in the midst of armed conflict?

Skyler Hijazi is an MPhil/PhD student at King's College. His thesis research explores the representations of drawn and imagined "child bodies" in queer online fan communities, particularly with regards to postproduced homoerotic fan art in English-language anime and manga fandoms. He holds an MA in Women's Studies from the University of Arizona and a BA in Gender and Literature from SUNY, Empire State College.

1.20- 2.40 PLENARY 2. THE IMAGE AND REALITY OF WAR

Pack Up Your Paintbrush in Your Old Kit Bag

How do conflicts directly affect comic creators, either through personal experiences of fighting on the front lines, or simply by living through times of war? This examination of how comic artists' and writers' skills were directly influenced—or utilised—by the military, and how work was influenced by the events they experienced and how they incorporated those events into works of fiction or biography. Creators discussed include Jack Kirby, Sam Glanzman, and Bill Ward in World War Two; Ted Rall's experiences in frontlines of the war in Kashmir Province and Afghanistan; and close-up examinations of how their experiences in Vietnam inspired Doug Murray to write *The 'Nam* and Don Lomax to create *Vietnam Journal*. Comparisons will be made between the underground comics of Vietnam Veteran Tom Vietch, and his *Light and Darkness War* fantasy series, alongside that of Rick Vietch—his brother, who never saw action—and the latter's biting satire on the Iraq war, *Army@Love*. This paper explores whether experiencing war first hand enriches creativity or renders it impotent in the face of devastating horror; and whether it is essential to be of the front lines in order to be able to portray war in fiction accurately.

Tim Pilcher is the Chair of the Comic Book Alliance (see: www.comicbookalliance.co.uk). A pop culture expert who has spent 20 years working in and around the comics industry, as an assistant editor for DC Comics' Vertigo imprint, and as an associate editor of the industry trade paper, *Comics International*. He co-founded Les Cartoonistes Dangereux publishing house, releasing the critically acclaimed graphic novel *White Death* by Robbie Morrison and Charlie Adlard. He is the author of *Erotic Comics: A Graphic History Volumes 1 & 2* and has co-written, with Brad Brooks, *The Essential Guide to World Comics* and *The Complete Cartooning Course*. He has also contributed to many other books including *500 Essential Graphic Novels*, *War Comics: A Graphic History*, *Comix: The Underground Revolution*, *500 Comicbook Action Heroes* and *The Slings and Arrows Comic Guide*.

Inserting the "Hero" into Current Conflict: Dysart's *Unknown Soldier*

The conflict in Uganda surrounding the Lord's Resistance Army has been underreported even though it has been continuing in myriad forms for nearly three decades. It is interesting then that comics author Joshua Dysart chose to set a "reboot" of a well-known comics character into that setting. The *Unknown Soldier* written by Dysart and illustrated by Italian artist, Alberto Pontecelli uses the frame of a war comic to interact with the humanitarian and political tragedies in Uganda. This paper will examine the tension of creating a commercial comic that depicts an ongoing conflict with the addition of a "super-hero" or "anti-hero" through which the reader can identify and "experience" the conflict. The first volume of the *Unknown Soldier* introduces us the multiple layers of the Ugandan conflict as it was in 2002. The protagonist Dr. Lawanga Moses, a pacifist, is overcome by the conflict and transforms into the Unknown Soldier. This transformation provides the author a

vehicle in which to examine the morality and legitimacy of violence as a response to violence and questions the value of pacifism. The author builds questions of colonialism, the media, religion and morality into his exploration of the conflict, which is depicted with graphic and photorealistic images are gathered from more than a 1000 photographs from the author's research trip to Uganda. This paper will trace the moral ambiguities that the comic engages with as well as critique the work's exaggerations and fictionalizations of violence and the conflict for dramatic purposes.

Darin Jensen is a teacher at Metropolitan Community College in Omaha, Nebraska in the United States. He has been a comics enthusiast for more than 30 years and uses comics and graphic novels in his Reading and Composition classes. He has written scholarship on *V for Vendetta* and is developing Science Fiction and Graphic Novel reading courses for his college.

The Afghanistan War Through The Gaze Of The Photographer and Emmanuel Guibert

The Afghanistan war (1979-1989) is not the subject of the graphic novel : *The Photographer : Into War-torn Afghanistan with Doctors Without Borders* but it is the thread of this comic, which was published in France between 2003 and 2006, then in United States in 2009, and which has received many prizes, especially the Will Eisner Awards in 2010. Didier Lefèvre, the photographer, has been sent in 1986 to follow a three months mission of Doctors Without Borders, in North Afghanistan, including two months of a dangerous trip in mountains. The story is told with photographs comic-book style, with the texts and the illustrations of Emmanuel Guibert. In this graphic novel, halfway between comics and photojournalism, by juxtaposing vignettes and hundred of photographs, with various shapes (contact sheet, full page photography, retouched photos etc...), is it an original approach to History and War or is it a standard treatment in comics ? How does Emmanuel Guibert represent Man coming to terms with war in this graphic novel ? Is it possible to distinguish between individuals behaviour (the photographer, members of mission like medical personnel, guide or interpreter, Afghans) and collective behaviour (mission of Doctors Without Borders, civil population, mujaheddin)? How can the fact that two of his major works *The Photographer* and *Alan's War, The Memories of GI Alan Cope*, take place in war-torn countries, unless war be the topic of the graphic novel? Paradoxically, is Emmanuel Guibert interested in War?

Isabelle Delorme is a qualified teacher in History and Geography, Lycée Montaigne at Bordeaux, teaches for the University Paris 1 in contemporary history at Cairo University. Her research is on the representation of the Armenian genocide and the Shoah, the use of comics in education and the work of Emmanuel Guibert.

2.40 -4.00 PANEL 3. CONFLICT AND IDEOLGY:

A Tale of Two Great Wars: *Charley's War* and the Boys' Story Papers

The popular memory of the First World War has been constantly reshaped in the years since 1914. Throughout that period, the conflict has been a rich source of inspiration for children's writers. *Charley's War*, which first appeared in the pages of *Battle* in 1979, was one of the few stories of that period to address a human story of an unexceptional young soldier, combining meticulous research with a burning desire to encourage children to question establishment thinking. It was markedly different from the tales presented to children during the war in the pages of the comics' forerunners: story papers such as *Chums* and *The Boy's Own Paper*. This paper seeks to present a comparative analysis of depictions of the Great War in these publications. In doing so it will trace some of the changes in understandings of the conflict, and examine the ways in which the tales reflected the era in which they were created, particularly regarding such issues as class, race and gender. Furthermore, similarities between the two societies can be traced. Pat Mills has described *Charley's War* as a "creative cul-de-sac" which failed to inspire "other writers to produce similar dramas with such subversive subtexts". If *Charley's War* was unique in British war comics of the

1970s and '80s, perhaps its difference demonstrates a remarkable unity between other war stories in comics of the period and the gung-ho imperialist adventures consumed by children during the war. Perhaps *Charley's War's* distinctiveness shows that the shift in societal attitudes was not so great after all?

David Budgen is an Assistant Lecturer in the School of History at the University of Kent. He received a PhD in History in 2010 for his thesis, *British Children's Books and the First World War 1914-2007*.

The Power of The Image: Taking Sides In The Arab-Israeli Conflict

In Arab-Israeli-Conflict-Comic books, documentary, (auto)biographical and journalistic works dominate the field. In these graphic novels, the reader can follow the author's itinerary in Israel, Gaza and/or the West Bank and gets to know ›simultaneously‹ with him/her the accounts of the interviewees. Even if stylistically sometimes very much self-ironical, such as in *PALESTINE* or *FOOTNOTES IN GAZA* (Sacco 1993, 2009), the presence of the author in the panels makes the narrated story and sub stories not only credible, but true. In other cases, the mentioning of the name of the witness whose testimony is put into images by the comic book artist, guarantees the truth of the story. Testimonies, that are "rough" and "Real. Nothing but real", as the initiator of the comics and text collection *GAZA – DÉCEMBRE 2008 – JANVIER 2009, UN PAVÉ DANS LA MER*, Maximilien Le Roy, puts it in the preamble of the book (Collectif, 2009, 7). In this statement, he implicitly includes the graphical mise en scène of the recollections: What the reader is going to read is the representation of reality. However, the representation of ›reality‹ in the ›comic medium‹ is even more questionable than in the genre of documentary film (and even film in general). The comic medium offers a wide range of design options and liberties (drawing style, panel size, framing, etc.) which create a subtext that is able to enhance, weaken, but also to contradict the narrative.

Chantal Catherine Michel 1993-1998 Studies of film theory and audio-visual media in Montpellier, France and Montclair, NJ, USA. 2011 PhD in Film studies at Freie Universität Berlin on social mobility, the conflict between Jewish identify and assimilation in Yiddish Cinema. 2004-2006 Lecturer at Fachhochschule Dortmund (seminars on comic book analysis, screen adaptations of comic books and political comic books), 2011 lecturer at University Halle Wittenberg (seminar on Arab-Israeli-Conflict-Comics), Numerous lectures as well as publications on Yiddish cinema in Germany and Austria. Member of ComFor, the German society for comic studies.

Displacing the Heroic Soldier in Emmanuel Guibert's Alan's War: the Memories of G.I. Alan Cope

Emmanuel Guibert's *Alan's War* (FirstSecond, 2008) renders the account of one man's remembered experiences during WW2 in Europe. Arriving in France on the 19th of February 1945, the young G.I.'s experience of war is one dominated not by fierce battle but auxiliary deployments, the strategic importance and aims of which often remain hazy to the men in the platoon. Instead interpersonal relationships, chance encounters and incidents form the thread of the narrative. The small scale and mundane turns and events are recollected with clarity and brought to the fore, undermining the mythology of heroic warfare as a dramatic event. In addition, several incidents foreground the disparity between experience on the ground and administrative agendas, whether strategic or in the construction of authoritative versions of events. This paper aims to highlight the doubled displacement performed through Alan's story; war through the eyes of a young soldier whose deployments take him through foreign countries while often only partially aware of the exact whys and wherefores, and the discrepancy between official versions of history and the lived experiences which are subsumed by such accounts.

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2.40 -4.00 PANEL 4. FORM AND CONTENT:

The Deadly Face of War. John Hassall's "Ye Berlin Tapestry"

In the history of caricatures, comics and picture books, John Hassall's folded book *Ye Berlyn Tapestry* (1915) is an outstanding example of depicting the gruesome events of World War I. Modelled on the famous Bayeux tapestry, it portrays the invasion of Flanders by the German Emperor in the style of its romanesque exemplar. In this case (among others), the Bayeux tapestry could be described as an iconic model not just for the pictorial representation of battle and war scenes but also for the theory and history of comics in general (e.g. in the works of Scott McCloud and Bryan Talbot). This paper intends to make a substantial contribution to our understanding of the mixture between classic historical images and newer forms of storytelling and its development in comics, picture books and print magazines. By literally "folding together" images of contemporary war with more remote historical events, John Hassall's *Ye Berlin Tapestry* illustrates a strategy aimed at eliciting a more complex view of history: not as a linear, but a repetitive, cyclic structure of time and space. His folded book becomes part of cultural memory "enfolded" in images. With the help of selected examples, this paper traces, analyzes and discusses the visual power of John Hassall's war narrative and compares it to that of later comic and picture books.

Jens Meinrenken studied art history, philosophy and German language and literature in Bamberg and Berlin. He is currently working on a dissertation project entitled "Dynamic Sequences. On the relationship between comic, storyboard and film." He has presented papers and published extensively on a range of subjects including animated movies, comics and computer games. He also worked for the exhibition "Heroes, Freaks, and Super-Rabbis. The Jewish Dimension of Comic Art" at the Jewish Museum Berlin in the year 2010.

Redrawing the lines of "Best Practice" - Adapting documentary comics to war correspondence practices – two opposing case studies.

One of the oldest notions in modern journalism is that there should be a separation between News and Views. The news are in essence "the facts of the matter" while the views are the commentating, analyzing and pondering over the original facts. Variables such as New-Journalism, embedded journalism and the web 2.0 user generated content, blur this distinction. There is no such thing as a definitive guide to journalism's "Best Practice Approach" and journalists often mix different coverage traditions and trends in their work. It is therefore no surprise that there is no consensus on the "Best Practice Approach" to war correspondence coverage. This presentation argues that the separation of News and Views also exists in documentary comics dealing with real-world current events, exploring the relationship between different journalistic coverage approaches and the comic art-form best suited to it. A series of questions are addressed. Is there a combined "best practice" of creating illustrated war correspondence leaning on both the journalistic aspects and the artistic ones? What elements - artistic, literary and journalistic, should it include and what are its limitations?

Ofer Berenstein is a comics editor, critic, and scholar. Originally Israeli, he is now based in Calgary, Canada where he will write his PhD in Political Communication about using comics to establish and/or change political opinion. Ofer gained his MA in political communication at Bar-Ilan university in Israel writing about "Changes in the representation of publicly elected American officials in mainstream American comics 1937-1979". He is a frequent commentator on comics, presenting papers in both academic conferences and fan-based conventions around the world.

Media(tized) Events: Visuali- |Narrativi | -zation of 9/11 Iconic Images in Graphic Narratives

The attacks on the WTC in the morning hours of September 11, 2001 are probably the most well documented events of recent times. Both Dori Laub and Slavoj Žižek have dealt with the “hypnotic fascination of the endlessly repeated television images,” and the latter concludes that an “image entered and shattered our reality.” Against the backdrop of these reflections I want to discuss Art Spiegelman’s *In the Shadow of No Towers* as an example of contemporary graphic narratives that deal with the terrorist attacks of 2001. Spiegelman uses the “comix” medium to deal with the following questions: first, how to translate or adapt a shock into language, and, as he writes in the preface, how to sort through the “fragmentary thoughts,” or how to “put[] [them] into boxes.” Second, Spiegelman ponders how to differentiate between what “[he]’d experienced from the media images that threatened to engulf what [he] actually saw.” This epistemic problem is in particular discussed with reference to the iconic/synecdochical image of the “falling man” (representing the people who jumped off the buildings to avoid incineration), and this will be the focus of my talk – that is, Spiegelman’s representation and problematization of iconic images in a literary/popular cultural text. While offering critical assessments of the phenomena of de-realizing the terrorist attacks of 2001 into media (mediatized) events, Spiegelman also confronts his readers with, what might be called, ‘trauma-saturated’ views on reading and interpreting the attacks. His and other artistic responses to the events of 2001 (e.g. the collections 9-11: Artist’s Respond and 9-11: Emergency Relief) are cultural products that, taken together, form a (heterogeneous) community, which negotiates not only the intricate mediatization of the terrorist attacks but also the social (and political) transformations in the aftermath of 9/11, formulations of nationalism, and identity formations. Further recurrent subject matters tackled in many of what might, taxonomically speaking, be called 9/11 comics/x include questions of citizenship and belonging in times of chaos, destruction and shock. Such interrelated aspects explain the pedagogical value and didactic potential of 9/11 comics/x, and make clear the importance to include these popular cultural products into the institutional – academic – context.

Christina Meyer holds a PhD in American literature and culture. Her dissertation - published in 2008 - is titled *War & Trauma Images in Vietnam War Representations*. Presently she is an assistant professor in the English Department at the University of Osnabrück, Germany where she teaches undergraduate and graduate courses in the field of American Studies. Christina Meyer has co-edited *New Perspectives on American Comic Books and Graphic Novels* (a special issue of the scholarly journal *Amerikastudien/American Studies*, under review), has published articles on such artists as Art Spiegelman, and is currently working on a book project about American newspaper comic strips.