COMICS AND MEMORY

AN NNCORE CONFERENCE
PRACTICAL INFO

Conference venue
Het Pand
Onderbergen 1
9000 Gent

Roundtable venue
Vooruit
Sint-Pietersnieuwstraat 23
9000 Gent

Wifi
Login: guestComics
Password: ZB4zRTsA

Website
comicsandmemory.wordpress.com
“Memory is tabooed as unpredictable, unreliable, irrational”, deplored Adorno more than half a century ago (122). Although nowadays the study of memory has established itself, memory remains an untamable beast, broad and interdisciplinary in its scope. This conference seeks to understand memory, and more specifically the relationship between comics and memory along three lines of inquiry.

Personal memory
Research on comics and personal memory has traditionally focused on the genre of autobiography, in no small part because of the connection which exists between autobiography, the graphic novel and issues of media and genre legitimacy. In addition to the relationship between the semiotic hybridity of comics and the representation of reality, the confessional, the quotidian and the genealogical aspects of autobiographical graphic narratives have received sustained attention at conferences, in books and in scholarly articles (e.g. Chaney 2011, Chute 2010, Hirsch 1992). Honoring the existing tradition of work on the relationship between comics and memory from the point of view of autobiography, this conference seeks to take a new perspective on the topic of personal memory and comics. It does so by foregrounding questions pertaining to personal memory and creativity. It draws attention to the relationship between personal memory and the imagination by thematizing the concept of the internal world and to the relationship between personal memory and humor through the foregrounding of the notion of idiosyncrasy, which may be linked to the narrative effect of ‘weirdness’. It also emphatically thematizes the connection between the personal memories of readers and the creative reception of comics and graphic novels as highlighted by recent scholarship on comics and culture (Gibson 2015).

Memory of the medium
Given the long history of comics as a supposedly ephemeral and disposable product, the medium has sometimes been thought of as an “art without memory,” as Thierry Groensteen once put it when referring to the lack of reprints (Groensteen 2006: 66; Berthou 2011). Ten years later, partly through the institutionalization of the graphic novel, lavish reprints and coffee table editions occupy a considerable amount of shelf space in specialized and general bookstores, feeding into a widespread “nostalgia industry” (Baetens and Frey 2015). Undoubtedly, the roots of
this trend go back to a strong collector and fan culture, which, initially sparked by the twin engines of ephemerality and seriality, would bloom in the 1960s and 1970s, as comics fans strived to recover the memory of the medium and penned the first histories of comics. With the emergence of the graphic novel and the legitimation of comics, processes of canonization have become a critical issue for comics studies (Pizzino 2015). Over the last two decades, this contemporary revaluation and interrogation of what is worth remembering in comics makes the issue of the memory of the medium, together with the processes, agents, institutions and actors that are involved in its formation and transmission, all the more salient.

**Collective memory**

Although comics often seem intensely personal due to their highly individual drawing styles, they can also serve as reflections of the collective memory of the contexts of their production and, in the case of comics on historical events, particular moments and figures from the past. A prominent example in French-language productions from the last decade is the Great War and the alternative stories built around it (Ahmed, Lund and Ribbens 2015). Similarly, 9/11 is a recurrent theme in recent English-language comics and has already attracted considerable academic interest (e.g. Bragard, Dony and Rosenberg 2011). Owing to their frequent positioning in the margins of culture, comics can provide insight into the possible schism – and overlaps – between memory and history (as concretized by Pierre Nora’s lieux de mémoire). Besides analyzing the presence of, and possible tussle between, collective memory and history in comics, the influence of the contexts of production and reception – underground, alternative or mainstream – call for further attention in the emerging research on memory in comics.

Keywords: historical events and personalities, memories of spaces (urban memories), memories of communities, lieux de mémoire and commemoration
Works cited
PROGRAM
WEDNESDAY 19 APRIL – PERSONAL MEMORY

8:30 Welcome and registration

9:00 Introduction Maheen Ahmed, Benoît Crucifix & Charlotte Pylyser

9:30–10:30 Intersections of Personal and Collective Memories
Chair: Rik Spanjers (University of Amsterdam)

Bieke Willem (Universiteit Gent) “Crisis, Memory, Intimacy in the Spanish Autobiographical Comic. The Case of Lo que me está pasando by Miguel Brieva”

Nina Schmidt (Freie Universität Berlin) “Sharing Memories of Loss: the Role of Photographs in Graphic Narratives of Bereavement”

COFFEE BREAK

11:00–12:30 Drawing the Body in Autobiographical Comics
Chair: Erin La Cour (Utrecht University)

Martha Moreno Linares (University of North Carolina at Chapel Hill) “La parenthèse by Élodie Durand: Collective Autopathography and the Reconstruction of Memory”

Rachel Miller (The Ohio State University) “Keep Out, Or Else: Diary as Body in Diary of a Teenage Girl and Cruddy”

Eleanor Ty (Wilfrid Laurier University) “The Un-erotic Dancer: Sylvie Rancourt’s Melody”

LUNCH

14:00–15:30 Graphic Memoirs
Chair: Maheen Ahmed (UGent)

Giorgio Busi Rizzi (Università di Bologna/KU Leuven) “Portrait of the Artist as a Nostalgic”


E. Dawson Varughese “Remembering India: Textual and Visual Creativity in Banerjee’s Personal and Collective Memory-Making”

COFFEE BREAK
16:00–17:30 
**Creative Practices and War Memory**  
Chair: Rachel Miller (The Ohio State University) 

- **Bettina Egger** (University of Salzburg) “Oral History in Emmanuel Guibert’s graphic novels” 
- **Brigitte Friant-Kessler** (Université de Valenciennes) “The Colour of Memory in The Red Diary / The Re(a)d Diary” 
- **Maureen Burdock** (University of California, Davis) “Memory Lines: Retracing Female Ancestral Stories of WWII Era Germany” 

**BREAK**

18:00 
**Conference dinner**  
Vooruit (Sint-Pietersnieuwstraat 23) 

19:30–21:00 
**Drawing Memories: Artists’ Talks**  
Vooruit (Sint-Pietersnieuwstraat 23) 

Roundtable with Dominique Goblet, Jeroen Janssen, Pascal Matthey, Tanitoc – moderated by Gert Meesters

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**THURSDAY 20 APRIL – MEMORY OF THE MEDIUM**

9:00–10:00 
**Keynote Address**

- **Mel Gibson** (Northumbria University)  
  “‘It’s All Come Flooding Back.’ Memories of Childhood Comics: Narratives, Practices and Objects”

**COFFEE BREAK**

10:30–12:00 
**Memorializing Franco-Belgian Comics**  
Chair: Sylvain Lesage (Université Lille 3) 

- **David Pinho Barros** (Universidade do Porto/KU Leuven) “Playing with the Memory of the Clear Line in Philippe Coudray’s L’Ours Barnabé” 
- **Christian Reyns-Chikuma** (University of Alberta) “Playing with, Sinking, and Bridging Collective Memories of Comics in Trondheim and Parme’s Spirou, Panique en Atlantique” 
- **Nick Martinez** (Cardiff University) “A Trip Down Memory Lane: Canonisation and Reprints of Western Bande Dessinée”
LUNCH

13:30-15:30

**Comics, the Canon and History**
Chair: Roger Sabin (University of the Arts London)

- **Christopher Pizzino** (University of Georgia) “Comics History and the Question of Delinquency”

- **Michael Connerty** (IADT/University of the Arts London) “Selective Memory: Art History and the Comic Strip Work of Jack B. Yeats”

- **Rik Spanjers** (University of Amsterdam), “The Historical Comic and the *Maus* Event”

- **Michael F. Scholz** (Uppsala University) “Historical Primary Sources Provided by Early Comics Historians”

COFFEE BREAK

13:30-15:30

**Memory and the Superhero Genre**
Chair: Christophe Dony (Université de Liège)

- **Jean-Matthieu Méon** (Université de Lorraine) “Sons and Grandsons of Origins: Narrative Memory in Mainstream Super-Hero Publishing”

- **Dragos Manea** (University of Bucharest) “The Ethics of Historical Fantasy: Collective Memory and Transgression in *The Manhattan Projects* (2012-) and *Über* (2013-)”

BREAK

18:00

**Conference dinner**
Vooruit (Sint-Pietersnieuwstraat 23)

19:30-21:00

**The Memory of Comics In and Out of the Institutions**
Vooruit (Sint-Pietersnieuwstraat 23)

Roundtable with Philippe Capart, Roel Daenen, Simon Grennan, Gunnar Krantz, Pascal Lefèvre, Roger Sabin – moderated by Pedro Moura
FRIDAY 21 APRIL – COLLECTIVE MEMORY

9:00–10:00
Keynote Address

Claire Gorrara (Cardiff University) “Connective Histories. Trans-generational Memories of the Second World War in 21st Century French Graphic Novels”

COFFEE BREAK

10:30–12:00
War Testimonies
Chair: Kees Ribbens

Kees Ribbens (NIOD Amsterdam/Erasmus University Rotterdam) “Combining Individual Memory and National History in Classics Illustrated”

Simon Desplanque (Université catholique de Louvain) “Testimonies in Contemporary Franco-Belgian WWII Aviation Comics”

Jacqueline Berndt (Kyoto Seika University/Stockholm University) “Beyond Authenticity: On a New Current of Alternative War Manga”

Susan Hogervorst (Open Universiteit Nederland) “Grasping German WWII Memory Culture through Students’ Oral History Comics about Contemporary Refugees”

LUNCH

13:30–15:00
Post-Memory
Chair: Véronique Bragard (UCLouvain)

Miriam Piegsa (University of Passau) “Intersubjective Memory Space. Jacques Tardi’s Moi, René Tardi, prisonnier de guerre au Stalag IIB and Florence Silloray’s Le Carnet de Roger in comparison”

Christina Kraenzle (York University) “Transnationalizing Memories of the German Past: Barbara Yelin’s Irmina and Birgit Weyhe’s Madgermanes”

Júlia Garraio (Universidade de Coimbra) “The Unexplored Family Album: Portuguese Comics and Post-Memories of the Colonial War”

COFFEE BREAK
15:30–16:30

**Memory as Resistance**
Chair: Erin La Cour (Utrecht University)

**Anna Nordenstam** (University of Gothenburg) & **Margareta Wallin Wictorin** (Karlstad University) “We remember Women’s Lib Comics. Swedish Feminist Comics from the 1980’s”

**Nina Mickwitz** (University of the Arts London) “Beyond Nostalgia: Memories to Fuel Resistance and Re-Imagine Possibilities”

16:30–17:00

**Wrapping-up and final comments**
PERSONAL MEMORY
INTERSECTIONS OF PERSONAL AND COLLECTIVE MEMORIES

Crisis, Memory, Intimacy in the Spanish Autobiographical Comic: Miguel Brieva and Paco Roca

Lo que me está pasando, a personal account of the economic crisis of 2008 by Miguel Brieva, opens with a drawing in the form of a mandala with the back of a young man at its center. Underneath, a hand-written text says: “Este es un libro sobre lo que nos pasa últimamente al mundo y a mí [This is a book about what’s happening to the world and to myself].” I propose to examine the relationship between that “myself” and “the world” by focusing on crisis, memory and intimacy in the autobiographical comics Lo que me está pasando (2015), by Miguel Brieva, and La casa (2015), by Paco Roca.

The recent enthusiasm of the Spanish public and publishers towards the autobiographical comic can be explained by a political context of willingness to look back at the past, a new wave of privatization and a renewed interest in “the real” (Alary and Corrado 87). As the quote mentioned above demonstrates, autobiography in Spanish comics goes beyond the conflation of the comic artist with the narrator and the protagonist. In most cases, it is also a means of inscribing the individual life within a community. Until now, scholars have drawn attention to this social aspect, but have neglected the fact that the Spanish autobiographical comic is also an intimate mode of writing and drawing. In my analysis of Brieva’s and Paco Roca’s comics, I will examine to what extent intimacy is a contact zone between the social and the individual dimension of autobiographical comics, in particular concerning memory and crisis. These are two themes that are dominating the public debate of the last decade in Spain, but that are also closely linked with the individual dimension of autobiography, as essential components of life and identity. Is intimacy cognate with the social and economic “no future” discourse that has haunted Spain in the last decade? Or does it open up a possibility for reimagining a collective horizon?

Bieke Willem is a postdoctoral research fellow affiliated with the Spanish section of the Department of Literary Studies at Ghent University. Under the supervision of Prof. Dr. Ilse Logie she wrote her doctoral thesis on the representation of urban space in contemporary Chilean literature. She holds a PhD and a M.A. in Literature and Linguistics from Ghent University. Her research interests revolve mostly around the issues of literary spatiality, literary representations of the Latin-American city, nostalgia and melancholy, contemporariness and everydayness in literature, autofiction and intimacy.
Sharing Memories of Loss: the Role of Photographs in Graphic Narratives of Bereavement

As unique as each auto/biography (Couser) relating the illness and death of an author’s loved one may be, a striking number of recent graphic narratives doing so have one thing in common: they all make creative use of photographs of the deceased (and/or their homes and possessions) and often of the author him- or herself when sharing their recollections publicly in book form. Be they reprinted or indeed redrawn by hand, photographs can frame such narratives of loss and remembrance for authenticating effect, for example when acting as cover image; but often, I argue, their relevance goes beyond this one function, and proves central to the structure, aesthetics and aims of the story told.

In this paper, I analyse the significance of photographs for graphic narratives of bereavement. Texts to be discussed include Anders Nilsen’s Don’t Go Where I Can’t Follow (2006), Roz Chast’s Can’t We Talk about Something More Pleasant? (2014), Dana Walrath’s Aliceheimer’s (2016), and Tom Hart’s Rosalie Lightning (2016).

Questions I ask concern our personal investment in the medium (reflective of its sociocultural import), the commemorating function of photographs, the emotions elicited by the photographic image as punctum (Barthes), and the different facets of meanings of a photograph as a thing of individual and – when published – cultural memory. In short: What is the role of photography (already playing an important role in public memory discourses) in the specific context of comics which – at least at first sight – narrate private, individual blows of fate?

Nina Schmidt is a postdoctoral researcher at the Freie Universität Berlin. Affiliated with the Friedrich Schlegel Graduate School, she works on the project ‘Graphic Medicine and Literary Pathographies: The Aesthetics and Politics of Illness Narratives in Contemporary Comics and Literature' headed by Irmela Krüger-Fürhoff and funded by the Einstein Foundation Berlin. Nina holds a PhD in German from The University of Sheffield, UK. She is currently preparing her doctoral thesis on ‘Autobiographical Writing and the Representation of Illness: a Disability Studies Perspective on Contemporary German Literature (2007–2013)’ for publication as a monograph.
DRAWING THE BODY IN AUTOBIOGRAPHICAL COMICS

La parenthèse by Élodie Durand: Collective Autopathography and the Reconstruction of Memory

Many autobiographical comics deal with personal trauma that is directly associated with the body and thus exemplify the direct connection made by many scholars between mind and body, such as the argument made by philosopher Mary Warnock about the need to remove the obstacle of “dualism” between them if we are to understand what memory is. Autopathographies in the graphic form allow the author to translate the corporeal experience of traumatic events related to disease into a graphic medium while using that same body as a tool that mediates between memory and drawing. The act of drawing becomes then a very physical process that uses the author’s own hands and eyes and results in a physical product – the paper that holds the drawing –. Seen like this, graphic autopathographies translate a bodily experience into an object which remains incredibly personal since both drawings and text transcend the typographical limitations of non-graphic literature. What happens, however, when the illness lived by the author dramatically affects their memory and they can no longer tell their own story? La parenthèse by Élodie Durand is a unique example of a graphic novel that tells an individual story by putting together the pieces given to her by her family in order to arrange memories, fill in the voids, and ultimately heal the wounds – both physical and emotional – resulting from an extremely aggressive brain tumor. By using different styles that go from traditional graphic storytelling in structured panels to very abstract visual metaphors of physical pain and memory loss (including some disturbing drawings made during her convalescence), Durand is able to juxtapose her family’s narrative with her own imperfect memories in a way that only image and text could.

Martha Moreno Linares is a PhD student in French at the University of North Carolina at Chapel Hill. Her research centers around women’s writing, in particular autobiographical and graphic novels from the XX and XXI centuries. She has mostly studied women writers from the francophone world, such as Amélie Nothomb, Marjane Satrapi and Martine Delvaux.
Keep Out, Or Else: Diary as Body in *Diary of a Teenage Girl* and *Cruddy*

Despite her recognition that *Diary of a Teenage Girl* sources entries from her own teenage diaries, Phoebe Gloeckner maintains that diarist Minnie Goetz, whose diary chronicles her affair with her mother’s boyfriend, “cannot be me — for the book to have real meaning, she must be all girls, anyone.” Yet even with Gloeckner’s turn to fiction protecting the innocent (and not so), Minnie still pens her readers a “Keep Out, or Else,” promising that if we read on, “I swear to God I will kill myself or run away or do any number of self-destructive things.” Similarly, Lynda Barry’s semi-autobiographical protagonist in her illustrated novel *Cruddy* leaves readers a note at the novel’s outset to clarify her suicidal ideations: “If you are holding this book right now it means...I got my happily ever after.”

Threats of self (and diary) harm both work to authenticate the lived reality of girlhood memory in each not-quite-diary-not-quite-novel. Even as Gloeckner and Barry take measures to mediate their work’s relationship to their own personal histories, *Diary* and *Cruddy* have a contradictory but productive relationship to life writing. Further, while both texts, are outliers to their creator’s catalogs of autobiographical comics, each text incorporates visual elements that draw upon the author’s comics practice, transfiguring the relationship between memory, reality, and document. This paper takes up *Diary* and *Cruddy* in order to consider the ways in which the diary becomes a site for two comics practitioners to destabilize truth and authenticity in their practice of life writing, navigating the text like a body that can be remade and, in some dire cases, unmade.

Rachel Miller is a PhD candidate at The Ohio State University. She is the assistant editor of *Inks: The Journal of the Comics Studies Society* and Secretary-Treasurer for the Graduate Student Caucus of the Comics Studies Society. Her dissertation considers how teenage girlhood as represented in comics, zines, and women’s life writing is a vernacular for considering the turn away from postmodern literature in America during the 1990s and early 2000s.
The Un-erotic Dancer: Sylvie Rancourt’s *Melody*

Sylvie Rancourt’s *Melody: Story of a Nude Dancer* is a collection of seven graphic narratives that chronicles the author’s experience as a stripper in Montreal in the 1980s. In his introduction to the English edition, Chris Ware observes, “Though the situations in the book are frequently tawdry, horrible, and even cruel, the effect over-all is one of detached innocence” (8). The simplicity of her drawings, in contrast to the scientific and detailed illustrations found in Phoebe Gloeckner, for example, hides and belies the difficulties of working in the adult entertainment industry. Rancourt’s naïve protagonist encounters a lecherous boss, lewd customers, lives with a criminal and lazy husband, and was even charged by the police for possession of drugs at one point. Yet the stories are humorous and optimistic. Reviewer Sarah Mirk says, “The writing feels honest and personal. Though Melody gets vulnerable about her problems, the stories have an upbeat, comedic tone to them, always ending on a high note.”

In this paper, I want to explore the visual and narrative techniques used by Rancourt to give this seemingly innocent perspective. It is possible that she was just not an accomplished illustrator, but I want to suggest that the style is a deliberate kind of minimalism, to match her matter-of-fact view of her life. By the time Rancourt started writing, she had been working as a stripper for four years, so she was remembering or re-imagining many of the scenes in how “Melody Gets Started,” for example. One reviewer notes, “Her cartooning is scrubbed of all ornament and artifice, untroubled with niceties of anatomy, perspective, and proportion” (Rogers). They are not sanitized but purposefully cartoon-like, lacking in bodily details, in facial expressions, and in naturalistic descriptions. The result is idiosyncratic and child-like, rather than sinful and salacious. If, as Hilary Chute says, Gloeckner’s images, “informed by trauma” with “their combination of meticulous, painstaking realism and their non-realism […] carries an intense foreboding” (61), Rancourt’s work, which is also about sexuality and the taboo, conveys the opposite feeling, a weird kind of lightness. She is able to depict a strong female character without deploying the conventional positions of the angry feminist or the helpless victim.

Though the narrative is linear and chronological, its switch between first person and omniscient point of view shows a more mature writer recounting and reflecting upon her past experiences. From the perspective of the narrative present, she shows an understanding of her past situation, her guileless nature, yet she presents her memories without recrimination. What Chute says of women authors in *Graphic Women* applies to Rancourt’s work: “Unsettling fixed subjectivity, these texts present life narratives with doubled narration that visually and verbally represents the self, often in conflicting registers and different temporalities” (5). Rancourt’s protagonist shows resilience, female agency, yet reveals her vulnerability and susceptibility to the will of the male figures around her.
Eleanor Ty is Professor of English at Wilfrid Laurier University and writes on fiction, memoirs, films, and graphic novels by contemporary writers. She has published eleven books: on Canadian literature, cultural memory, Asian American and Asian Canadian writing, and 18th century British women novelists. Her chapters and articles engaged with questions of gender, identity, trauma, abjection, affect, new media, youth, diaspora, life writing, parody, and the carnivalesque. She is fond of BBC dramas, Netflix shows, and Jane Austen. Professor of English & Film Studies at Wilfrid Laurier University in Ontario. Her latest book is *Asianfail: Narratives of Disenchantment and the Model Minority* (University of Illinois Press, 2017).

**GRAPHIC MEMOIRS**

**Portrait of the Artist as a Nostalgic**

Nostalgia, either longed for or fiercely rejected, is nowadays a keyword in both mainstream and academic discourses about comics. The contours and specific features of this nostalgic allure, though, often seem to remain unclear and undefined. What do we mean, exactly, when we say a graphic novel is somehow nostalgic? Is there a way to assess it more exactly?

On one level, much of the self-reflectiveness that characterizes contemporary comics is due to a generation of graphic novelists deeply aware of the history and the implications of the medium. Their stories play with autobiography, showing their alter egos dealing with the act of collecting (Seth’s *It’s a Good Life If You Don’t Weaken*) or with pastiches of classic comics’ characters (Deitch’s *Alias the Cat!* and narratives (Horrocks’ *Sam Zabel and the Magic Pen*). On another level, several autobiographical or pseudo-autobiographical stories focus on the sense of longing linked to a mournful event (Berthod’s *Cette beauté qui s’en va*, Scarnera’s *Journal d’un adieu* or Maroh’s *Le bleu est une couleur chaude*). Others yet revisit the author’s youth and recreate a sense of pastness through pop culture references (Zerocalcare’s *La Prophétie du Tatou*, Fitzgerald’s *Long Red Hair*, but also the very different *Ethel and Ernest* by Raymond Briggs).

This contribution aims to present a critical framework that works on a treble level (themes, style and structure) to try to account for the nostalgic features of a comic work, allowing to more clearly isolate what constitutes the nostalgic aura of a given text, from the most evident thematic elements to stylistic features that may operate both to recall a specific trait of the past or convey a general sense of pastness, to structural specifics (the extensive use of intertextual references, the postmodern rewriting and re-use of genre plots).

Giorgio Busi Rizzi holds a BA in Foreign Languages, an MA in Comparative Literatures and one in Italian Language and Culture from the University of Bologna. He is currently attending a PhD program in Literary and Cultural Studies, working on a research project about nostalgia in contemporary graphic novel, with a joint supervision by the Universities of Bologna and Leuven. He is interested in graphic novels, magical realism, humour theory and translation, and TV series.
The Ever-Shifting Wall. Edmond Baudoin and the ‘Continuous Poem’ of Autobiography

Ever since Edmond Baudoin started publishing in the 1980s, and despite the fact that his early career delved into several genre comics, his whole oeuvre may be seen as contributing to an ongoing autobiographical project. Baudoin’s personal memory, however, is never constrained to his own individual experience or perceptions. Many are the titles that deal specifically with the lives of different members of his family, or that are tailored around particular moments of his life, from childhood to adulthood. Considering how many of these books lead him to revisit previously related memories, it should come as no surprise how not only memory(ies) is revisited, recontextualised, expanded and sometimes even corrected, as each and every book becomes an integrated element of a larger expanse. His books can be read then both individually or as part of that continuous flux, allowing the readers to deal not only with the self-told life of their author but also with the management (and negotiation) of their own memories of the reading of the books.

Along with a number of other contemporary comics artists, Baudoin has been contributing to the complexity of graphic memoirs, not only for its subject matter but mainly through the problematizations of memory and the narrativization of memory that his own practice engages with. For example, many of his comics-specific visual and structural strategies engage with both self-effacing images and with materiality issues that complicate the form-content divide. Reading Baudoin’s oeuvre becomes not only engaging due to the usual fan-base interest in the output of a favorite author, but rather because it invites the readers to reconsider what it means to coordinate close readings and recontextualizations of specific life episodes in different circumstances (whether of the time of production, length of the narrative, format, and so on), in the medium of comics. This makes Baudoin’s work an engaging case study within the larger context of comics scholarship dealing with memory studies.

Pedro Moura is a PhD student at the University of Lisbon and University of Leuven, completing a project on Trauma Studies and Comics. As far as comics are concerned, he works in Portugal as a programmer, curator, documentalist, writer, and translator. Above all however, he is a critic writing for his own blog, Ler BD (lerbd.blogspot.com), du9: l’autre bande dessinée (du9.org), and The Comics Alternative, as well as producing academic work.
Remembering India: Textual and Visual Creativity in Banerjee's Personal and Collective Memory-Making

This paper considers the work of the Indian graphic novelist, Sarnath Banerjee and examines two of his recent graphic novels: *The Harappa Files* (2011) and *All Quiet in Vikaspuri* (2015). Focussing on narrative moments and visual motifs of ‘remembering’, this paper examines how Banerjee creates ideas of Indianness – both past and present – through the act of invoking personal and collective memory. Much of Banerjee’s portrayal of the interface between his personal and collective memory is expressed through satirical humour and therefore, the analysis in this paper looks at how this type of humour is communicated through both the textual and visual elements of the graphic novels.

In order to think about the connection Banerjee makes between an India that he remembers and a current-day India that he knows, the paper focusses on moments of municipal and public experience in the two graphic novels; namely the search for water in drought-stricken New Delhi, the battle to cross the road in the capital’s traffic-ridden streets and the dwindling presence of everyday Indian brands of toothpaste, soap and antiseptic cream. The paper closes in consideration of Banerjee’s signature style and in turn, considers the absence of the more formulaic ‘autobiographical’ techniques employed in graphic novels through which personal memory has often been invoked and explored.

E. Dawson Varughese a cultural studies scholar examines the encoding of modernity in post-millennial India through popular literary and artistic expression. She publishes on popular Indian genre fiction, graphic novels, domestic Indian book cover design and public wall art, employing textual analysis and ethnographic research methods in her work. Her latest book is *Genre Fiction of New India: post-millennial receptions of ‘weird’ narratives* (Routledge, 2016). She is currently writing a book on visuality and Indian graphic narratives for Palgrave to be published in 2017. She divides her time between the U.K and India, she is an independent scholar and a Visiting Fellow at the University of Delhi in 2017. See her work at: www.beyondthepostcolonial.com
CREATIVE PRACTICES AND WAR MEMORY

The Archive, Trash and Memory in Guibert’s *Le Photographe*

A major part of the most influent comics of the last decades are driven by the wish to depict reality through personal life stories. As an example, we might remind of Marjane Satrapi’s autobiographical *Persepolis* or of oral history comics like Art Spiegelman’s *Maus*. In my PhD-work I will focus on the oral history comics of the French comics author Emmanuel Guibert. My aim is to describe comics as a medium of memory, grounded on the examination of an author whose treatment of memory in comics appears to be especially varied. I propose an interdisciplinary approach based on narratology, literature, visual, social and cultural sciences and more specifically on artistic research. Through this work, I hope to gain new knowledge about a seldom focused subgenre, oral history comics, and about the representation of memory through graphic storytelling. I would like to focus on the particular topic “The archive, trash and memory in Guibert’s *Le Photographe* (The Photographer)”. I will first question the notion of the archive in comics and then try to describe *Le Photographe* as a plurimedial and polyphonic archive of re-presentation. Finally, a brief comparison with the idea of the archive in Guibert’s other oral history comics (*La guerre d’Alan*, *L’enfance d’Alan*) will close the talk.

Bettina Egger, born in 1981 in Austria, has first started French and Russian as well as art history studies. After an Erasmus year in Besançon she settles down in France and commences art studies. In 2006 she obtains her master's degree in fine arts at the University of Rennes with a diploma work on *Fictional cartography and Russian fairy tales* under the direction of the French visual studies theorist and comic author Philippe Marcelé. Afterwards she works as a free-lance artist in France and publishes six comics in French language. Since October 1st 2015 she works as a PHD-student at the University of Salzburg, Austria, on the topic of *Comics and Memory: Oral History in Emmanuel Guibert’s Comics* (working title).
The Colour of Memory in The Red Diary / The Re(a)d Diary

This paper explores memory with a specific focus on the artwork and the editorial format of Teddy Kristiansen's graphic novel The Red Diary / The Re(a)d Diary. It is primarily a visual narrative, featuring graphic afterlives of Great War iconography, and which forms the nexus of a multilayered discourse on memory. I will argue that the latter plays a central part in several ways. The individual memory of the main character is challenged while the construction of his identity is informed by the archival dimension of a series of retrieved albeit mysterious diaries. As repositories of someone else's fragmented remembrance and "lieux de mémoire", these notebooks have a structural as well as a symbolic function. Chromatic patterns are not only didactic but colour associated with shifting subplots becomes a mnemonic tool. The interweaving of painterly texture and colour in this editorial and aesthetic object functions as a memory activator. On grounds of its originality and material presentation, the reader can engage in a kind of self-reflexive memory game which overlaps with sections of the first storyline. I will discuss repetition and déja-vu as key elements from a formal perspective to show that Kristiansen's graphic novel displays a rich palette in a narrative that articulates collective and individual memory, cultural history and artistic creativity.

Brigitte Friant-Kessler is Maître de Conférences at the University of Valenciennes. Since her PhD thesis on word-image relationships in illustrated Tristram Shandy (1760–1817), she has specialized in the question of intermediality in graphic arts (engraving, drawing, comics). Since 2011, she has researched the adaptation of canonical works (Tristram Shandy, Gulliver's Travels by Martin Rowson, Shakespeare adapted into comics and manga, Gemma Bovery and Tamara Drewe by Posy Simmonds). Her research bears on the theoretical framework of intermediality and the issue of 'graphic afterlife.' She has extended her research to graphic novels not based on literary texts, such as Bryan Talbot's Alice in Wonderland de Bryan Talbot or Teddy Kristiansen/Stephen Seagle's The Red Diary. Another part of her research focuses on interdisciplinarity and the epistemology of humor and graphic satire. In this context, she's an active member of EIRIS (Equipe Interdisciplinaire de Recherche sur l'Image Satirique).
Memory Lines: Retracing Female Ancestral Stories of WWII Era Germany

This paper is an introduction to an authohistoriographic tracing of female ancestors’ WWII and Postwar memories. I use “autohistoriographics” when referring to this work, which combines autographics (meaning autobiographical comics, as coined by Gillian Whitlock) with what Gloria Anzaldúa termed “autohistoria”—writing about one’s personal and collective (his)stories using fiction, dreams, and reflections. I reinscribe familial stories to counter master narratives about war and to challenge Manichean beliefs relating to major conflicts, especially the “Last Good War,” which continue to underpin justifications for global militarism.

*Memory Lines* is not just a series of recollected stories. As comics do so well, this work performs memory by depicting multiple returns to the time-spaces of my own and familial memories. The yields of these returns are inconsistent, fragmented, nonlinear, and multisensory. Each time one hears a familial story, for instance, one’s understanding of that story shifts, influenced by one’s maturity, the context of the retelling, and the affect of the storyteller. The memories one holds, therefore, present an intricately interwoven mesh of stories and contexts.

In presenting *Memory Lines*, I reveal how the comics form is especially well suited to this endeavor of gentle untangling. Much like memory, reading this form challenges linear textual temporalities, allows for marginal images and comments to reveal significance that is not subordinate to the body text, and invites readers/viewers to participate in making meaning as they negotiate between text and images, centers and margins.

**Maureen Burdock** is a German-American feminist artist. She is the creator of *Feminist Fables for the Twenty-first Century: The F Word Project*, a series of graphic fables that address forms of gender-based violence in different cultures, published by McFarland Books in 2015. She earned an MFA in Studio Art and an MA in Visual and Critical Studies from the California College of the Arts in San Francisco, and is now a PhD candidate in Cultural Studies at the University of California, Davis. She lives with her wife near San Francisco.
DRAWING MEMORIES: ARTISTS’ TALKS

Roundtable with Dominique Goblet, Jeroen Janssen, Pascal Matthey, Tanitoc – moderated by Gert Meesters

Cartoonists always draw, at least to some extent, from memory: memories of comics readings, personal memories, collective and cultural memories of the past. The very process of drawing quite literally redraws these memories onto the page, reshaping them into various forms. To catch a glimpse of that process, renowned comics authors Dominique Goblet, Jeroen Janssen, Pascal Matthey and Tanitoc will discuss their creative practice, taking us behind the scenes to show how memory manifests itself in their approach to comics and in their works. All of them propose a kind of tangential autobiography, indirect and focused outward, highlighting how their personal memories are entwined with larger threads of cultural and collective memories.

Dominique Goblet was born in 1967 in Brussels and studied illustration at the Institut St-Luc. She regularly shows her paintings and sculptures in Belgium and abroad. Her mixed technique and multiple influences go into service with a unique graphic style.

Her first book, *Portraits crachés*, published by Fréon, compiled stories and images originally published in emblematic magazines of the renewed interest in comic in the 90s such as *Frigo*, created by some of her former fellows at the Institut Saint-Luc, which closely link comic with visual arts and resolutely wander from the Belgian model. Her first full-length story *Souvenir d’une journée parfaite* was published in 2001 as part as the project *Récits de villes*. Published in 2007 by L’Association, her autobiographical book *Faire semblant, c’est mentir*, that she started 12 years before, shows a consistent work wondering about representation and the innermost as much as fiction and time. The book was nominated several times at Angoulême and received the Prix Töpffer. It has been translated into six languages.

After *Faire semblant, c’est mentir*, she continued her work exploring narrative in a more conceptual way, as showed by her books *Les Hommes Loups* (Frémok, 2010) and *Chronographie* (L’Association, 2010). The latter compiles portraits she’s been drawing of her daughter and portraits of her drawn by her daughter since 2002. In 2014, she added another collaborative piece of work at her bibliography with Plus si entente, result of a two years exchange/graphic conversation process with Kai Pfeiffer. The duo is now touring a new installation-performance based on that work, called “Le Jardin des candidats,” which has been shown at the Fumetto Festival in Luzern, at the Nabokox Museum in St. Petersburg and at the Arts Factory gallery in Paris.

Dominique Goblet won the Ecole européenne supérieure de l’image’s Prize in 2010. She teaches MA courses on illustration and comics at the ERG in Brussels. In 2015, she earned a diploma in electricity, plumbing and welding.
**Jeroen Janssen** (1963) is comic artist, illustrator and colorist. After studying at the Saint-Luc Art Institute in Ghent, he began drawing comics while living and working as an art teacher in Nyundo, Rwanda, from 1990 to 1994. His first long comic story, *Muzungu, Sluipend Gif in Rwanda*, was published by Wonderland in Hasselt in 1997. This book about the civil war in Rwanda received the VSB-award during the Haarlem comics festival of in 1998.

Janssen made most of his following books with writer Pieter van Oudheusden, who was in the jury of the VSB Award. After the graphic novel *Een Nachtegaal in de Stad* (1999) and the story collection *Klaarlichte Nacht* (2001), Janssen and Van Oudheusden drew inspiration from fables and African folktales for *Bakamé* (2003), *De Grote Tovenaar: De kruisweg van Mpysis* (2007) and *De Wraak van Bakamé* (2010). Short stories by Janssen have appeared in magazines like *Beeldstorm, Stripburger, Incognito, Kerozene, Parcifal, Ink* and *Zone 5300*. He works part-time in a library, is freelance illustrator and does the coloring of *Hippo & Zeno*, a comic by Klaas Verplancke.

In 2013, Janssen made an drawn report on *Doel*, a Flemish ghosttown that is threatened with complete demolition due to the planned enlargement of the harbour of Antwerp. In February 2016 his new book came out: *Abadaringi* is the story of the people who were in the Art School of Nyundo (Rwanda) when he taught there in the years before the Rwandan genocide.

Born in Geneva, Switzerland, **Pascal Matthey** has been living and working in Brussels long enough to seamlessly mingle with the locals. He has published several comics with Brussels-based publisher *L’Employé du Moi*, often drawing from his memories to evoke childhood joys and traumas.

In parallel to this autobiographical work, he has explored the wild zones of self-publishing with the Habeas Corpus label, editing obscure and ephemeral fanzines as Spouk the Dog, Soap Comics and We All Go Down. In 2013, he published with La Cinquième Couche, an other Brussels-based publisher, his abstract collage comics album *978*.

Besides his comics work, he also performs music with his band Carl et les hommes boites or in solo projects under the name of Major Mengelmoes.

**Tanitoc** (born 1969) is a French comic strips writer and artist, currently lecturing at the École de Design Nantes-Atlantique (EDNA), France. A graduate from Angoulême School of Art Comics department in 1993, he is a founding-member of the International Bande Dessinée Society (IBDS – University of Glasgow, 1999), and a contributor to its journal, *European Comic Art*. While living in Scotland, he studied Illustration and then lectured at The Glasgow School of Art (from 1995 to 1998). He contributed to small press anthologies such as Ego Comme X, Moga Mobo, La Pastèque, Lapin, OuPus, etc. Tanitoc has been running workshops on Sequential art and Narrative images in France, Britain, Ireland and Japan, where he was a facilitator of the 2008 Lingua Comica project (Kyoto International Manga Museum and Seika University Faculty of Manga). His fourth book is a comic strips essay on *bande dessinée*, published by L’Association, Paris, in August 2015.
MEMORY OF THE MEDIUM
KEYNOTE

‘It’s All Come Flooding Back.’ Memories of Childhood Comics: Narratives, Practices and Objects

Dr Gibson will discuss how memories of reading childhood comics in Britain do not only focus on the narratives and images in comics. Indeed, the publishing practice of recycling stories can make it difficult to trace a reading autobiography, although key characters and narratives do exist.

There is often a difference in memory according to gender. For males, there is an established history of collecting. For female readers there has not been a similar collecting culture, until very recently, so there is often a disconnection between the adult, the medium and the child self. In the latter case, simply sharing the names of comics often triggers a powerful, sometimes overwhelming, flood of memory. However, across gender there seem to be two levels of narrative, one a deeply personal one, which may incorporate unhappy memories, the other a more generalised and nostalgic one.

Families, friends and communities were often important. Who read which titles in what order was often reported and linked with practices like swapping comics. Memories of practices also involved how one accessed comics. For many older readers, for instance, the local newsagent would be where comics were bought, often delivered to the house.

The shape and form of the comic was also important to many readers, who would talk about the quality of paper, the use of colour, or the size and shape of a title. It was not just sight that was engaged.

The comic, to conclude, evokes a huge range of memories, of which many are about structures far beyond the immediate experience of reading.

Mel Gibson is a UK based comics scholar and consultant. She is a Senior Lecturer at Northumbria University specialising in teaching and research relating to children and young people, literature and media and has a huge interest in visual literacies. She is a National Teaching Fellow and writes about Teaching and Learning in Higher Education in the UK. Her doctoral thesis was on British women’s memories of their girlhood comics reading and was published in 2015 through Leuven University Press under the title Remembered Reading: Memory, Comics and Post-War Constructions of British Girlhood.
MEMORIALIZING FRANCO-BELGIAN COMICS

Playing with the Memory of the Clear Line in Philippe Coudray's *L'Ours Barnabé*

The perpetuation in time, within the field of comics, of the style which Joost Swarte famously branded as the “clear line” has assumed multiple and often conflicting fluxes, from serious emulations to profitable pastiches. The way in which these works activate and play upon a stylistic memory has been studied from a historiographic perspective, but not all the semiotic turns the clear line has engendered in the European and American contexts have been accounted for. Philippe Coudray’s long-running series *L’Ours Barnabé* is a prime example of the singular and innovative uses of the clear line that still demand an exegesis, given that all the humour is based on the deconstruction of the style's primal elements. The comedic force of *L’Ours Barnabé* relies on a sophisticated mechanism of memory trigger: that of the style itself, which readers have previously encountered in other standard forms. By dissolving the realist contract of the images and abundantly applying strong metaleptic resources, Coudray reminds his audience that the realism associated to the clear line is a fruit of conventionalised reading expectations and paratextual mythologisation, and, by stripping the line of its historicity and reducing it to its bare semes, he forces an acceptance of the unrealistic nature of the code. This paper proposes to identify these strategies and situate them within a discourse on the memory of the style, comparing them to analogous exercises and presenting them as fundamental material for the understanding of the validity and complexity of the clear line in contemporary comics.

**David Pinho Barros** is a PhD student, assistant and film curator. Born in Porto in 1986, he holds a BA in Modern Languages and Literatures from the University of Porto, with an Erasmus period at the University of Paris III: Sorbonne Nouvelle, and an MA in Communication Sciences – Film and Television branch from the New University of Lisbon, with a dissertation about the New Wave Japanese Cinema supervised by the professors José Manuel Costa and Alexandra Curvelo. He is currently studying for a PhD in Literary, Cultural and Interartistic Studies – Comparative Studies branch at the University of Porto, where he is developing a thesis project called *Clear Line Cinema* with a cotutelle agreement with KU Leuven in Belgium. Currently he is also an invited assistant professor at the Faculty of Arts of the University of Porto. Since 2008, he has worked as a film curator and producer in Portugal, Belgium and the United Kingdom, and taught film history and analysis courses at the Alliance Française, at three different faculties of the University of Porto, at the University of Minho and at the New University of Lisbon.
Playing with, Sinking, and Bridging Collective Memories of Comics in Trondheim and Parme’s Spirou, Panique en Atlantique

Contrary to the two most famous albums of this new series “Le Spirou de ... [the Spirou by ...]” (number 4, Le Journal d’un ingénue, & 5, Le Groom vert-de-gris), Panique en Atlantique (2010) by Trondheim (script) and Parme (art) does not allude to History at all. It seems that everything is about the story, typical of Spirou adventures, and even more about burlesque sketches. One could then read it more as a return to the first albums of the series (1-2-3), and in spite of a 4-year time lapse (2010–2014), it is also closer to the following albums (7-8-9-10, published between 2007-2010), all apparently defining the series as playfully nostalgic and “light.” However, if some critics described this adventure as “the Marx Brothers on the Titanic,” I would add that Karl Marx, Pierre Bourdieu, and Trondheim, Jean-Christophe Menu and Oubapo, are also on board. As I showed in my two previous articles on Trondheim’s works (1730 Ile Bourbon et La Nouvelle Pornographie), with Trondheim, one cannot expect something light without at the same time having a load of second meanings (after all, in this adventure, bubbles—by définition, light—sink) enabling a second reading. It is this productive ambivalence that I would like to study here.

Limited by the time of the presentation, I will focus on the exemple of the tunnel created by Spirou to join the two sunk ships and to save the passengers of the first one, in order to show how Trondheim uses the image of the tunnel to bridge two “comics worlds” (Becker, Bourdieu, Beaty), too often seen and presented as sealed off (Menu), like the 48cc “old-fashioned” world and the not-so-new-anymore world of the Association, between old and new generations (Désoeuvré, 2005; Dozo, 2007), and between “comics and memory” and the “three lines of inquiry,” “personal memory, memory of the medium, and collective memory” of the conference.

Chris Reyns-Chikuma is professor at University of Alberta. He teaches diverse courses on French culture (mainly literature and comics) and some in English on Comics (superheros) and manga. He published on various authors and topics (Blanchot, Butor, Malraux, Nothomb, feminism, Business Fiction, TV Series, ...). In the last 10 years, his research focusses almost exclusively on bande dessinée and comics (Trondheim, Van Hamme, Rabagliati, Aurelia aurita, ...). His most recent publications are: four special issues on BD, and forthcoming: “Kamala Khan, the new Ms. Marvel, in France,” chapter in a book on “Muslim Superheroes,” with Désirée Lorenz, co-ed. by A. Lewis & P. Lund, Harvard U.P., mid-2017, and Brussels: 1900: Vienna, co-ed. with Helga Mitterbauer & Piet Defraeye, Brill–Rodopi, end of 2017.
A Trip Down Memory Lane: Canonisation and Reprints of Western Bande Dessinée

One of the distinctive features of the Franco-Belgian School of bande dessinée (BD) is the publishing format of its comics. As opposed to the American softcover comic-book, bandes dessinées (BDs) are published in hardcover, typically 46 to 62-page long albums. But it hasn’t always been so. In their inception, BDs were published in press supplements and magazines, very much like in America. In post-war Belgium, Tintin and Spirou enjoyed the lion's share of the market. In France, Pilote was created by Jean-Michel Charlier, René Goscinny and Albert Uderzo, who strove in the 1960s to give BD cultural respectability and were instrumental in the publication of comics in album format.

This paper will explore the editorial evolution of Western BD, one the most popular genres of the Franco-Belgian tradition, from the first magazine strips to the canonisation of the most iconic series through successive reprints. Special attention will be paid to commemorative editions for collectors including rich paratextual material that aim to contribute to a history of the genre and amass its symbolic capital – as defined by sociologist Pierre Bourdieu – like the recent L’art de Morris (2015). A timely case study, this long overdue book – and the associated exhibition that commemorates the 70th anniversary of the creation of Lucky Luke, an iconic series of Western BD – unveils a wealth of historical and archival documents that breathe new life into comics while taking a nostalgic look at the past.

Nick Martinez is a doctoral researcher at Cardiff University. Owing to his interdisciplinary background in fine arts, audiovisual studies and international communication, he is currently writing a doctoral thesis on transnationalism and intermediality in French and Belgian Western comics, tentatively entitled ‘Reframing the Western in Bande Dessinée: Translation, Adaptation, Localisation’. His research focuses on transnational and transcultural exchanges and on the links between the ninth art, cinema and photography.
COMICS, THE CANON AND HISTORY

Comics History and the Question of Delinquency

Contemporary US comics often recall the anti-comics crusades of the mid-twentieth century. Even creators born long after that difficult moment of the medium’s history nonetheless portray it with deliberation and vividness. Why are today’s creators, who often enjoy at least some creative freedom and are rarely threatened with censorship, so determined to remember the worst moment of comics history—when both creators and readers were judged delinquent—and to make this moment visible in their work?

I will argue that this persistent recollection is actually a response to contemporary conditions, and that comics are still marginalized in US culture. Discussing the example of Ed Brubaker and Sean Phillips’s Criminal, particularly the final arc Last of the Innocent, I will demonstrate how complex and sophisticated such responses can be. Last of the Innocent portrays a murderer who avoids prosecution and achieves a false, but legally real, innocence. This story of crime unpunished is explicitly phrased in terms of comics history, not least by a deliberate juxtaposition of crime comics imagery—especially a panel made famous by Wertham’s Seduction of the Innocent—with the style of Archie comics. Refusing both the guilt of delinquency and the nostalgic lure of childish innocence, Criminal paints a vivid picture of the fraught status of contemporary comics, suggesting that contemporary US comics culture recalls its oppressive past in order to struggle with its unstable present.

Chris Pizzino is an Assistant Professor of English at the University of Georgia, where he teaches comics, science fiction, theory of the novel and contemporary US literature, among other things. His work on comics has been published in ELN and ImageTexT, and more recently in PMLA. His work on science fiction has appeared in Extrapolation. His book Arresting Development: Comics at the Boundaries of Literature was published in 2016 through the University of Texas Press.
Selective Memory: Art History and the Comic Strip Work of Jack B. Yeats

The focus of this paper is the critically neglected, and thus ‘forgotten’, comic strip work produced by the Irish painter Jack B. Yeats for a number of British publications between c. 1893 and 1917. From the perspective of Comics Studies, his work, as well as being exemplary of the interpenetration of various contemporary graphic forms—illustration, cartooning, and the comic strip—forms an important component of the general historical development of the British comic strip at this early stage, a key period when the medium was being refined and developed into its recognisably modern form. The work was once well known—Yeats produced regularly occurring characters, a number of whom proved very popular with the public at the time of publication—and the cultural significance of his work in this area is arguably as profound as that of the later expressionist oil paintings for which he is best known, and casts his career in a new light.

This paper addresses the almost complete absence of this substantial body of work from biographical or art-historical accounts of Yeats’s career. Certainly it is the case that comic art has suffered a critical neglect in the English-speaking world generally, and has been accorded a relatively low status as a hybrid medium, a sub-literary genre, and a mass produced form predominantly oriented towards a children’s market. This condescension towards the medium has a specific application in Ireland during the late 19th century and first half of the 20th century, and I will argue that socio-political factors, such as the Irish nationalist ambivalence (before and after independence) towards the products of British popular culture, aligned with the identification of Yeats with a traditional construction of national identity, left no space for Yeats’s British comic strip work in the narrative of his development as artist and Irish national figure.

Michael Connerty teaches Visual Culture and Film History at The National Film School, IADT, and is currently pursuing a PhD at Central Saint Martins, University of the Arts, London, where his focus is on the Victorian/Edwardian comic strip, and specifically the work of Jack B. Yeats.
The Historical Comic and the Maus Event

*Maus* is by far the most widely recognized historical comic and occupies a pivotal position in the history of the medium, comics criticism, comics scholarship, and memory studies. The work is in all probability the most researched text in comics scholarship and any CFP proposals bearing its title must fill reviewers with at least some dread. It has been rightly argued from *Maus*’ very introduction into academia (in Witek’s *Comic Books as History*) that Spiegelman’s work is neither the first historical comic nor the first to widely use strategies of ironic authentication in its portrayal of the past. Still, its central position has cast a shadow on both historical comics – whether these were published before or after *Maus* actually does not make that much difference – and the study thereof. In this paper I propose (1) to examine how this single work has become the measuring stick by which other historical comics are now sized up, (2) to explain what precisely this poetics of *Maus* is according to different analyses, and, finally, (3) to slightly push back against this poetics in order to make room for different kinds of historical comics. Rather than an analysis of *Maus*, then, this paper attempts to move past it in order to see what its fame has hidden.

*Rik Spanjers* is a PhD student at the Amsterdam School for Cultural Analysis. His thesis, *Imagining the Past: The Historical Comic and the Maus Event*, focuses on historical representation in comics. Spanjers is a lecturer in the Contemporary Dutch Literature department at the University of Amsterdam and co-founder, with Erin La Cour, of Amsterdam Comics (www.amsterdamcomics.com), an independent research consortium that organizes academic conferences, master classes, and lecture series.
Historical Primary Sources Provided by Early Comics Historians

In 2017 it has been 75 years since the first book-length study of comic strips was published: Martin Sheridan: *Comics And Their Creators. Life Stories of American Cartoonists* (1942). Many books about the history of comics would follow. From the 1990s we evaluate them as academic research. But the books from what Joseph Witek calls the first phase of comics criticism, characterized by comics appreciation, contain valuable information even for the comic researchers of today. They provide direct or firsthand evidence about the early strips and their creators and can therefore be seen as historical primary sources.

Sheridan catalogues the comic strip creations from the beginning of the twentieth century to the 1930s and gives brief biographies of the cartoonists of this period. His examination of the comic strips was not meant as a critical analysis; here an insider peeked “behind the scenes” of cartooning. As a journalist and a former assistant to a comic strip artist he was acquainted with many of the cartoonist of his time and that facilitated his research. Most of the early studies about the history of comics have this insider view in common, and the fact that they in several cases give the only information available.

My paper will – mainly by studying the correspondence of Sheridan for his book, but even studying letters of other influential comic researchers, as Jerry DeFuccio and Ron Goulart – discuss how these early comic–historians worked and why their books are valuable for us today as primary sources.

Michael F. Scholz is Professor of Modern History at Uppsala University, Campus Gotland (Sweden). He teaches and studies comics as primary sources for popular culture and political history, especially in the field of propaganda. He is co-author of "Schuldig ist schließlich jeder ... " *Comics in der DDR 1945/49–1990* (1994). He has published on comics in *Jahrbuch für deutsche Comicforschung*, *Zeitschrift für Geschichtswissenschaft*, *Die Sprechblase*, *Deutschland Archiv*, *Lexikon der Comics* (Meitingen 1991 ff.), *Historisk Tidsskrift* and several anthologies. Curator for exhibitions about comics in Erlangen (1994, 1998) and Berlin (2000). Current project: "Entertainment or Propaganda. Comic Strips in Sweden during World War II" (Riksbankens Jubileumsfond).
MEMORY AND THE SUPERHERO GENRE

Sons and Grandsons of Origins: Narrative Memory in Mainstream Super-Hero Publishing

The discussion, initiated by Thierry Groensteen [Groensteen, 2006: 66], about comics as an “art without memory” is inseparable from a critic of cultural industries: the preference of the mainstream comic book publishers for new (better selling) titles is deemed to prevent access to ancient works and to limit a normative evaluation of the past that could define a comics heritage, considered as the necessary basis for “the exploration of all the possibilities of the form” [Berthou 2011]. Moreover, this affirmation is also dependent on a specific definition of memory as an historical knowledge of comics, of past works, of their forms and their aesthetics serving as a basis for artistic creativity.

An empirical approach of the mainstream production (or part of it: super-hero comics) invites to a more nuanced observation on the relation between mainstream comics and memory. This requires a less normative perspective on mainstream and a different definition of memory. Indeed, memory plays a central role in the creative production of super-hero comics. But here memory isn’t a global knowledge of the art form but a more localized memory, restricted to the output of one company (or only parts of this output) and centered on the narrative dimension of this output. Here, the formal and artistic dimensions are only secondary to the memory. It’s also an active and fluctuant memory: the significance of past characters and stories shifts depending on editorial strategies, transmedia synergies or generational renewal of the editorial staff.

Focusing on Marvel Comics publications, creators and practices, this paper thus intends to underline and illustrate the centrality of in-house narrative memory in mainstream super-hero publishing, both as a resource and a constraint.

In super-hero comics production, memory is indeed a creative and commercial resource. The continuity principle that is central to super-hero comics and their readers [Pustz 1999: 129–134] allows for a self-sustaining narrative: any past story and its characters is a potential start for new stories. Such a narrative entanglement is precisely what confers emotional and diegetic significance to the stories for the readers [Reynolds 1992: 38]. Key creators have partly built their careers on their knowledge of continuity (R. Thomas and K. Busiek, for Marvel, or P. Levitz and G. Johns for DC). The commercial implications of continuity (fidelity to an uninterrupted narrative) have been explored by super-heroes publishers since the Forties and reached new levels with the advent of in-house “universes” in the late Fifties and Sixties.

But this centrality of narrative memory can also be a commercial handicap in the super-hero publishing context: serialized pamphlets with a short life on the tracks and decades-long narratives limit the accessibility of the content. Thus, publishers have designed various strategies to mediate this memory or to get round it.

Editorial segmentation in imprints is one strategy to prevent the limitation of accessibility, with the production of continuity-free imprints (Epic, Max) or self-contained new continuities (Ultimate, Adventures). Elaborate narrative constructions are another strategy. From DC’s “imaginary stories” (Fifties) or Marvel’s What If...? (1977–1984) to DC’s Crisis on Infinite Earths (1985–1986) or Marvel’s Secret Wars (2015–2016), efforts are made to resolve in diegesis the complexity and weight of memory in super-hero publishing. The more radical reboot method requires PR strategies (DC’s New 52 and Rebirth, Marvel’s Marvel Now) that underline the importance of continuity and memory in this segment of the comics publishing.

Jean-Matthieu Méon is senior lecturer in communication studies at the University of Lorraine (France). He is a member of the Centre de Recherche sur les Médiations, for which he co-directs the Praxitèle research team dedicated to arts, culture and mediations. He is also a founding member of the Comics Studies Society and a member of the Société Française des Sciences de l’information et de la communication (since 2015).

He has published extensively on censorship, musical amateur practices and popular culture (comic books, pornography). His work on comics explores, in particular, the institutional, professional and artistic dimensions of their legitimization.
The Ethics of Historical Fantasy: Collective Memory and Transgression in The Manhattan Projects (2012–) and Über (2013–)

Historical fantasy – a genre that blends historical reality with elements impossible in their historical contexts, such as magic or preposterously advanced technology – affords us new ways of understanding the processes behind the constant remediation of cultural memory by accepting a narrative logic that overtly rejects the paradigm of historical verisimilitude and allows for an imaginative engagement with the past that is open to radical transformation. Such profound alterations of historical events can also serve to interrogate the metanarratives often associated with them by revealing different, perhaps disturbing potentialities—what could have preferably happened and what has thankfully not.

In conversation with critics working on the dynamics of cultural memory, such as Astrid Erll and Ann Rigney, and scholars working in the field of narrative ethics, such as James Phelan, my paper explores the ways in which two works of historical fantasy—and alternative history—Jonathan Hickman and Nick Pitarra’s The Manhattan Projects (2012–) and Kieron Gillen’s Über (2013–) engage with the collective memory of World War II, and the ethical issues that the two comic book series subsequently raise. While Über attempts to make Nazi Germany dangerous again—to awaken in readers a sense of the dread felt by contemporary allied citizens—by imagining a Nazi state resurgent in the closing months of the Second World War as a result of the creation of the first super-powered beings, The Manhattan Projects—aptly subtitled Science Bad—interrogates the metanarrative of cultural and technological progress by reimagining the allied research and development project as a site of significantly more disturbing scientific endeavours.

THE MEMORY OF COMICS IN AND OUT OF THE INSTITUTIONS

Roundtable with Philippe Capart, Roel Daenen, Simon Grennan, Gunnar Krantz, Pascal Lefèvre and Roger Sabin – moderated by Gert Meesters

Long considered as trash, as artifacts belonging to the fringes of culture, comics were not originally meant to be preserved: yet, as is often the case with ephemeral objects of popular culture, comics have the potential to be rediscovered and to acquire a new value. With the slow but steady legitimization of the ‘ninth art,’ initiatives to collect, preserve, and archive the memory of comics have proliferated: with the emergence of museums and libraries dedicated to the conservation of comics on one hand, or through reprints, digital archives, historiographic projects, and other types of memory-making activities on the other. This roundtable brings together archivists involved in different kinds of comics preservation activities to discuss the institutionalization of comics memory as well as the alternative grassroots networks that have always been vital for the transmission of comics heritage.

Philippe Capart is born in 1973 and studied comics and animation. Out of professional curiosity, he is interested in the behind-the-scenes of graphic narration, which have led him to co-author Morris, Franquin, Peyo et le dessin animé, with Erwin Dejasse, as well as the documentary Belvision, la mine d’or au bout du couloir. He has founded the “magasin-magazine,” or editorial bookstore, La Crypte Tonique in September 2011: drawing on this ‘crypt’ of graphic material, he taps into this archive to suggest alternative perspectives on the history of comics. La Crypte Tonique is mostly based on the collections recuperated from Michel Deligne’s Brussels-based second-hand bookstore, which had been offering a living memory of comics to readers since the 1970s. Rooted in a tradition of fan archives and their networks, La Crypte Tonique particularly seeks to reinvest the past in a dynamic interaction with the present, as each issue of the magazine highlights how ‘old stuff’ might speak to us today. After all, its latest issue, on hieroglyphics, is tellingly titled: “les anciens, c'est nous!”

Roel Daenen (born in 1974) studied history at the Ghent University and the Universidade Nova de Lisboa (Portugal). He started his career in BOZAR, Belgium’s largest center for fine arts. At the heritage interface FARO, he coordinated the yearly Erfgoeddag (Heritage Day), which is one of Belgium’s most popular free, one-day events. He is editor of both Stripgids and faro, magazine about cultural heritage. In 2014, he collaborated to a special issue of both magazines on comics heritage, contributing an incisive essay titled “De schitterende schatkamer. Versnipperd, verloren, veronachtzaamd en toch uiterst gewild: striperfgoed” (Faro 7.2/Stripgids 38, 2014). He further works as a freelance journalist and writer.
Simon Grennan has recently completed a graphic adaptation of the novel *John Caldigate*, one of the later works of nineteenth century novelist Anthony Trollope, commissioned by the University of Leuven, Belgium. Titled *Dispossession*, the long-form graphic novel takes both Trollope’s writing style and his life and times as its subject, as well as his novel’s plot, with startling results. *Dispossession* is published by Jonathan Cape and, in French translation, by Les Impressions Nouvelles. Simon Grennan has also published an academic book titled *A Theory of Narrative Drawing* with New York publisher Palgrave Macmillan, presenting a new systematic framework for thinking about comics.

Between 2014 and 2016, Simon was Principle Investigator on an Arts and Humanities Research Council (UK) funded project, bringing the work of nineteenth-century cartoonist and actress Marie Duval to public view. The Marie Duval Archive presents around 1400 of Duval’s drawings at www.marieduval.org. With Co-Investigators Professor Roger Sabin and Dr Julian Waite, Simon has also curated a touring exhibition of Duval’s work, last seen in Berlin and London, and will publish both an academic book and a coffee table book on Duval.

Gunnar Krantz (born 1962) is a Swedish comics artist and senior lecturer in visual communication at Malmö University. He started out in the late 70s Swedish fanzine scene. In the 80s he took part in the introduction of international contemporary comics for the Swedish market and also published his first award winning graphic novel, *Alger* (1986). He has published 14 books and his work has been exhibited at art institutions, galleries and museums.

Gunnar has played a key part in building an infrastructure around comics in Sweden and especially Malmö by initiating networks and facilitating platforms for both production and education, such as The Comics Art School in Malmö and courses on comics at the universities in both Gothenburg and Malmö. In his recent work “Kooperatören” (The Co-Operator which can be found at www.seriekonst.se) he investigates the Swedish co-operative movements use of advertisement in the early 30s. Gunnar’s research focusses on the relation between comics and contemporary art, the emergence of the Swedish comics field and reflects upon comics pedagogy. For more information visit: www.gunnarkrantz.se

Pascal Lefèvre is special guest professor in the arts at LUCA School of Arts (campus Sint–Lukas Brussel). Since the late 1980s he has been researching graphic narratives. For example in 1993 he wrote with Jan Baetens Pour une lecture moderne de la bande dessinée, later he co-edited a volume on 19th century graphic narratives, Forging a New Medium. In 2003 he presented his PhD on the formal analysis of graphic narratives, with a case study of the most popular Flemish series *Suske en Wiske*. His most recent contribution is a study of graphic style in *The Visual Narrative Reader* (Cohn ed. 2016). Most of his research (over 80 publications in 9 different languages) deals with graphic narratives, but occasionally also cinema, television, and poster art were considered.
Roger Sabin is professor of Popular Culture at University of the Arts London. His writing includes books, essays and journalism with other work involving broadcasting, consulting and curating for The Guardian, BBC and Tate Gallery. He serves on the boards of academic journals, and runs book lists for Palgrave Macmillan. He is currently researching the 19th century entertainment business and is co-investigator of the Marie Duval Archive (www.marieduval.org).
COLLECTIVE MEMORY
At the beginning of the 21st century, we are entering a transitional phase in our collective memory of the Second World War. Such a momentous period in world history is moving from the realm of what Jan Assmann (1995) has termed ‘communicative memory’ – within the life span of a generation – to cultural memory – when events from the past are no longer anchored in the memories of living people but located in material culture. The passing of this wartime generation is having a transformative impact on the media of memory and the cultural codes which we use to represent such a past to ourselves and to future generations. This is nowhere more so than in the medium of the graphic novel. This paper will focus on French wartime memories in two recent graphic novels: Jérémie Dres’s Nous n’irons pas voir Auschwitz (2011) and Florent Silloray’s Le Carnet de Roger (2011) in which autobiographical narrators take up a grandparent’s story of wartime exile. These texts open up a space for reflection on not only transgenerational memory but also on French collective memory of the war and its relationship to other European memories of war. In so doing, both texts mobilise the graphic novel as a vibrant vector of ‘postmemory’ (Hirsch, 2008) for third-generational authors who are increasingly moving away from traumatic family legacies towards a more ‘connective’ engagement with transnational and transgenerational memories of war.

Claire Gorrara is Professor of French Studies at Cardiff University. Her research covers three main areas: narratives and memories of the Second World War in France, post-war French crime fiction and French photography and visual cultures. These areas are connected by her interest in under-represented or marginalised voices in French culture and the ways in which they mediate processes of social and cultural change. In relation to the Second World War, she has worked extensively on the autobiographies, prose fiction and memoirs of French women writers and war. She has published articles, two monographs and an edited collection of essays on post-war French crime fiction and film. She is currently researching visual cultures of war, whilst on a year’s research leave. She is working specifically on two projects: photography and representations of the Liberation of Europe 1944–5 and representations of war in francophone comics and graphic novels.
WAR TESTIMONIES

The Eichmann trial (1961) and its televised setting have caused a major breakthrough in creating an audience for individual memories of war and persecution. Therewith, the eye witness has become partly a culturally constructed figure, already very familiar to the different audiences of numerous films, documentaries, news reports, and exhibitions and also comics. (Kansteiner 2014, Keilbach 2013)

Consequently, certain (context-specific) convictions and expectations arose towards eye witnesses and their accounts, especially concerning their reliability and authenticity.

This panel aims to systematically reflect on the depiction of eyewitnesses in comics. The central question is to what extent the combination of testimony as a genre and comics as a medium challenge ideas of truthfulness and authenticity. We aim to explore this question by analyzing both 'real' autobiographical comics and semi-autobiographical comics from different periods (from 1945 onwards) and geographical contexts (Belgium & France, Germany, Japan, USA).

While questioning the tension between national memory and individual memory, we intend to clarify which aspects of the specific war/conflict history are expressed by the eyewitness(es) presented, and how this relates to the general image of that conflict. Furthermore, we want to establish how (with which forms or techniques) the auto/biographical elements are expressed or performed. By doing so, we hope to explore the ability of authentic testimonies in comics to confirm or undermine existing perspectives on the past.

Combining Individual Memory and National History in Classics Illustrated

WWII is widely remembered and represented. Keeping the memories of this international conflict alive, both within academic and popular history writing, occurred largely within various national frameworks. On the one hand, in the immediate post-war world many stories appeared about the great events of the national war history, about heroes embodying national pride in dark times. On the other hand, more recent representations of WWII chronicle a wider variety of individual destinies, in which personal victimhood (especially concerning the Holocaust) is emphasized. Comic books from the first postwar decade and recent graphic memoirs illustrate the tension within this developing memory culture.

In this presentation I will discuss a well-known comic strip, World War II, anonymously published in 1962 as Special Issue of the famous educational series Classics Illustrated (Gilberton Inc.). This widespread American comic was translated into several Western languages during the 1960s. On the basis of this transnational example, I will analyze what role (authentic or fictitious) personal narratives and eyewitness stories
of famous protagonists and lesser-known individuals play in both text and image when representing a global conflict. In what manner are individual memories incorporated in what appears to be a collective transnational memory and what is the significance of authentic quotes in this context? While answering these questions, I will reflect on the reception of these comics in various cultural contexts, related to other popular war representations from this period.

Kees Ribbens is endowed professor of Popular historical culture and War at Erasmus University Rotterdam and senior researcher at NIOD Institute for War, Holocaust and Genocide Studies, Amsterdam. His is strongly interested in popular representations and remembrance of war and mass violence in the twentieth and twenty-first century.

Testimonies in Contemporary Franco-Belgian WWII Aviation Comics

At least since the end of World War II (WWII), aviation has been a major topic in Franco-Belgian war-related comics. From Buck Danny to some of the Histoires de l’Oncle Paul, from Tanguy et Laverdure to Dan Cooper, it is not exaggerated to state that these stories shaped the way their audience conceived aerial combats and even influenced the professional choices of some of their youngest readers. Some of these heroes still exist today and keep exploring new horizons and testing brand new aircrafts.

However, a lot of contemporary aviation comics tend to focus not on current planes or stories but rather on past aerial exploits. To this extent, WWII, along with WWI and, to a lesser extent, the Vietnam War, is one of the most recurring themes in contemporary war-related fictions. The success of the Cockpit collection (published by Paquet editions) is perhaps the best example of this new trend in Franco-Belgian comics.

In the vast majority of the WWII aviation stories published since 2005, writers seek to increase the realism of their depictions. In order to achieve this goal, they use various strategies: highly accurate technical depiction of the aircrafts, appearance of real characters, deep explanation of the historical context etc. Eyewitness testimonies are one of these tools. From purely invented events to references to genuine autobiographies, the uses of testimonies are diverse and need to be disentangled in order to better understand the impact these fictions can have on their public. The aim of this contribution is to analyse 1) which aspects of the WWII aerial combats these comics reflect and 2) the cases and perspectives in which the various autobiographical elements are being used in contemporary comics.

Simon Desplanque studied Political sciences and is currently a PhD student at CECRI (Centre d’études sur les crises et conflits internationaux – Université Catholique de Louvain). He is interested in film and comics and his research focusus at the links between culture and international relations, collective memory and political myths.
Beyond Authenticity: On a New Current of Alternative War Manga

As subject matter of graphic narratives in general and realistically rendered subject matter in particular, war is not likely to attract the attention of manga readers in 21st-century Japan, not even in the form of traditional heart-capturing victim narratives. Artist Kyō Machiko (*1980), now a representative of the new War (sensō) Manga, was also reluctant, when her editor proposed the serialization of “Cocoon” (2009 to 2010), a story about student nurses of the so-called Lily Corps in Okinawa in 1945. Since then she has developed an aesthetics which allows to go beyond educational and historical comics, favoring personal, present-tense empathy. In cute imagery reminiscent of female manga genres, her narratives picture girls surviving under atrocious, yet rather fantastic than historically authentic conditions (cf. her Anne Frank fiction “Anone,” [2013], or “Paraiso” [2015], set in Nagasaki in summer 1945). Originals by Kyō Machiko were part of the – not unproblematic – Manga and War exhibition (Kyoto International Manga Museum, 2015), together with various other “war comics,” up to revisionist essay manga and otakuish mecha accounts. Later, the organizers had added pages from “Điện Biên Phủ” by Nishijima Daisuke (*1974; 2006-2016, 12 vols). One of the few manga which does not equate “war” with WWII, this series provides a generically more male example of the above current. It too leans on visual and verbal conventions well established within the markedly non-political otaku fan culture, while interrelating these virtual elements with an awareness for the actuality of war. The manga reader is positioned by these narratives not as distanced eyewitness, but affective participant, as online testimonials evince.

Jaqueline Berndt is Professor of Japanese Language and Culture at Stockholm University. Specialized in visual arts and media aesthetics, she served as Professor of Comics Theory at the Graduate School of Manga, Kyoto Seika University, Japan, 2009-2017. Her publications include the co-edited Manga’s Cultural Crossroads (2013) and the monograph Manga: Medium, Art and Material (2015).

Grasping German WWII Memory Culture through Students’ Oral History Comics about Contemporary Refugees

According to cultural memory specialist Astrid Erll, literature does not only (re)produce and negotiate certain depictions of the past, but it also preserves the sometimes conflicting values and perspectives of a certain era. Therefore, she argues, literature is a powerful medium of memory, that offers insight in the way mnemonic communities perceive themselves and others, as well as in socially accepted or repressed dimensions of individual and collective memory (Erll and Nuenning, 2005, 255). The same can be said for other mediums of memory, such as comics (Trippó 2001, 101).
In my paper, I will analyse the comic album *Eur(h)opeland* that resulted from an educational project in Braunschweig, Germany in 2016. In this project, German students interviewed 30 young refugees from Syria, Iraq and Afghanistan about their flight to Germany. Comics have gained popularity within history and civics education (Gundermann 2007), both as reading material and as a genre for students to express their understanding of the subject matter. Through identification with the protagonists, historical understanding and empathy towards the (historical) subject could be enhanced.

The latter seems to be the case in the album *Eur(h)opeland*. In doing so, the album not only displays the personal memories from the interviewees from the Middle East; even more it reflects and reinforces a ‘German’ perception of the eyewitness in a victim-centered memory culture as it emerged after the Eichmann trial.

**Susan Hogervorst** is an assistant professor in historical culture and history didactics at Open Universiteit Nederland, and research associate at Erasmus University Rotterdam. She has published about cultural memory related to Ravensbrück and the Rotterdam bombing. Her current research focusses on the use of video testimonies in educational settings.
**POST-MEMORY**

**Intersubjective Memory Space. Jacques Tardi’s *Moi, René Tardi, prisonnier de guerre au Stalag IIB* and Florence Silloray’s *Le Carnet de Roger* in comparison**

Jacques Tardi and Florence Silloray talk in their paratexts about recollecting a neglected page of history. They retell the fate of the French prisoners of war during World War 2 - both those in the camps and those forced into labour service. In their opinion, French society failed to come to terms with this part of history. As ‘witnesses by adoption’, belonging to the second (Tardi) and third (Silloray) post-war generations, they create works that enable the personal memory of their father (René) and grandfather (Roger) respectively to find their way into the collective memory.

This paper investigates how descendants are dealing with their memory heritage, exploring the differences between a questioning and doubting second and an empathizing and commemorating third generation. Both comics are characterized by the tension of biographical closeness and a distanced view onto the events, which can only be reconstructed via posthumous egodocuments. For example, Roger never told his family about his war experiences, but he left behind 70 finely written pages. Following the trend of “more openly subjective, personal accounts of histories” (Ahmed 2015, p.3) both authors include themselves as directly involved protagonists in very different ways. Silloray is visiting the places his grandfather has been during 1939-1941, looking for traces in the present, whereas Tardi is creating an imaginary space, where ‘he’ holds a fictitious dialogue with his father. Finally, the paper addresses the question how the postmemory concept in these works shifts the attention to the processes of production, exchange and dissemination.

**Miriam Piegsa** is a PhD student at the University of Passau working on autobiography, memory and war in comics.
Transnationalizing Memories of the German Past: Barbara Yelin’s *Irmina* and Birgit Weyhe’s *Madgermanes*

Recent historical comics produced in Germany have primarily focused on the Nazi and East German pasts, a trend reflective of German post-wall memory discourses more generally. Two recent comics also treat these periods of German history, but are unique in their attempts to approach history and memory in their transnational dimensions, recalling traumatic histories across political and cultural borders. Barbara Yelin’s *Irmina* (2014) moves from pre–WWII London, to Nazi–era Berlin, to post-independence Barbados to explore the interconnectedness of the Holocaust and European colonialism. Birgit Weyhe’s *Madgermanes* (2016) recalls the often forgotten presence of Mozambican contract workers in the former German Democratic Republic, weaving together memories of post–independence and civil war Mozambique with memories of East Germany before after the fall of the Berlin Wall.

With their focus on shared histories and “multidirectional memories” (Rothberg 2009) shaped by experiences of war, migration, and (post)colonialism, both comics reflect recent developments in memory studies that emphasize the need to conceptualize memory on scales beyond the nation. The proposed paper considers the various visual strategies the two authors employ to not only recall the transnational contexts of exchange and influence that led to the remembered pasts, but to emphasize that processes of memory production must also be understood as the effect of complex exchanges in the present. The paper also considers how the comics reflect recent attempts to include memories of European colonialism in German memory culture, as well as the future–oriented impulses of such memory activism, particularly in the context of Germany’s recent acceptance of unprecedented numbers of refugees.

Christina Kraenzle is Associate Professor of German Studies at York University in Toronto, Canada. Her research focuses on modern German–language cultural studies, with an emphasis on issues of transnational cultural production, mobility, and memory. Her recent publications include articles on contemporary German travel writing and Turkish–German film, as well as the co–edited volume (with Maria Mayr) *The Changing Place of Europe in Global Memory Cultures: Usable Pasts and Futures* (Palgrave Macmillan, Memory Studies Series, 2017).
The Unexplored Family Album: Portuguese Comics and Post-Memories of the Colonial War

The most recent comics about the Portuguese colonial war (1961-1974) are by authors who have no personal memories of that period: Cinzas de Revolta (2012) by Miguel Peres and Jihon and Vampiros (2016) by Filipe Melo and Juan Cavia. Peres (b.1977) and Melo (b.1987) relied on historical research and testimonies of war veterans to produce scripts that should make younger generations aware of events that, so they argued, were almost unknown to them. In this paper I examine how these comics reproduce some tropes from post-1974 leftist comics – war as a brutalizing experience; exposure of Portuguese war crimes; the colonial soldier as a victim of the dictatorship – in contemporary pop culture aesthetics (drawings inspired by videogames; scripts shaped by the horror movie codes). By fictionalizing iconic moments of the war, these comics certainly contribute to a politically responsible collective memory. However, the return to the past operates as “dead history” (in the sense of enlarging the national archive), and not as “family album”, i.e., as intergenerational transmission. Outside the frame remain not only the civil dimensions of colonialism, but also its consequences on Portuguese post-dictatorship society (among others, post-traumatic stress among war veterans, the arrival of half a million returnees, immigration from former Portuguese colonies). I argue that these heritages and post-memories in particular cannot be overlooked when addressing the impact of colonialism on Portuguese contemporary society.

Júlia Garraio is researcher at the Center for Social Studies (Humanities, Migrations and Peace Studies), University of Coimbra, Portugal. She is a researcher of the project “MEMOIRS – Children of Empires and European Postmemories” (ERC, 2015-2019). Most of her research and publications have been dedicated to German literature and culture in the 20th century, especially to the public memory of the rape of German women and girls in the context of WWII. Violence, memory, identity, discourse and representation are key concepts in her research. Her recent work examines how women’s experiences in wartime are appropriated and transformed by gendered national scripts.
MEMORY AS RESISTANCE

We remember Women’s Lib Comics. Swedish Feminist Comics from the 1980’s

As a part of a bigger project about feminist comics in Sweden, this paper focuses on some female comic artists who have become role models for the contemporary young generation of Swedish feminist comic artists. We remember the second wave feminism, with the feminist Group 8 and their important journal Kvinnobulletinen, where comics, texts and illustrations were published as part of the women’s liberation movement (ed. Nordenstam 2014). In the beginning of the 1980’s the radical publisher house Prisma cooperated with the editorial board of the women’s section of the newspaper Aftonbladet. A strategy of advocacy was to publish anthologies gathering comics, texts, illustrations, collages, lyrics and short stories, all about women’s situation in the world. This paper analyzes the comics in these anthologies called Fnitter (Giggle), published between 1981 and 1986, with comics by artists such as Susanne Fredelius, Gunna Gråhs, Eva Lindstrand and Cecilia Torudd. In the paper we discuss how their comics express feminist thoughts and ideas, what kind of feminism it is (Gemzö 2014) and how these thoughts are visualized (Gronsteen 2007, Wallin Wictorin, 2011). We also analyze their roots and international role models (Chute 2010, Miller 2007), according to form and content. The paper sums up the results with a discussion of the importance of their historiography in the field of feminist comics, where humor and satire has been important tools. We also discuss how comics can function as memory and role models for a new generation of successful feminist avant-garde comic artists in Sweden.

Anna Nordenstam is Professor in Swedish and Education at Luleå University of Technology and Associate Professor in Comparative Literature at University of Gothenburg, Sweden. She has published books and articles in the field of children and youth literature and feminist journals. In the article ”Feminism och serier. Serietecknaren Liv Strömquist”, in ed. Kristina Hermansson et al, Liv, lust & litteratur, Makadam publisher house (2014) she has analyzed the comics of the Swedish contemporary comic artist Liv Strömquist. She is, together with Margareta Wallin Wictorin, working with a research project about Swedish feminist comics from 1980 until today.

Margareta Wallin Wictorin is associate professor in Art History and visual studies and senior lecturer in Culture studies at Karlstad University, Sweden. She has published articles on comics from Africa, e.g. “Comics in postcolonial Senegal – Suggesting and Contesting National Identity”, in La Cour, Magnussen, & Platz Cortsen, (eds.), Comics and Power: Representing and Questioning Culture, Subjects and
Communities, Cambridge Scholar Publishing, 2015, and is one of two editors of a special issue of Journal of Art History, “Writing Comics into Art History and Art History into Comics Research”, 2017. She is one of the founding members of Nordic Network for Comics Research, NNCORE. Together with Anna Nordenstam, she is working on a research project about Swedish feminist comics from 1980 until today.

Beyond Nostalgia: Memories to Fuel Resistance and Re-Imagine Possibilities

This paper traces relations between fact and imagination, and personal and collective memory, in three different comics dealing with the AIDS crisis of the 1980s and 90s. As research has demonstrated, superhero comics stepped up early and played a considerable role in the cultural processing of this epidemic as it unfolded. But the focus here will rest with the retrospective accounts in the following comics: Pedro and Me: Friendship, Loss and What I Learnt (2000) by Judd Winnick, 7 Miles a Second ([1996] 2013) by David Wojnarowicz, James Romberger and Marguerite Van Cook, and Second Avenue Caper: When Goodfellas, Divas, and Dealers Plotted Against the Plague (2014) by Joyce Brabner and Mark Zingarelli. This offers the opportunity to address different approaches and relationships between documentation, rhetoric and visual expression. All three accounts relay individual experiences, perspectives and voices to articulate the groundswell of collective struggle that constituted this period. These comics invite consideration of counter-publics (Warner 2002), as well as the limits and conditions of national modes of remembrance (Sturken 1997; Erll 2011). The 2013 re-release of 7 Miles a Second and publication of Second Avenue Caper in close succession, however, seem indicative of a desire to not just commemorate - but to offer a counter narrative to individualized, yet homogenized, neoliberal subjectivities. Informed by Raymond Williams’ concept ‘structure of feeling’ (1998, 53), this analysis considers such transformative desires and the political dimensions of looking back (Schulman 2012).

Nina Mickwitz is a lecturer in Contextual Studies at London College of Communication (part of University of the Arts London), and has co-organised of the annual Transitions Comics Studies symposium at Birkbeck College in London since 2011. Her book Documentary Comics: graphic truth-telling in a skeptical age was published by Palgrave Macmillan in 2015.
CREDITS

*Comics and Memory* is an international NNCORE conference organized at the University of Ghent from April 19–21, 2017, in collaboration with the KU Leuven, UCLouvain (GRIT), and the ACME comics research group (University of Liège).

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**FUNDING**

Fonds de la recherche scientifique – FNRS  
Fonds voor wetenschappelijk onderzoek (FWO)  
Commissie voor wetenschappelijk onderzoek (CWO) – UGent  
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