

International Association for
Media and Communication Research

Asociación Internacional de Estudios
en Comunicación Social

Association Internationale des Études et
Recherches sur l'Information et la
Communication



IAMCR 2015

Comic Art Working Group

**Abstracts of papers presented at the annual conference of the
International Association for Media and Communication Research**

IAMCR

Montréal, Québec, Canada

12-16 July 2015¹²

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- 1 We have endeavoured to ensure that these are the abstracts presented in Montréal. Nevertheless, due to cancellations, additions and other factors, abstracts may be included here that were not presented and abstracts that were presented may not be included. Please advise us of any errors at support2015@iamcr-ocs.org.
 - 2 The email addresses have been intentionally altered to prevent harvesting by spammers.

Id: 9262

Title: La révolte des images. Sur l'art comique du caricaturiste Louis-Marie Bosredon dans le Paris de 1848

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Abstract: Coup d'estoc, insinuation parodique, croquis cinglant : après la chute de la Monarchie de Juillet en 1848, les images lithographiées se lancent à l'assaut du politique. Désacraliser la majesté monarchique : tel était leur premier défi. Dès le printemps 1848, Louis Marie Bosredon, ouvrier socialiste, participe à cette révolte. Il multiplie les caricatures, notamment avec une série de douze dessins édités par Lordereau, rue Saint Jacques et une autre d'une dizaine de pièces publiées par Bes et Dubreuil, rue Git-le-Coeur. Comme pour mettre à bas l'éminence visuelle du roi. Dans l'une d'elles, Louis Philippe est montré à genoux. À ses côtés, un souverain se prosterne, sans doute Louis 1er de Bavière. Face à eux, deux insurgés, debout, l'œil narquois : ils savourent leur victoire. La couronne ' Là voilà foulée au pied par une Marianne coiffée d'un bonnet phrygien. Comment ses estampes, aujourd'hui presque sans vie, sont-elles entrées en insurrection ' Quel rôle le rire a-t-il joué dans cette recomposition du sacré en politique ' Pour le savoir, il faut expliciter de quoi se nourrit la révolte graphique de Louis Marie Bosredon, seule façon de comprendre en quoi la caricature a pu donner libre cours à sa critique du gouvernement représentatif. En creusant le lien de ces estampes avec la naissance de la bande dessinée (Varnum, Robin, and Christina T. Gibbons, eds. 2002), cette communication s'efforcera de retrouver le temps et la narration de ces images fixes (Baetens, Jan and Mireille Ribière, eds. 2001). L'idée est de comprendre en quoi ces tirages participent de l'événement politique (Barker, Keith, ed. 1993) La république n'a pas seulement ouvert, en 1848, un espace de libertés. Celui des rires de lèse-majesté. Elle a tenté de donner son éclat à la souveraineté d'un peuple-roi. Quelques centaines de dessin d'actualité et de caricatures, comme un essaim rageur, ont prétendu en composer la figure (Séfolène Le Men, 2004, Philippe Kaenel, 2004). Bosredon s'y est employé. C'est pourquoi ce dessinateur resté longtemps inconnu n'a pas juste ri des grands qui chutaient. Il s'est efforcé de mettre en scène une autre formule de grandeur. Pour le comprendre, il faut interroger l'art comique de ce graveur. Non pas se contenter d'interpréter chaque dessin, en posant d'hypothétiques « significations », mais renouer avec leur structure sociale, notamment au travers des projets et dispositions qui, concrètement, ont pu les inspirer (Geipel, John. 1972, Szabo, Joe et John A. Lent, 1994) Une direction d'enquête qui oblige à expliciter la nature des relations qu'entretiennent avec une forme un certain nombre de circonstances (Hess, Thomas B. et John Ashbery, eds. 1970 ; Horn, Robert E. 1998). Une orientation qui aide à fixer le domaine d'enquête de cette communication : éclairer le lien qui attache ces estampes comiques diffusées dans le Paris ouvrier à la volonté de figurer un peuple entré en souveraineté ("La République démocratique et sociale").

Id: 9457

Title: Concepts of Justice in Contemporary American Superhero Comics

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Abstract: The concept of justice serves an underlying narrative principle for many contemporary American superhero comics. Nevertheless, academic reflection on this genre's central idea remains scarce, although it is necessary, since the concept of justice differs with every superhero narrative. Based on Walter Benjamin's (1986) theoretical essay on concepts of justice (and the underlying politics), I will discuss certain superhero comics' ideas of justice. The superheroes Batman (a vigilante that operates on his own accord outside an established political system), Green Lantern (a member of an intergalactic police force that upholds the laws of an alien political system), and the superhero team The Justice League of America, in which these superheroes, among others, are forced to subordinate their concepts of justice under the team's collective idea of justice, are taken into account. Literature Benjamin, Walter (1986 [1921]): Critique of Violence, in: Benjamin, Walter: Reflections. Essays, Aphorisms, Autobiographical Writings. New York: Schocken.

Id: 9460

Title: El comic transforma al cine, caso de estudio: Bent Bullet

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Abstract: 'Ahora es posible la creación de imágenes enteramente digitales que son prácticamente indistinguibles de imágenes fotográficas tradicionales, más aún, la computadora permite agregar la simulación de movimientos de cámara, efectos de lente, manipulación de color, iluminación digital y otros detalles como agregar grano para emular fotografías' (McClellan, 2007. P. 44), y es en este sentido que obtenemos ficciones cada vez más realistas. En la imagen no sólo puede agregarse, expandirse, recortarse, quitar o agregar elementos que no estaban ahí y todo con elocuencia y verosimilitud, más aún se pueden agregar categorías cromáticas correspondientes a cierto tipo de películas, pertenecientes a cierto tipo de sensibilidades o ISOs para dar la apariencia de que la imagen corresponde a otra época. Este efecto, que llamaré efecto Instagram debido a la popular aplicación de manipulación fotográfica, permite al usuario transformar las imágenes y dotarlas de un sentido y significado de otras épocas con efectos que eran propios del soporte en el que eran capturados; estas características dejan de ser de naturaleza fotoquímica y pasan a ser simbólicas. Todas características que ahora le pertenecen más al campo de la ilustración que al de la fotografía y que han permitido la creación de películas basadas en cómics. Detalles como marcas de cigarrillo, rayadura de negativo, quemadura de la película son agregados a voluntad para imbuir la imagen con un realismo diacrónico, tomemos el ejemplo de la campaña publicitaria para la película X Men Days of Future Past (Singer, 2014) y el falso documental que surge para su promoción: Bent Bullet. Bent Bullet pretende ser un documental de la época de la guerra fría que involucra a los mutantes en varios eventos de la historia mundial, específicamente a Erik Magnus Leinsher alias Magneto y su involucramiento en la muerte del presidente Kennedy. El falso documental pone imágenes retocadas que mantienen la referencia fotográfica de la época en cuanto a iluminación, grano y paleta de colores. En resumen: Pictorialismo. Indicialidad simulada, indicialidad creada con argumento, indicialidad simbólica. Toda esta elaboración simbólica en el caso de X Men Days of Future Past es con la intención de crear un universo verosímil para la película y que la ficción encaje en la historia, tomando en cuenta que la propia percepción de historia es una construcción simbólica. El cómic transformando al cine y cobrando una dosis de hiperrealismo. Si recurrimos a Francisco Brentano, entonces tenemos que la idea de experiencia es todo aquello que es representado en la conciencia, y la experiencia del espacio tiempo ficcional se encuentra elaborada por el argumento visual, ficción sustentada por el argumento de la forma. Estos argumentos son válidos tanto para cómic como para cinematografía. El florecer de las películas basadas en cómics es una consecuencia de la cinematografía digital al tomar conciencia de la naturaleza filmica para enunciar lo fantástico dejando detrás la indicialidad, o bien permitiendo ser indicial con las características ilustradas del cómic.

Id: 9537

Title: Panel: Comic Art Working Group: Freedom To Cartoon (Responsibly):

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Abstract: Paper title: Lessons To Be Re-Learned from Charlie Hebdo
The tenth anniversary of the controversial Danish cartoons of the Prophet Mohammad and the tragic killings at French satirical magazine Charlie Hebdo in January are the spurs behind this paper which raises many questions and may provide some explanations. The many deaths resulting from these incidents (those of the cartoonists and others victims of Islamic outrage) must be condemned, which I and others did immediately after the Charlie Hebdo shootings. However, upon reflection, some of us asked questions such as: 1. That these cartoons are part of print media, are they not subject to journalistic principles of newsworthiness: timeliness, proximity, prominence, consequence, and human interest' What is newsworthy about showing a cartoon representing the prophet's buttocks'2. Should not freedom of expression carry responsibilities' Is not publishing these cartoons equivalent to screening FIRE! in a crowded building when there is no fire' In both instances, there can be dire consequences for innocent people. 3. If provocation was the purpose of the cartoons, why, and for what other purpose' Are there not enough other daily happenings politically, economically, and socially important that affect humanity and are worthy of provocation'4. Should these periodicals' right to print such material be defended under any circumstances' Even if people are likely to die' 5. If satire is the justification for printing these cartoons, are there ethical codes applying to satire' Should there be'Other issues will also be discussed: e.g. The merchandising that becomes part of the controversy (Je Suis Charlie T-shirts, etc.)

Id: 9639

Title: THERE'S LIFE IN OTHER SYSTEMS: THE COMIC CHARACTER OUTSIDE NARRATIVES

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Abstract: This text is part of the research "Characters in Tattoo: the transposition of comic story pages to the human body" - developed by the research group "The Visual Signs in the Media" with the research group "Fictional Genres and Mediatic Culture", with FAPESP support. The objective is to study the innovational aspects which appear with the transposition of comic character figures to tattoos. The present article intends to delineate the main characteristics of comic characters whose main trait unlike that of characters from literature, theatre or cinema, is visuality. To define this specific kind of visual representation we will resort to texts from the literature, theatre, cinema and communication areas. Specifically considering their visual aspect, the different styles of drawing, which up to a certain extent relate to artistic styles and narrative genres, were categorized. With this, we intend to show that the drawing of comic characters in other systems (Marketing, Advertising, Fashion, Arts and Tattoo) is made from models already known to the public. However, we noticed that even the characters of the mainstream comics that are strictly supervised by the companies they belong to, go through a re-signification process when transposed to other semiotic systems.

Id: 9651

Title: To be or not to be... Charlie: reflections on cartooning and politics

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Abstract: The attacks to the French satirical weekly magazine Charlie Hebdo, brought several questions to the international community. From comics scholars to last minute readers, from politicians to religious authorities, everybody had something to say about the shooting and almost immediately a new trend topic came to light, particularly in the social networks: "Je suis Charlie" (I am Charlie) was for a while the talk of the town. Almost at the same time a countermovement fought back: "Je ne suis pas Charlie" (I am not Charlie). While the pros defended the right of the magazine to free speech, the cons blamed the anarchic and iconoclastic kind of humour propagated by the magazine for the twelve casualties, including five cartoonists. But what exactly both sides were trying to say? This article presents a panoramic view of the most recurring arguments proclaimed by both groups, their origins and consequences in order to surpass the duality "martyrs" versus "blasphemers" definitions, extensively explored by the media at the time. Investigating what is behind the watchwords "Je suis Charlie"/"Je ne suis pas Charlie", the article also discusses the limits of humour and the current role played by editorial cartoons. Finally, it also compares the French and the Brazilian scenarios for cartooning and politics. Independent publications, which prescind from publicity and base their financial existence exclusively on subscribers were very successful in Brazil in the late 19th century and had also become a symbol of free speech during the Brazilian dictatorship time, but unlike in France, they do not have followers in the 21st century. Nevertheless, satirical magazines such as Revista Ilustrada (1876-1898) left as inheritance a particular way of dealing with social and political problems that still echoes in Brazilian editorial cartoons and that is also present in the art of young and senior cartoonists who promote their work on the web. The resemblance between Charlie Hebdo, founded in 1970 and publications such as O Pasquim (1969-1991), the latest major Brazilian satirical magazine show that although they may have had different destinies, they all started with similar political projects.

Id: 9688

Title: Animation as an approach to historical facts.

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Abstract: The work aims to show the importance of animation to allow the viewer an approaching to international historical facts. To do this, the presentation is divided into three parts. In a first moment, it will talk about how the animations have been used to express the historical version and political opinion of their creators and also these products have been taking into account the audiences for their objective, we can see how animations products can be powerful versions or critical opinions to those historical events. In the second part, we will talk about three cases: the United States will be presented in the World War II through two Popeye's shorts, the Japanese case through the "Kokuriko-zaka kara" film and finally Mexico with the film "Héroes verdaderos" to show that, according to the communicative and pedagogical visions in vogue during the years when they were made, they are indoctrinating, critical or pedagogical attempts, respectively. Finally, as a conclusion, the final part will explain why is important to take animations as an introduction to the historical study of events because through them, we can obtain a vision of how they are viewed or assumed by its creators and how they tried to reach an audience to be influenced.

Id: 9913

Title: Los memes: El discurso satírico de nuestros tiempos

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Abstract: El objetivo central de la ponencia es mostrar a los memes como una nueva modalidad de discurso que tiene como principales recursos la sátira, la caricaturización y reinterpretación de referentes culturales. Se comenzará con una contextualización del meme y la herencia que tiene del género de caricatura política. Posteriormente se hará un análisis de los memes a partir de dos teorías: La gramática transformacional de Noam Chomsky y la Triple Mímesis de Paul Ricoeur. La teoría de Chomsky permitirá observar al meme como reflejo del uso vivo que se hace de los discursos por parte de los individuos; a su vez las aportaciones de Ricoeur fortalecerán la idea de que un meme es una recreación del mundo en que se vive, el cual se transforma continuamente y requiere de múltiples formas de expresión, además de resaltar el papel del espectador como esencial para que el meme siga vigente. Se terminará con un recorrido sobre la evolución de los memes y cómo han ido cambiando sus elementos formales, yendo desde representaciones sencillas que tienen como base un dibujo o cómic, como el meme Feel Like a Sir o TrollFace hasta las más sofisticadas que toman contenidos de diferentes fuentes como caricaturas, películas, noticias, videos, obras de arte, programas o series de televisión, etc.

Id: 9923

Title: BULLETS DO NOT KILL IDEAS

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Abstract: ABSTRACT - This paper discusses, from the events that led to the newspaper cartoonists of death "Charlie Hebdo", held in Paris in January 2015, the importance of graphic humor as social awareness tool. Compares the progress weekly to the development of the International Humor Exhibition of Piracicaba, created in 1974 and held continuously for 42 years, one of the largest exhibitions of graphic humor in the world. And discusses, from the works awarded in the Hall, how the graphic humor stays true to its principles of independence and fight against intolerance. From a methodological point of view, the article discusses issues related to the field of ideological propaganda, motivating the attack on Paris and the resistance that displays in Piracicaba; even in this field, aims to show how the intolerance against custom has made the mood increasingly remain a symbol of resistance and search, from reproductions of some of the works Awards Exhibition of Piracicaba, discuss views of Brazilian and international authors who have achieved more emphasized in their submissions on the campus of the cartoon and the political charge. Finally, the paper presents and discusses some of the views issued by the press in Brazil from the attack on the French weekly, among its major newspapers and magazines weekly circulation.**KEYWORDS:** graphic humor; intolerance; political propaganda.

Id: 10003

Title: Storytelling. Adaptaciones televisivas de historias de superheroes del cine a la televisión

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Abstract: El storytelling o narrativas transmedia son formas en las que los fans de series o alguna otra producción de la cultura popular construyen, consumen o participan en la creación, producción y distribución de contenidos así como el descubrir significados ocultos y entrelazamientos entre la historia central y las historias que de él se desprenden como los denominados spinoff. De esta manera encontramos ejemplos de este fenómeno cultural con producciones como Star Wars, o The Matrix; que aparecen como películas pero se expanden en videojuegos, animaciones, cómics y otros; lo mismo sucede con series televisivas como Star Trek, o Game of Thrones, en la literatura se puede citar El señor de los anillos, como modelo paradigmático que la esfera de acción construye relatos difundidos desde multiplicidad de aristas, la principal fuente de contribución son los fans de estas narrativas, lo que los vuelve también productores. Este estudio recurre a las explicaciones del uso de la mitología y los recursos arquetípicos El mito se expande en las narrativas transmedia de la industria del entretenimiento, que son terreno fértil para ser estudiadas, comprender e interpretar los simbolismos en el contexto internacional, en el entramado de significación que constituye nuestra cultura. Comprender cómo se actualizan los relatos en la actualidad, en una época de convergencia tecnológica es necesario, ya que sus resultados contribuyen a la creación de conocimiento en procesos en los cuales están inmersas las personas, consumiendo símbolos, adaptándolos, transformándolos y creando productos híbridos.

Id: 10028

Title: Maomé went to the mountain... and did not like what he saw there: political cartoon, social criticism and tension increasing in the 21st. Century

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Abstract: Having in view the recent attack to the newspaper Charlie Hebdo, in January 2015, in Paris, the article considers the impact of graphic production in society. Discusses the role of the graphic producer as cultural mediator in a reality marked by all types of radicalisms and dogmatic struggles (ideological, religious, of gender, etc.), arguing in favour of the artists's social responsibility and their intellectual freedom. Analyses the contribution of the graphic production to the constitution of a new visual culture in the 21st. Century, considering the social role of humour for the representation, critic and change of nowadays society. Defends that graphic humour ' specially political cartoons and cartoons ' has the potentiality not only to illustrate an specific situation, but, more than that, to reveal its more obscure aspects and develop a pedagogical function of social criticism. Points towards the need to establish safeguards that can guarantee the free expression of graphic artists.

Id: 10049

Title: The Politics of Silence: Negotiating Status and Resistance with Wordless Comics

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Abstract: Silent comics, which create their narratives without the reliance on text in word balloons or captions, have a long tradition of drawing attention to social ills and calling for change and resistance. From the wordless narratives in the early 20th-century woodcut novels of Frans Masereel and Lynd Ward to the silent graphic novels of Eric Drooker and Peter Kuper, this genre has been used to draw attention to the struggles of workers, the oppressive influences of companies and capital, and the insidious presence of racism and sexism. Simultaneously, the form is often used as a silent call to action, whether it is as straightforward as an appeal to join a union, in Giacomo Patri's 1939 *White Collar*, or as ambivalent as *Walking Shadows* (2010) by Neil Bousfield, which shows the difficulties of growing up in working class Britain, but also shows that people living through the same circumstances come up with different ways to deal with life and perhaps break a negative cycle. This paper considers why the silent comic genre specifically has been used so frequently to relay social messages, touching on some notable examples, and connecting with theoretical engagements of the form by David A Beronä and Thierry Groensteen. I will also push further to consider whether wordless comics can be seen as a form of resistance against a hegemony of traditional image-text hybrid comics, as a formal way of reconstituting the traditions of the comics form. For this line of inquiry I will consider the role of abstraction in the wordless genre and draw on ideas developed by Andrei Molotiu in *Abstract Comics* and Ian Hague in *Comics and the Senses*.

Id: 10106

Title: : Bondage, Chains, and Whips, Oh My!: Exploring BDSM in Golden Age Comic Books

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Abstract: Kinky sex saw an increase in media visibility in the 1940s. From comics to film, the frenzy of bondage, discipline, sadism and masochism (BDSM) culture was sneaking into mainstream media outlets to make the subversive visible. This increased attention toward the 'kinky' may have occurred because of the diversity with the visual representation of gender and sexuality during the Second World War. Comics provided an easy and cheap outlet for visual BDSM culture in both mainstream and underground outlets, as evident with William Moulton Marston's creation and proliferation of bondage in Wonder Woman to Joe Shuster's work on Nights of Horror. But nearly overnight this flourishing of BDSM culture diminished, as fetishism was scapegoated as a 'sexual perversion' that was a visible threat to the idea of the nuclear family. This restructuring led to the establishment of the Comics Code Authority (CCA) in 1954 and the strict enforcement of sexuality in media. The categorization of sexual perversion was a form of widespread sexual anxiety that ultimately influenced the culture of Cold War America, a culture who feared that the decay of the heteronormative family would lead to queerness, and thus moral and physical destruction within the Atomic Age. This argument will examine the print media and its transmedia influence of the aforementioned print that were used as 'evidence' in Fredric Wertham's book, *The Seduction of the Innocent* and the Senate sub-committee on Juvenile Delinquency in 1954, ultimately, I will argue that attack was part of the dominant narrative of gender sexual regulation at large as evident with the introduction of the romance comics genre, and other media in the early 1950s that re-enforced strict gender and sexual binaries.

Id: 10201

Title: The Burrón family

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Abstract: One of the most traditional comic in Mexico was the Burrón Family, which came began in 1949. It was created by cartoonist Gabriel Vargas Bernal, this cartoon was printed for sixty years without interruption. 'La familia Burrón' reached two million copies a week. The comic told the daily life of a middle class family, but its story was trasformed over 60 years, and it also gave into account the transformation of everyday life in Mexico City, the Mexico capital, as well as the aspirations and development of the middle class in Mexico. This paper will address the Comic of Burrón Family, in the context of the centennial of its creator birthday, while showing how it was adapting the story in the context of the development of the middle class in Mexico. And it also show a part of the celebrations of the centenary of its creator.

Id: 10278

Title: Hello Kitty, He-Man, BunnyKats: Reflections on Character Development, Merchandise Routes and Social Engagement

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Abstract: The retail process for character marketing usually starts with a comic strip followed by superhero dolls and branded products that include colouring books, school satchels, T-shirts, bubble bath, watches, and character costuming. Characters such as Superman, Batman and Mickey Mouse followed the pattern by originating as comic books. The 'reversed' merchandising process finds the characters developed as a retail product prior to appearing in a comic book, animation series or video game. Examples of the 'reversed' process include He-Man and the Hello Kitty phenomenon. Hello Kitty first appeared in 1974 on a money purse in Japan pictured between a bottle of milk and a goldfish bowl. She only appeared 13 years later in an animated series, with the first video game released in 1992. In 2015 the first Hello Kitty theme park outside Japan opened in China on the 40th anniversary of Hello Kitty. The He-Man action figure toy first appeared in the 1980's as part of the Masters of the Universe product line. The popularity of Masters of the Universe rapidly expanded with the creation of a cartoon series titled 'He-Man and the Masters of the Universe'. The development of the Masters of the Universe product line reflects the 'reversed' merchandising process. The 'Down BunnyKat Lane' comic book process follows a similar route to Hello Kitty and He-Man in that the BunnyKat character was developed and popularised prior to the comic strip, animation series, video game and related merchandise. The handcrafted puppets were encountered by the Green Heart Movement in 2012 at a crafters workshop held in the Durban City Hall. The puppets were promptly named BunnyKats as they fitted the bill of an indigenous character sought by the Green Heart project to promote their eco-arts movement through character merchandising linked to comic books and video games. The next phase in the creative and merchandising process is to find BunnyKats appearing in the frames of comic strips and scampering in animated series and video games.

Id: 10697

Title: Imaginaire héroïque et religieux contemporain: vers une herméneutique pluraliste orientée par la pensée de McLuhan

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Abstract: Il appert que l'heure en soit à la culture de l'imaginaire en Occident; cet engouement qui mobilise tant d'artistes et de publics ne peut faire autrement que de piquer la curiosité du savant, ne serait-ce que par son envergure. De quelle façon, à quel degré sommes-nous influencés par la culture de l'imaginaire? Inversement, en quoi est-ce que ces expressions constituent-elles l'empreinte plutôt que le moule de la société et de l'individu? Il semble que la culture « populaire » ou « de masse » résiste aux tentatives d'interprétation totale ou suffisante; la culture de l'imaginaire n'y fait pas exception. Pour ne pas traiter du phénomène à tort et à travers, il faut envisager de l'aborder sous plusieurs angles susceptibles d'en faire ressortir les sens sans lui imposer de cohérence réductrice ' ne pas faire de généralisations hâtives ou porter de jugements trop englobants sur la base de l'échantillon nécessairement restreint de l'expérience individuelle subjective. Dans cet optique, cet essai propose l'examen d'un aspect spécifique et circonscrit de l'imaginaire, soit son enchevêtrement avec le religieux contemporain, à partir de perspectives interprétatives inspirées des lois des médias énoncées par Marshall et Eric McLuhan. Plus spécifiquement, l'essai explore trois rapports mutuels d'altération entre culture de l'imaginaire et religieux contemporain : leurs rapports de critique, de récupération et de déconstruction. Ce travail se veut principalement exploratoire ' plus descriptif qu'argumentatif ' son principal objectif étant la présentation d'une herméneutique pluraliste. Puisque le temps et l'espace consacré à l'étude est restreint par des considérations pratiques, une seule province de l'imaginaire sera arpentée: celle de l'imaginaire héroïque anglo-saxon du comic book et de ses produits dérivés. L'échantillon sur la base duquel l'analyse s'opère est constitué d'œuvres couvrant la période des trois dernières décennies.

Id: 10824

Title: Hegemonic Myth-Making: A discussion of Zapiro's representation of Nelson Mandela (1994-1999)

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Abstract: Nelson Mandela was a politician like no other in the eyes of many commentators, writers and cartoonists. Unlike most other politicians and presidents, South African and global cartoonists were often hesitant to show any of Mandela's shortcomings and instead, used him as a metaphorical image for the 'new South Africa' (Pitcher, 2014). In an exploration of the work of Zapiro, South Africa's most widely known and syndicated cartoonist, this paper examines how he chose to represent Mandela in his cartoons between 1994 and 1999. What emerges from this study, is a mythologised Mandela, who was never held directly accountable or criticised for any policy that was developed during his time in office. This paper argues, in line with the points raised by Chris Lamb (2004), that political cartoons which contribute to a developmental press system can be useful in times of crisis, but simultaneously can also be harmful to society if maintained for too long. Consequently, by analysing Zapiro's cartoons between 1994 and 1999, one is able to identify how he helped to develop and elevate Mandela as a metaphor for democratisation and racial harmony in the eyes of South Africans, but simultaneously failed to adhere to the principles of good political cartooning.

Id: 10834

Title: Trans-mediation of the Comic Book Visual Rhetoric from print to digital.

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Abstract: Title: Panel: Trans-mediation of the Comic Book Visual Rhetoric from print to digital. Abstract: Paper title: Trans-mediation of the Comic Book Visual Rhetoric from print to digital. To consider how the parameters of the medium affect the comic book visual rhetoric with reference to print and its transcendence into digital, including an analysis of semiotic codes and their utilization for purposes of narrative engagement in their respective comic book mediums. The Comic book Visual Rhetoric concerns both the 1) motivation behind and 2) manner, in which the intangible conceptual intended message applying 'comic book specific language', is constructed to meet its narrative objectives in its tangible translation contained upon application to a given medium, ideally manipulating the physical parameters thereof, in the realization of its expression. My thesis (MA in Digital Arts, UKZN), involves the dissection of the anatomical structure of said rhetoric, into its subcomponents; of narrative structure, narrative execution, comic book language practice and associated literacy, and the ideal fusion thereof for establishing meaning and provoking emotional exploitation. The transcendence of the comic book visual rhetoric into the digital realm requires adaption of the above grammar to exploit not the parameters of the page but rather, those of the screen, as well as other possibilities offered by the digital sphere specifically, audio and movement interactivity's, all while maintaining the identity of a comic book. Continued development of this trend requires considerations of evolution adaptations of: a) Interfaces of digital rendering and its effects, b) Creative manipulations and development of 'new grammar' from artists, c) The social assimilation characteristic of recently developed technology and resultant literacy thereof. I specifically consider the evolution of Madefire's motion books as case studies. <http://madefirestudios.deviantart.com/gallery/>. The above is to be discussed with reference to the first of its kind of motion book, Ruins of Gold, (<http://fav.me/d84shoc>) adapting film grammar in line with those offered by the motion book. Academia Profile: <http://ukzn.academia.edu/DamienTomaselli> Ruins of Gold Motion Book - <http://fav.me/d84shoc> Print Comic example of 'Children of Xaphan' 1: <http://fav.me/d7ea030> Print Comic example of 'Children of Xaphan' 2: <http://fav.me/d7dnpp> Print Comic example of 'Children of Xaphan' 3: <http://fav.me/d714> Motion Comic Trailer of 'Children of Xaphan' www.youtube.com/watch?v=b2JNgB1iaPs Motion Book Creation : www.youtube.com/watch?v=uFkUxTdQJiY ~Damien Tomaselli Research Masters Student in Digital Media UKZN

Id: 11075

Title: PANEL: Whatever Happened to the Comics Press'

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Abstract: As comics has come to be regarded as an increasingly important and autonomous art form over the course of the past thirty years - no longer simply denigrated as a subcultural form intended for children - it has done so at a time in which the centralizing authority of critical judgment has been splintered. Over the course of the past decade, the once healthy internal critical apparatus of the comics field has been dismantled. Gone are many of the most prominent critical outlets (fanzines; The Comics Buyer's Guide; The Comics Journal; Wizard Magazine). In their place are a much more diverse arrangement of blogs, email discussion groups, and twitter feeds - none of which have the traditional consecratory power once held by the comics press. Proceeding from a Bourdieusian understanding of cultural processes as a struggle between different positions and position-takings in a social field, this paper will suggest that while comics is structured by two competing principles of legitimation'an autonomous pole that recognizes and celebrates the value of 'art for art's sake' and a heteronomous pole that suggests that the best comics are those that generate the greatest economic return - the functioning of the field has become unstable. While these orientations'one broadly linked to the orientation of creators, one to audiences'are traditionally in a constant struggle to define the logics of greatness, and they position individual works and creators within the entirety of the field at any given historical moment, this basic picture has become complicated by several factors in the field of comics, including the changing fortunes of comics media, the relatively low consecratory power of comics critics, and the active engagement of fan cultures in the process of determining value.

Id: 11160

Title: The Comics Workforce

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Abstract: PAPER TITLE: The Comics Workforce
What is it like to pursue a creative career in comics? The comics world furnishes a number of sources of information to answer this question ' from publishers' marketing materials to creator interviews and how-to guides. They embody or index various interpretive repertoires active in the field of comics production; they are forms of 'industrial self-theorizing' (Caldwell, 2008). Together, these texts construct a 'career script' or narrative on which creative workers can draw to make sense of their working conditions and career prospects (Barley, 1989; Taylor & Littleton, 2012), as well as an 'occupational imaginary' for those of us who are outside of these jobs and the social world they constitute (cf. Thompson, 1982). For instance, a recent short documentary, *Comic Book Artists: The Next Generation*, depicts ' or, rather, reconstructs ' a now familiar narrative of a career in comics: native talent; fandom; 'breaking in'; proving oneself working on corporate intellectual property at Marvel or DC; and, finally, launching a creator-owned series that may someday become valuable intellectual property in its own right. However, using responses from a survey of 570 self-identified creative professionals in comics, I argue that this occupational imaginary of the 'comics pro' obscures and distorts the real conditions under which most people make comics. Roughly half of survey respondents identify primarily as self-publishers (whether in print or on the web), and relatively few respondents in any publishing sector make the majority of their income from creative work in comics. That is to say, the field of comics production is much larger than the creators of well-known mainstream or independent comics, and most 'pros' are still in some sense amateurs. The implications of these facts, for both creators' careers scripts and comics scholarship, are profound. That is to say, comic-making practices should not be constrained to ones that result in professionally published and marketed comics, and perhaps not even ones that are published at all. #

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Id: 11163

Title: PANEL: Hegemony and Resistance in the Comics World

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Abstract: PANEL: Hegemony and Resistance in the Comics World Recurrent debates over the meaning and impact of comic art seem to suggest that comics are a particularly ambivalent form of communication. Comics have been used both to buttress and to challenge dominant culture over the course of their history, and their characters and narratives are simultaneously deeply personal components of their fans' identity and multi-billion dollar intellectual property franchises. These ambiguities achieve whatever closure they have through the workings of the comics world ' that is, 'the collection of individuals necessary for the production of works that the world defines as comics' (Beaty, 2012, p. 37). The comics world includes not only creative and other workers in comics publishing and retailing but also critics, journalists, scholars, and various subsets of the audience. For good or ill, the comics world is the set of social spaces where definitions of comics are articulated and contested ' with real consequences for the production and reception of comic art. Papers composing this panel will explore the comics world as a dynamic structure and how it contributes to the understanding ' or misunderstanding ' of comics, graphic novels, and their publics: * Benjamin Woo (Carleton University), 'The Comics Workforce' * Bart Beaty (University of Calgary), 'Whatever Happened to the Comics Press' * Darren Wershler (Concordia University), 'A Pirate's Life: 7 Years of Comic Book Scanning'

Id: 11261

Title: Cartoons in Protest

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Abstract: 'The greatest thing that happened during the Arab Spring was the explosion of art,' Khaled Albaih, November 19, 2014. Mainstream media will have us believe that social media, such as Facebook and Twitter, were the spark of the Arab Spring. However, this was not the only form of media that inspired people to act, there were several kinds of visual media that were turning up at the time as well. Intrigued by the relationship between art and activism, we have chosen to study the political cartoons that were turned into graffiti and protest signs during the Arab Spring. Our study explores the extent to which the political cartoon played a role in the spread of the idea of messages in protests during the Arab Spring. In order to do so, we have analyzed four cartoons that were adopted into other forms of media, made by Khalid Albaih and Carlos Latuff. We then conducted an interview with Khaled Albaih, one of the creators of the political cartoons and researched an existing interview of Carlos Latuff online. The cartoons that we chose were similar in their intentions, their purpose was to create a movement among the regions where freedom of speech did not exist, or was limited due to the hegemony of the government.

Id: 11391

Title: Communicating to the Quick: Transparent Cartoon Messages

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Abstract: Cartoons are, compared to other forms of mediated communication, one of the most transparent and quick to decipher means of transmitting mass media messages. This is presumed particularly so in the societies of the south where literacy levels are comparatively low. In such societies written prose may provide a challenge to consumers of newspapers with mere basic literacy skills. While the more literate audience may consume both prose and pictorial messages, the public with challenges in consuming prose have at their disposal primarily cartoons and pictorial visual messages. This begs the questions whether the two publics: the predominantly cartoon consuming and predominantly prose consuming are audiences for the same messages. Applying the content and textual analysis methods this paper seeks to: 1. Find out whether cartoon messages are similar and comparable to pictorial messages; 2. Find out whether the visual messages depicted in cartoons reflect the messages communicated in prose; 3. Compare the visual messages in cartoons and the messages in prose for their quick communicative ability and translatability; 4. Compare the visual messages in cartoons and the pictorial messages in print for their quick communicative ability and translatability. 5. Compares and contrasts blurbs in cartoons and blurbs on pictorial messages for their ability to aid the understanding of the visual messages in cartoons and pictures respectively.

Id: 11406

Title: Transmedia and Cartoons: Sex, Drugs and Rock and Roll Era never dies in Re Bordosa

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Abstract: Angeli (Arnaldo Angeli Filho), one of the most well-known Brazilian cartoonists, famous for its anarchic and corrosive humor, created his most popular character, Rê Bordosa, as a psychological and social portrait of his generation. Junkie, nymphomaniac, Re Bordosa was a 40 years old woman who quickly became an underground diva. The story was published in daily newspaper Folha de S. Paulo along the 80's in order to build a critical social media under the blanket metaphor of a Sexual Revolution, and at the same time as a revenge against repressive forces of the military dictatorship. In the end of the decade, Angeli decided to 'kill' his character. The Brazilian short-film 'Rê Bordosa Dossier', a stop-motion movie animation, featured at film festivals and internet since 2008, investigates the reasons that took comic artist Angeli to murder his most famous creation. Angeli uses to call her as 'the pin up of the 80's' and alleged she was eclipsing him. But apparently, she never dies. The mockumentary, directed by Cesar Cabral and produced by Coala Films, serves as the starting point of this paper to identify the transmedia potential associated with the language of animation movies and cartoons, but also to discuss the cinematic appropriation of the most popular Brazilian cartoon character as a producer of imaginary memories, social and cultural representations.

Keywords Transmedia narratives; mockmentary; dark humour cartoons; stop-motion; cultural memories
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Id: 11461

Title: The heroines of the X-Men. Among the vanguard and social reactualization

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Abstract: The research about X-Men heroines and anti-heroines can focus on three areas: the role of them in the narrative, the social characteristics of which are crystallizations and the relationship with heroes and anti-heroes. This paper addresses the transformation experienced by the superheroines and super-anti-heroines of the X-Men like 'secular superhero', a type of superhero that responds to human needs, traversed by two-dimensional problems of good and its counterpart, the evil and the problem of time. This is seen in the superheroines Storm, Jean Grey, Kitty Pryde, Rouge as well as the super-anti-heroines Mystique, Lady Deathstrike, Emma Frost. The secular superhero lives in a world whose balance and order has been modified by the emergence of new actors who strike the known world. Therefore the social world is in danger of breaking by the struggle between two orders seeking to consolidate in an exclusive manner. The story is in charge of a group of superheroes who fight for not allowing humanity shred, but she did not intend for their salvation, in the moral sense, not redemption, but its durability. The secular superheroes have the qualities of ancient chivalry but with the upgrade to this, the rationalization of war, respect for the rules of combat. They are characters who draw their actual characteristics, common near the spectator characters; he can identify with the sufferings and feelings of the superhero. They are not immortal heroes, protected by gods; are vulnerable beings, despite their powers, struggling with their own limitations. The world that matters and on which secular superhero act is the known world at the time by the viewer. Differential present, past and future is a time reference that the viewer has. It is at that time when secular superheroes learn to cope and where they give answers to everyday problems accessible to share with the viewer. In the X-Men a connection between the everyday world of humanity (breakfast, shopping at the mall) and the world of the fight, the battlefield that's their job. Becomes Confront those who want to destabilize the order reached, not foreign forces seeking to conquer, but to mutants or humans who seek power and control the world. Constituted in a supranational organization: the X-Men, a group led by Charles Xavier, and "The Brotherhood of Evil Mutants" led by Magneto, represent two ideals of order on earth and the role of humans and mutants. The conflict between these two conceptions, mobilizes the actions of both groups. The superheroines the X-Men combine the type of aggressive and strong with sensual and seductive. Her dresses sensual figures show West. Powers them are tied to those who have traditionally been assigned to the female gender, build, or guide the behavior of men. Considering the different opportunities they have superheroes and superheroines, you can say that the interrelationships between them tends to promote equity and gender equality. It promotes that gender differences help to meet the practical needs successfully and this corresponds to the model are secular superheroine.

Id: 11473

Title: The environmental activism' by the traces of cartoons and comics: a vision of what was published in newspapers, available online, on five continents

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Abstract: Communication's Purpose: Identify the artistic expression that uses the language of cartoons and comics for public communication, having as reference the environmental activism'for a better planet sustainability. Object/Theme: Cartoons and comics published in newspapers, on five continents, made available in online version. Theoretical: This study is related to the assumption that the public communication of science by cartoons and comics constitute a textual genre, by the fact that they report scientific and complex themes presented in playful language, using humor and artistic traces accessible to the lay public. The scientific cartoons and comics aim to call public attention to scientific discoveries and science themes using illustrative chart features and short texts, both contextualized in a humorous structure. There are in the cartoons and comics, which are created to the public communication of science, an unintentionally pedagogical approach/formal, while transmitting information by unpretentious way and using graphic/artistic communication. By the fact that in this specific format of communication there is knowledge being informed, the scientific cartoons and comics can contribute to the scientific empowerment of the society, in addition to being instruments that can also arouse scientific curiosity. The scientific cartoons and comics use objective language and short sentences, also employ words that may have a double meaning. It can be considered as an incentive for people's reflection. Method: It was analyzed cartoons and comics published in newspapers, made available in online version, published on five continents, in English, Portuguese and Spanish. Keywords: science communication, public communication of science and technology; cartoons; comics.