



HISTORY IN COMICS

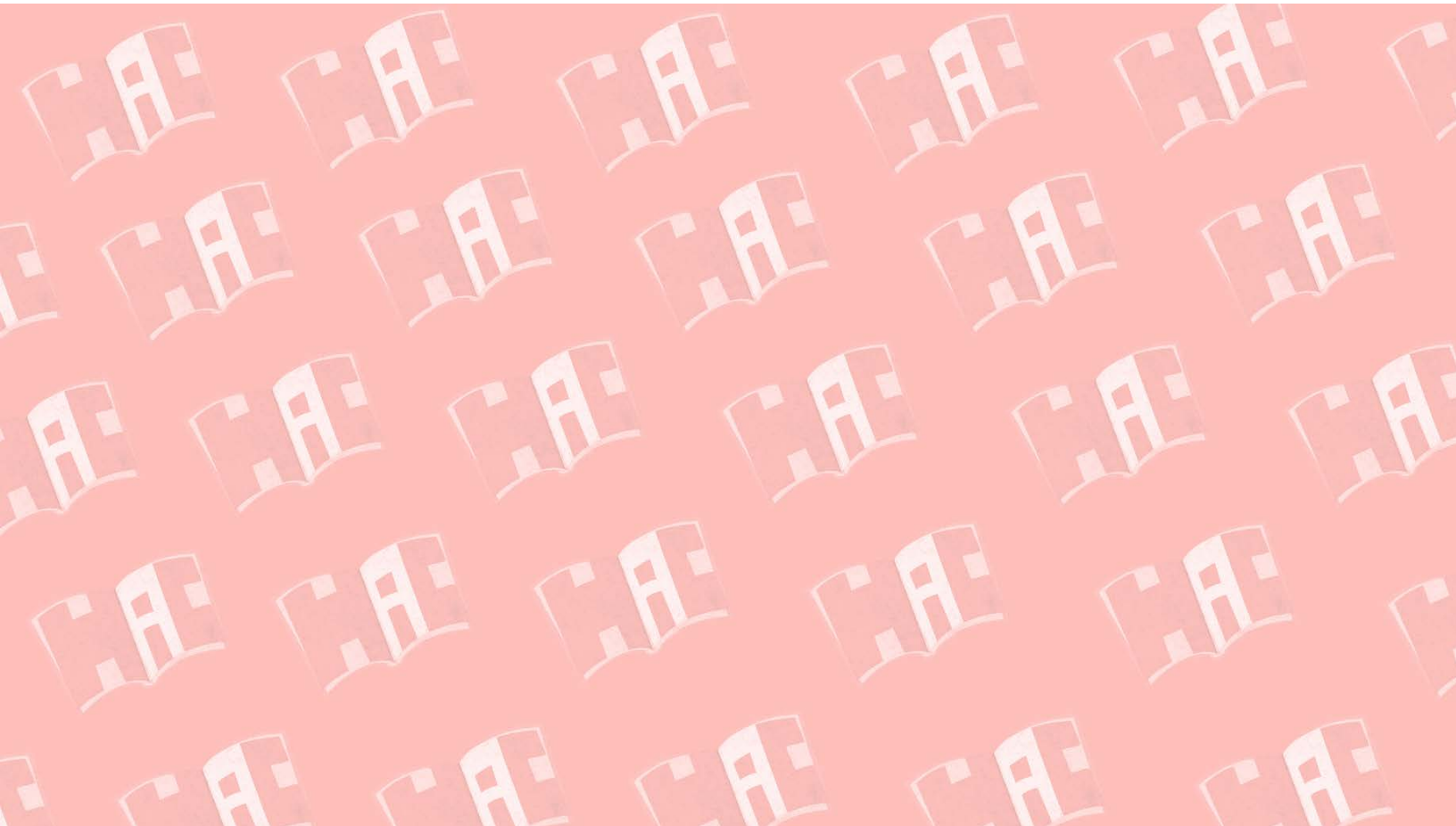
2024 THEME: COMPREHENDING COMICS

EXPLORING METHODOLOGIES AND APPROACHES TO COMIC STUDIES IN
HISTORY AND THE SOCIAL SCIENCES

SEPTEMBER 8-9, 2024

PALACKY UNIVERSITY COMICS LAB

PROGRAM



SUNDAY, SEPTEMBER 8TH, 2024

ALL TIMES ARE LISTED IN CENTRAL EUROPEAN TIME ZONE - PLEASE CHECK YOUR LOCAL TIME ZONE TO PLAN.

7:30 OPENING AND WELCOME

8-9:30 COMIC VISUALITIES: REPRESENTATION, REMEMBRANCE, COLOR

CHAIR: AJITH CHERIAN

ABJILASHA GUSAIN Drawing from the Margins: Baloup's Vietnamese Memories and the Visual Documentation of the Past

GIRORGIO BUSI RIZZI AND MANUELA DI FRANCO L'uomo che guarda: towards an operationalisation of the gaze in Italian comics

LOU BRAIBANT A Vibrantly Bleak History: A Colour-Based Perspective on Nora Krug's Graphic Novel *Heimat*

9:45-11:15 COMICS AS CASE STUDIES ACROSS DISCIPLINES

CHAIR: ABHILASHA GUSAIN

MALGORZATA OLSZA At the intersection of comics studies, feminism, and ...: Reading pregnancy graphic memoirs

MARIO VALORI Introducing Secret Gardens: Manga as a Valuable Medium for Public History

STEPHEN O'SULLIVAN Consumer Culture Research Comics: Multi-Representations and Regenerative Translations of Marketplace Extremes

11:15-12:15 BREAK AND SOCIALS

SOCIALS LISTED ON PAGE 6

12:15-13:45 COMICS IN CULTURAL STUDIES: COLD WAR AND CONTESTED IDENTITIES

CHAIR: DRAGOȘ MANEA

KALAIARASI RANGANATHAN Drawing Religion in Comics: Racializing Dalits and Indigenous People in Amar Chitra Katha Comics

LAKSHMI SUKUMAR Comics as Social Narratives: Representations, Memory and Dissent

GEORGE VASSILOGLU Exploring Cold War through comics; the Greek case (1970-1990)

SUNDAY, SEPTEMBER 8TH, 2024

14-15:30 WEBCOMIC AND SOCIAL MEDIA: IMAGINARIES AND IMMEDIACY IN THE DIGITAL ERA

CHAIR: GEORGE VASSILOGLOU

FRANCESCIA CÁRCAMO ROJAS (PANCHULEI) The treatment of information for a small informative comic

JULIO GUTIERREZ "Que no pare la revolución", the twitter webcomic: some thoughts on an appropriation of the social outbreak in Chile

PALOMA JERIA Digital Archives of the Demonstration during 18 O of the Female
Authors: Creating Cyberfeminist Memory

15:45-17:15 ART HISTORY AND HISTORICAL ACCURACIES

CHAIR: ALMAS KHAN

MARYANNE RHETT Academics Creating Comics? A Look at Scholars and Scholarship in Pre-1940s History Comics

MAGGIE GRAY AND IAN HORTON Alternative Approaches to the Form: 'Seeing' Comics through an Art Historical (and not a Visual Studies) Lens

GUNNAR KRANTZ AND JENS ANDERSSON Comics as an artform – Öyvind Fahlströms contribution to comics theory in the mid 1950s.

17:30-18:30 KEYNOTE

MARCUS WEAVER-HIGHTOWER Comprehending Comics in 2034: What's the Future for Comics-based Research?

ASYNCHRONOUS POSTER SESSION

AVAILABLE ON PADLET

PYETRA SCHMIDT "Ragnarok revisited?: Alternate History and comics in The Life Eaters (2003)

MONDAY, SEPTEMBER 9TH, 2024

ALL TIMES ARE LISTED IN CENTRAL EUROPEAN TIME ZONE - PLEASE CHECK YOUR LOCAL TIME ZONE TO PLAN.

8-9:30 COMIC CONSTRUCTIONS: CREATING CULTURAL MEMORY

CHAIR: KALAIARASI RANGANATHAN

PENG-HUI WANG Chronicles in Stone: Thierry Robin's Depiction of Hailongtun Tusi Fortress Through Comics

AJITH CHERIAN The Haptic and the Visual: Inhabiting Memory and Imagining History in Joe Sacco's Comics

MICHAELA PRECUP Growing up in a Dictatorship: Childhood, State Propaganda, and Everyday Life in *My Golden Age I* by Daniel Horia

9:45-11:15 COMIC COMMUNITIES: CURATION AND STORYTELLING

CHAIR: KREMENA DIMITROVA

ALEXIA PETER Transforming trans lives: queer representation and imagined futuristic medieval in *Nimona* (2015)

FREDRIC GUNVE Leave no line behind

BARBARA EGGERT Critique of an Exhibition

11:15-12:15 BREAK AND SOCIALS

SOCIALS LISTED ON PAGE 6

12:15-13:15 COMIC FUTURES DRAWN FROM THE PAST

CHAIR: BARBARA EGGERT

LUIZ GUERRA Do Androids Dream of White Supremacy? Iconography, Iconology and A.I.

DRAGOS MANEA "What do you know of this 'demon'?": History, Science Fiction, and Monstrosity in David Hutchison's *Beowulf* (2006) and Santiago García and David Rubin's *Beowulf* (2017)

MONDAY, SEPTEMBER 9TH, 2024

13:30-15:30 COMICS AS CONNECTION: PAST AND PRESENT

CHAIR: MALGORZATA OLSZA

MERVI SALO Visual Sovereignty: Indigenous Historiographics in Comics

SVETLANA STUPAK Establishing Historical Continuity Through The Chronotope Of War: How Ukrainian Comics Narrate Its Colonial Past

DOM DAVIES Reimagining Infrastructure in Comics

15:45-17:15 COMIC RE-IMAGININGS: GRAPHIC JUSTICE, INFRASTRUCTURE, AND ARCHIVES

CHAIR: MARYANNE RHETT

ALMAS KHAN Graphic Narratives and the Re-Envisioning of Legal History

ESTHER MCMANUS Representing temporalities and processes of archival research

KREMENA DIMITROVA Runaway Poetics: Mapping Histories of Migration through Comics

17:30-18:30 KEYNOTE

RACHEL MARIE-CRANE WILLIAMS Drawing on Life: Comics as historiography, narrative, and scholarship

19:00 RECAP AND CLOSING

ASYNCHRONOUS POSTER SESSION

AVAILABLE ON PADLET

PYETRA SCHMIDT "Ragnarok revisited?: Alternate History and comics in The Life Eaters (2003)

SUNDAY SOCIALS (11:15-12:15 IN ZOOM BREAKOUT ROOMS)

ARTIST/RESEARCHER COLLABORATIONS

This social offers a chance to talk about project where an artist and a researcher have to work together. Share your experiences, ask questions, brainstorm ideas, or share resources.

ZINES, ZINES, ZINES!

Come hang out and talk about zines! Do you make them? Do you teach them? Don't you just love them?

MEMORY AND HISTORY

The personal, the public, and the political might all mix into the conversation. How do comics represent the intimate histories of people on both a local and global scale? What do you think? Come share ideas and your favorite examples.

MONDAY SOCIALS (11:15-12:15 IN ZOOM BREAKOUT ROOMS)

ARTIST AS RESEARCHER

This is a meet up for people who currently both research and make their own comics, or possibly people who are considering starting on this path. Share your work, troubleshoot hang ups, and commiserate about common issues here.

COMICS IN SERVICE

This is a space to talk about teaching history with comics, comics and public history, using comics for public science communication, comics in therapeutic settings, etc. Do you reach out to others through comics?

ART HISTORY AND COMICS

Where do comics fit into art history? How do art historians handle comics? Is art-based storytelling locked into literary studies? Grab a coffee or tea and get ready to wax philosophical!

FAQ ABOUT THE PROGRAM

WHY IS THERE NO LUNCH BREAK?

We're proud to say that this conference is serving eight different time zones and our lovely participants are joining in from all over the world! Because of the geographic spread, it's hard to say when your appropriate lunch time will be. Please have lunch (or a snack, or a break) whenever you need it!

THERE'S 15 MINUTES BETWEEN SESSIONS - THE SCHEDULE IS QUITE PACKED!

In order to accommodate all our participants and their timezones, the panel times are spread throughout the day. We would love to see you at as many panels as you have time for, but we understand that it's too full to make it through everything. Please make a plan to attend what you can manage.

THE TALK I WANT TO SEE IS TOO EARLY / TOO LATE FOR ME - WHAT CAN I DO?

We will not be recording the talks or allowing people to record from their own computers (with respect to GDPR), but individuals can request to have their own talks recorded. If you missed a talk that you were excited about, please email the presenter directly.

CAN I CHANGE THE TIME OF MY PANEL OR MY PAPER?

Because of the international spread of participants, and the diverse range of topics, the schedule is carefully balanced to accommodate everyone. This means that it is not quite as flexible as a traditional conference, where all participants are available in person in a single timezone. The organizers are also not willing to schedule people for times outside of relatively normal hours for their timezone, so if moving one talk requires moving another into a difficult timeslot, that's a no-go for us. Perhaps you have experienced giving a presentation at 2am - it's pretty awful!

I SEE I'M SCHEDULED TO CHAIR A PANEL!

If you volunteered to chair a panel in the registration form, we happily took you up on it. We will be sending out emails which include some introductory information for people who might be chairing for the first time, and we'll provide you with the contact details for the participants in your panel so you can get in touch with them and introduce yourself before the conference.

WHERE CAN I SEE THE PANELS AND THE KEYNOTE?

All panels and keynotes will be held on Zoom. We will be using a single Zoom room for all events, so no need to keep logging in and out to different links.

WHERE CAN I SEE THE POSTER SESSION?

The poster session is available to view asynchronously on the conference Padlet page.

HOW CAN I SHARE THE CONFERENCE WITH STUDENTS OR COLLEAGUES WHO WOULD LIKE TO WATCH?

Please send them the link for our Eventbrite page! <https://shorturl.at/ERMwg>

ABOUT THE ORGANIZERS

Amy Matthewson is a historian interested in race relations, identity, epistemologies, and visual and material cultures with particular focus on China in the British imagination in the late nineteenth and early twentieth centuries, currently Associate Professor in the School of History and Cultures at the University of Birmingham. She holds a PhD in History from the School of Oriental and African Studies (SOAS), University of London and is a founding member of Asia Collections Network (ACN), a global platform for those with specialist knowledge of and involvement in collections of the arts and artefacts of Asia. Her book *Cartooning China: 'Punch,' Power, & Politics in the Victorian Era (2022)* explores the series of cartoons of China and the Chinese in the popular British satirical magazine *Punch* that were created over a sixty-year period from 1841-1901. [You can see more on her website here.](#)

Elizabeth Allyn Woock is an assistant professor in the Department of English and American Studies at Palacký University in Olomouc, Czech Republic. Her work focuses on medieval history and medievalisms, as well as comics studies and comics-based research. She is interested in exploring how the comics format can be harnessed for academic writing and takes every opportunity to explore this methodology. Her upcoming book *Medieval Spaces in Comics Affect and Ideology (2024)* proposes a conceptual framework for analyzing and discussing narrative space in comics, and explores the communicative possibilities of the comics format, seeking to show rather than just tell the methodologies of space in comics-based research through illustrating key sections of the text. [You can see more on her website here.](#)

ABOUT THE COMICS LAB

The Comics Lab is a pilot program run by Dr. Woock under the auspices of the Department of English and American Studies at the Faculty of Arts at Palacký University in Olomouc. The Lab is designed to be a hub for collaboration, research, and event organization. In 2024, the Lab invited Comics Studies experts like Simon Grennan, Clari Searle, and Andrea Hoff to lead workshops and lectures with local students. The Lab is also planning activities such as a Graphic Novel Reading Rooms throughout Olomouc, booths at Czech Researchers' Night, and other events. The Lab also works in international collaborations with a range of networks and teams which align with the current research interests of the Lab. Updates on the Lab can be found on [Dr. Woock's personal website.](#)

ABOUT PALACKY UNIVERSITY

Palacký University Olomouc (UP) is an internationally respected and scientifically and academically highly productive university in Central Europe. Founded 22 December 1573, it is the second-oldest university in the Czech Republic and the oldest one in Moravia. For 450 years it has contributed to the intellectual wealth of society and to its scientific, cultural, and social development. [Read more here.](#)

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THE CONFERENCE ORGANIZERS, AMY MATTHEWSON AND ELIZABETH ALLYN WOOCK, WOULD LIKE TO THANK ALL THE PARTICIPANTS, AUDIENCE MEMBERS, AND OUR ESTEEMED KEYNOTE SPEAKERS FOR MAKING THIS EVENT HAPPEN. WE SINCERELY HOPE THAT THE CONVERSATIONS STARTED HERE WILL SPARK MORE EXCELLENT SCHOLARLY WORK TO COME!



HISTORY IN COMICS **2024 THEME:** **COMPREHENDING COMICS**

The advancement of comics-based research offers new potential for the study of history and the social sciences; it is a crucial time to reflect and take stock of current practice and possible future directions!

Did you enjoy the conference “Comprehending Comics: Exploring Methodologies and Approaches to Comic Studies in History and the Social Sciences”? We’re working on further projects, and we’d love to bring you along!

You can find contact information, future Calls for Papers, information about past projects, and updates on current projects on this website:

