

The "AESTHETICS of TRASH" : Reassessing Animation & the Comic

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**Manchester Metropolitan
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**Keynote
Speakers:**

Paul Gravett
Roger Sabin
Bryan Talbot
Paul Wells



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Reassessing the Aesthetics of Trash

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Abstracts and delegate information



Name	Title and abstract	Institution, biography and research, contact details
Matthew Badham	<p>I can do that: Adventures in British small press comics</p> <p>In 2006, Matt Smith, the editor of British science fiction comics 2000AD and the Judge Dredd Magazine, wrote that with both those titles 'being the only non-juvenile British newsstand comics still around', the best chance for prospective writers and artists to make inroads into comics was to contribute to an independent, small press publication. Smith's assertion confirmed what many comics fans and professionals already knew: that while the British Comics Scene (it could no longer be described as an industry due to the paucity of available titles) was in a dire state, British small press comics were thriving.</p> <p>This paper will put forward a working definition of a small press comic, a self-published comic created for reasons other than profit, discuss the pre-conditions that led to the current state of the British Comics Scene and give an overview of the British small press. Along the way it will discuss the late-80's, early-90's exodus of British creators to America, reference the 'real mainstream' theory* as expounded by prominent comics retailer Steve Holland and celebrate the diversity of product available in the small press.</p> <p>Primary data will be used throughout this paper, specifically interviews conducted with small pressers. British small pressers are a cheerful and gregarious lot and enjoy discussing their craft. Where necessary, use will also be made of secondary data in the forms of quotes from fanzines and other</p>	<p>Matthew Badham is a freelance writer who writes exclusively about comics. His main interest is in the state of small comics presses in Britain.</p> <p>Email: mattbadham@hotmail.com</p>

	<p>supplementary materials, such as blogs and websites. This paper is intended as the first part of a more comprehensive study of the British small press.</p> <p>*According to Holland, comics fail to reach a wider audience because the majority, described as mainstream comics by hardcore comics fans, are superhero comics. This alienates more casual readers, who long for the 'real mainstream', comics set in other genres and, indeed, in real life settings.</p>	
<p>Brian Clarke</p>	<p>9/11 and Aesthetic Collateral in the American Comic Strip</p> <p>This paper will examine the representation of 9/11 in the American comic strip between September 2001 and November 2006. This period covers the first editorial cartoons and 'folk comic' responses from 12 September to the publication of the graphic novel interpretation of the Kean Commission report into 9-11.</p> <p>The paper will outline the evolution of storyforms, use of fantasy characters and attitudes expressed in the comic strips as captured in mainstream and independent publications. It will seek to find thematic continuities between cultural sectors of the comic strip communities and look for clusters of opinion and artistic expression through a geo-analysis of the publishing base and the socio-political alignment of the writers, artists, editors and publishers. In short: is there a difference between the New York response to 9/11 and, say the Mid-western or West Coast population? 9/11 was a surprise attack on the American State with its closest comparison being that of the Japanese attack on Pearl Harbour. If appropriate, a comparison will be made with the surprise attack on Pearl Harbour and how American comics interpreted that historic event.</p>	<p>MMU MIRIAD</p>

<p>Gemma Corin and Gareth Schott</p>	<p>Secret Identities: Fan Discourses on Homosexuality in superhero comics.</p> <p>Despite traversing the fine line between homosocial and homosexual (Brooker, 2000) in his controversial text <i>Seduction of the Innocent</i>, Fredric Wertham's (1954) description of Batman and Robin as a 'wish dream of two homosexuals living together' (Lendrum, 2004, p.70) represents one of the first published queer readings of superhero characters. This text can also be interpreted as the commencement of, and subsequent intense interest in the way superhero characters often portray a 'camp' sensibility (Medhurst, 1991) representative of a queer performative identity (Butler, 1993). This is most evident today within comic book fan-communities online where the sexual identity of popular superheroes are continuously explored and debated in discussion forums and expressed through the production of slash fiction and queer-themed fan art. Indeed, the ambiguity inherent in superhero comics has traditionally allowed and encouraged fans to operate as 'textual poachers' (Jenkins, 1992) appropriating these texts for their own means. Today, however, there exist a new generation of comic book superheroes, in the form of the <i>Young Avengers</i>, who contain established 'out' gay characters. This paper will examine the implications of Marvel's <i>Young Avengers</i> series on the practice of fandom by analyzing fan reactions and responses to the manner in which the industry has opted to present a gay relationship between its superhero characters Wiccan and Hulkling. The meaning of the shift from the 'implied' to 'actual' is examined in terms of fans' acceptance, resistance and desire to further appropriate the text.</p>	<p>Dr Gareth Schott is a Senior Lecturer at University of Waikato New Zealand. His research interests include 'game studies' and creative practices associated with popular culture fandom. At Waikato he is responsible for setting up and managing the Department of Screen and Media's GameLab, the first post-graduate research centre for game research in New Zealand. He also serves as a research fellow for the Centre for the Study of Children, Youth and Media at the Institute of Education, University of London, chaired by Prof. David Buckingham where he worked with colleagues on a three year funded project (AHRB) that produced the book <i>Computer Games: Text, narrative and play</i> published by Polity Press. He also contributed to the 2007 released book <i>Super/heroes</i> published by New Media Publishing. g.schott@waikato.ac.nz</p> <p>Gemma Corin is currently a Master of Arts student at University of Waikato, New Zealand. Her thesis is based around discourses of homosexuality in mainstream superhero comics which she is currently in the process of researching.</p>
<p>Paul Gravett</p>	<p>The European Graphic Novel from Töppfer to today</p>	
<p>Maggi Gray</p>	<p>'All comics are political' Comics as cultural resistance: Alan Moore's <i>V Vendetta</i> for</p> <p>Anglo-American comic books have historically existed as perhaps the most commercialised of all mass cultural commodities, produced by an exploitative,</p>	<p>I am currently undertaking a PhD in the History of Art department of University College London. My research focuses on the work of Alan Moore and his various collaborators from the late seventies to mid-eighties, tracing the trajectory of his career in relation</p>

	<p>Taylorised industry. Correspondingly they have commonly articulated reactionary hegemonic discourses of authoritarianism, nationalism and imperialism. However, in contrast and by its very ephemerality and debased popular status in cultural hierarchies, comics has also been a medium in which counter-cultural practices have experimented and oppositional voices have engaged an often marginalised, subaltern readership. When considering the work of an committed anarchist such as Alan Moore who claims for comics the potentiality to exist as a site of cultural struggle, it is necessary to counter the common insertion of his work into an abstract teleology of the development of mainstream comics toward the so-called 'adult revolution' of the 1980s, by situating them in relation to their specific political and social context. This paper considers his and Dave Lloyd's work <i>V for Vendetta</i>, a dystopian vision of a near-future fascist British state first published in the independent British anthology <i>Warrior</i>, in the context of the dissident editorial and production practice of that publication. It traces the resonance of this future fascist Britain to contemporary anxieties about Thatcherism and anti-fascist mobilisations such as Rock Against Racism. Analysing the deployment of an anarchist superhero in relation to both the conventions of the superhero genre and contemporary and historical anarchist struggles, particular attention is paid to the complex way this work subverted the conventions of mainstream comics particularly with regard to formal narrative strategies. This paper will address the political possibilities of the comics medium by engaging with the notion of cultural resistance both within the narrative and in terms of the comic itself as a counter-hegemonic tactic related to conceptions of subversion, negation and estrangement.</p>	<p>to both the broader historical development of British comics and the political and social context of the Thatcherism. My main concerns are questions about the possibility of cultural resistance and counter-hegemonic intervention through popular culture in relation to Marxist theories of mass culture, ideology and the commodity and wider cultural and political contexts such as punk, feminism, situationist practice, anarchist movements, contemporary science fiction, psychedelia, comix and zines, and the alternative press. Key concerns are audience, fandom, subculture, production context, form and creative autonomy. My previous research has addressed US superhero comics and Cold War ideology, and the emergence of the term 'graphic novel' in relation to the so-called 'adult revolution' of the 1980s and specifically Neil Gaiman's Sandman comics.</p> <p>Email: m.gray@ucl.ac.uk</p>
<p>Daniel Hartwell</p>	<p>Jackie Chan: Relationship between cartoon and live action stardom</p> <p>Cartoon Characters are created to fulfil a specific narrative function within a media text. Some live action stars create stage personas to fulfil functions – becoming caricatures of themselves.</p> <p>My goal in this paper is to examine and compare the processes involved in the development of characters in a cartoon or comic strip and the development of an actors on screen persona.</p>	<p>Daniel Hartwell has a BA in media production, and has been writing small press comics since 2001. In collaboration with the Spanish artist Carla Berrocal, he co-created 'Hire the Terrible Vampire Samurai' which was published by Recerca Editorial in 2004. Daniel is the chairman of Caption, the UK's longest running small press comics convention.</p> <p>Email: danielhartwell@gmail.com</p>

	<p>This is most common within martial arts and action genres. So I intend to examine the career of Jackie Chan. An actor who plays such similar characters in his films that he is ultimately only playing 'himself' from role to role. This on screen persona was such a viable construction that it has been separated from the man to become a character in its own right in the cartoon 'Jackie Chan Adventures'.</p> <p>If 'Jackie Chan Adventures' is an extension of Jackie Chan's on screen persona, the animated pop band 'Gorillaz' were created in part so that Damon Albarn could escape from his stage persona and the public's perceptions of him. What distinguishes them from Jackie Chan's cartoon self is their deliberate and knowing awareness of their creation. There is an artistic purpose behind them instead of a purely commercial one. When a live action version of a comic strip or animation is re-created in live action cinema, sometimes there is a conflict between the actor's persona, and that of the character.</p> <p>For example, actors that have played Superman such as Dean Cain have always had trouble escaping the role, as the character's pre-constructed persona can overwhelm that of a new actor. Preventing them from moving on to other parts and furthering their careers.</p> <p>My paper would include a more detailed analysis of these strange relationships between fictional characters and the real life actors that portray them.</p>	
<p>Alastair Hird</p>	<p>Crisis of Multiple Authors: Team Comics Against Auteursism</p> <p>Superhero comics are, more often than not, the product of a production-line process of authorship, involving multiple writers and artists. However, on publication, the majority of publicity and critical attention tends to focus on a given comic's script-writer and penciller, with inkers, colourists and letterers relegated to second-class status. For example, the cover of <i>Batman</i> #655 proudly announces its celebrity writer and artist, while the colourist and letterer are unnamed until page 6. This inequality reflects the auteurist tendency that dominates not only the comics industry, but also the critical community, typified by works such as Scott McCloud's <i>Understanding Comics</i>.</p>	<p>I'm a DPhil student, jointly supervised by the English and History of Art Faculties, researching the effect of collaboration and multiple authorship on comics; my work uses the body of texts produced by Scottish writer Grant Morrison and his co-creators as a sample group. Other research interests include T.S.Eliot, Samuel Beckett, interpretations of the Marquis de Sade and theoretical physics in popular culture, Situationism and critical theory. I'm based at St. Edmund Hall, Oxford, where I teach 20th Century English and American Literature and European Film</p>

	<p>I argue that an auteurist approach to team-authored comics is of limited worth. The authorial production-line involves several stages, at which the comics text is passed from author to author, undergoing reinterpretation in the process; such a system calls into question any attempt to enforce anything resembling the Romantic author figure onto a text.</p> <p>I examine auteurist theories produced by Walter Benjamin and the <i>Cahiers du Cinéma</i> writers; both are found wanting. Benjamin's insistence on the privileged auteur figure is shown to stem from a fear of classical Marxist alienation, which sets his theory at odds with any system in which more than one individual wields creative autonomy. The <i>Cahiers</i> writers' desire for the maintenance of a constant unifying artistic identity across an oeuvre proves problematic when considered in relation to team-produced comics, with their constantly changing personnel and lack of clear 'directorial' figures.</p> <p>I conclude by proposing an alternative model for multiple authorship in team-produced comics. The unstable, temporary structures of Bakhtinian carnival and organic machinery of Barthes' <i>Sade Fourier Loyola</i> are combined to suggest the possibility of ludic, organised-but-leaderless creation, in which monolithic auteurism is replaced by distributed authorship.</p>	<p>to undergraduates.</p> <p>Email: alastair.hird@ell.ox.ac.uk</p>
<p>Gareth Howell</p>	<p>Cartoons, Comics and Convergence Culture</p> <p>Recent developments in digital and network technology are increasingly changing the way we enjoy, interact with and participate in media culture. The easy access of online social software, video technology and digital image creation and manipulation have opened up the possibility for the viewer not to merely be a passive consumer of media, but to participate and contribute to a wider cultural narrative – the rise of 'Citizen Journalism' reflects this opportunity and indeed need.</p> <p>Creative producers are increasingly responding to the idea of 'convergence', recognising the need to develop multi-modal narratives across a range of devices, mediums and spaces, rather than simply repurposing existing content for different screens. TV Series' like LOST and Doctor Who weave ever more complex narratives across these modes, creating an experience which is not merely additive, but which</p>	<p>Email: G.S.Howell@lboro.ac.uk</p>

	<p>generates a whole which goes beyond the central 'story' arc.</p> <p>Fan Cultures have also taken creative advantage of this new space and opportunity, with amateur producers creating their own narratives from existing characters, stories and worlds.</p> <p>New forms are beginning to emerge, with fictions sharing equal space on the internet with news and reportage. Fictional blogs, Flickr narratives, and Video dialogues on YouTube all evidence the potential for new ways of storytelling and engaging with audiences which goes beyond simply uploading images and video.</p> <p>This presentation will consider how animators and comics writers/ artists are beginning to engage with this convergent space, and examine the creative challenges and opportunities this space presents us with. I will re-apply Scott McCloud's ideas of 'closure' and 'masking' to multi-modal digital narrative, and will present a case study which reimagines Jaime Hernandez's 'LOCAS' comics as an online fiction, weaving multiple narratives, voices and timelines across a number of interlinked sites.</p>	
<p>David Huxley</p>	<p>“Doing Good by Stealth”: Propaganda Animation in the First World War</p> <p>This paper will examine the types of propaganda animation produced in three different countries during the First World War. Extracts from Winsor McKay's <i>Sinking of the Lusitania</i> (1918), Ladislav Starewicz's <i>The Lily of Belgium</i> (1915), Dudley Buxton's <i>John Bull's Animated Sketchbook</i> (1918) and Lancelot Speed's <i>The U Tube</i> (1918) will be used to show the different approaches that were used in each country and to analyse the strengths and weakness of animation as a propaganda tool.</p>	<p>Email: d.huxley@mmu.ac.uk</p>
<p>Helen List</p>	<p>Managing solitude and self-awareness in the construction of Mike Mignola's 'Hellboy – Strange Places' ".</p> <p>I am undertaking a close analysis of a text which I have chosen for its high</p>	<p>Helen works on the BA in Film and Media at Manchester Met. where she is also undertaking a Ph.D on animal representation in United Kingdom children's picture books of the 1950s and 1960s.</p>

	<p>visual component. I am interested in the solutions Mignola employs to address the development of self-awareness through experience on the part of the central protagonist. Notably he does not draw upon the most obvious verbal solution - a consistent 'narrated monologue' in either first, or third person. The multi-layered process which does emerge is open to exploration in cinematic terms. Currently I am examining Deleuze for the use of 'recognition' and 'recollection' in the time-image. So essentially this is a piece of textual analysis which branches out to touch on larger issues.</p>	<p>She also has research interests in the re-deployment of historical formulae in 20th century media and in the construction of visual sequencing within the comic format.</p> <p>Email: H.List@mmu.ac.uk</p>
<p>Van Norris</p>	<p>“You’re stuck in a rut, mate...” – Assessing the alliance between repetition, form and meaning within Link and Bunnage’s <i>Modern Toss</i></p> <p>This paper will discuss the Channel Four live action/animation hybrid UK TV show <i>Modern Toss</i> (2005/6). Created by <i>loaded</i> contributors Jon Link and Mick Bunnage this is a text which has evolved from a diverse cross-media pathway, from on-line, one-joke cartoons to greetings cards and to books and it is a concept that offers a very distinctive précis of aspects of contemporary British life. Through minimalism in image and dialogue and with a unique formal aesthetic in place it looks at how characters negotiate staged miniature rebellions aimed at managing a social order now gone beyond their control, within a series of self-contained narratives defined by dialogues of ineptitude, isolation and disenfranchisement.</p> <p>These themes are complemented and reinforced by the highly distinctive approach to form that not only employs abstract childlike approximations in collusion with 'live action' footage but also makes much usage of 'repetition' in key structural and formal applications, that consciously allies the show to its original strip cartoon sources. The piece will utilise a series of theoretical models of reiteration originally developed by N. Ray Clifton, (and based on extant filmic and stage principles). Through these applications it becomes apparent here that as tied in with traditional sketch show formats and through comic uses of naturalistic performance/dialectic modes, that this device highlights several tropes based around 'reinforcement', 'accumulation', 'leitmotif' and 'continuity'. This deployment reveals and complements the fatalism inherent within the texts themselves and also expresses commonly understood animation/comic expressions of anticipation, tension and release.</p>	<p>Van Norris is Senior Lecturer in Film and Media in School of Creative Arts, Film and Media at the University of Portsmouth</p> <p>Research areas and post and undergraduate teaching includes British and American film and television Animation forms, American comic books, graphic novels and narratives, British and American television and film comedy modes, forms and performance, British and American mainstream cinema and UK and US Independent cinema.</p> <p>He is currently completing his PhD thesis: <i>Drawing on the British Tradition: Mapping a picture of Britain through the narratives of Mainstream Adult Television Animation from 1990 to the present day.</i></p> <p>Current published work in the animation field available is the chapter released March 2007:</p> <p>'Interior Logic – The Appropriation and Incorporation of Popular Surrealism into Classical American Animation'. In Harper, G & Stone, R. (Eds.) <i>The Unsilvered Screen</i>. (pp72-89). Oxford: Wallflower</p> <p>Email: van.norris@port.ac.uk</p>

<p>Joan Ormrod</p>	<p>'A Heap of Broken Images: Parody in T.S.Eliot and Martin Rowson's <i>The Waste Land</i></p> <p>This paper examines the use of parody and adaptation in comics using Martin Rowson's parody of T S Eliot's <i>The Waste Land</i> to identify the ways a text is adapted from one form to another. <i>The Waste Land</i> (1922) is framed within a quest structure and uses intertextual allusions to Jesse Weston's <i>From Ritual to Romance</i>, Shakespeare and music hall lyrics to exemplify modernist themes such as alienation, fragmentary identity, and the futility of urban existence. The form of the poem reflects this fragmentation and is likened to a 'heap of broken images' which Rowson structures into a hard boiled detective narrative. Harries (2000) asserts that the parody text 'recontextualises' its source through textual, pragmatic and socio-cultural stances thus producing a 'new' text which relies on the reception of its readers. Both versions of <i>The Waste Land</i> are parodic and it is argued the pleasures of the texts resonate in the recognition, identification and comparison of the texts. Therefore what pleasures can audiences experience through their recognition, identification and comparison of a word based 'high art' text translated to the word/image form of a supposedly debased form such as the comic?</p>	
<p>Caroline Ruddell</p>	<p>Breaking Boundaries: National Identity and Japanese Animation</p> <p>This paper addresses the representation of unstable identity in a variety of animated films from Japan. Split identities in the cinema generally (live action and animation) are often indicative of specific cultural concerns; the dichotomy that is often apparent in the animation I discuss is that of the past intruding on the present and vice versa (which relates to aspects such as technology, urban space, postmodernism etc). For example, modernity and the changing of the world in to a perhaps more 'Western' society is a problem that haunts Japanese animation (and many Japanese films more generally) and suggests that there is still unease that sits with an increasingly modern and consumer-based society; this has implications for both individual identity and the issue of nationality and is expressed in many instances through a split identity. I aim to</p>	<p>Caroline Ruddell is Lecturer in Film and Television at St Mary's University College, University of Surrey. She has written on witchcraft in television with a focus on the use of speech, magical text and identity and her research interests include the representation of identity and subjectivity in film and television; anime and animation studies and film/television theory and methodology. Caroline is a member of the editorial boards for <i>Animation Studies: Online Journal for Animation History and Theory</i> and <i>Watcher Junior: The Undergraduate Journal of Buffy Studies</i>. Email: ruddellc@smuc.ac.uk</p>

	<p>show, however, that the split subject in Japanese animation brings to light many cultural concerns that are transnational, which is arguably bound tightly to the transnational nature of the media industry (in which animation is increasingly prevalent). The generic conventions of horror (that many Manga films draw on for example) transcend cultural boundaries, and often an opposition between good and evil is central to a tale of the double or fragmentary identity in a more general way. A central aim of this paper is to address the spectacle that animation can provide in relation to representation of identity and bodily 'wholeness' and to critically appraise the crossovers in generic trends, stylistics and cultural concerns that are apparent in Japanese animation (as well as live action film).</p>	
<p>Jenni Scott</p>	<p>Jinty, Misty and Tammy: Female Identities and Socialisation in the 1970s wave of British Girls Comics.</p> <p>Traditional British girls' comic are normally either neglected in critical and literary analysis, or problematized as poorly-written, stereotyped, sexist material. However, this ill-serves both their cultural impact - they were read in huge numbers until their decline in the 80s - and their impact on readers' memories (Gibson, M (2000) Memories of Reading: British Girls And Their Comics).</p> <p>In large part these views can be understood, corresponding as they do to commercial constraints present in both girls' and boys' comics. A strong focus on gender-typical activities and interests was required - for instance ballet and horse-riding - as was a cast of characters which was almost exclusively single-gender. In addition, the requirements of a weekly publishing schedule and commercial publishing decisions meant an open-eyed adoption of story-telling formulas.</p> <p>In the 1970s, these existing constraints were joined to a push towards less-conventional narratives. The writers, who were usually young and male and less respectful of the pre-established genre norms, recall having fun pushing each other towards more extreme or absurd story formulas: examples include stories of blind ballerinas, blind tennis players, and even blind showjumping horses, and story titles such as 'Slaves of War Orphan Farm'.</p>	<p>Jenni Scott is a long-term comics analyst, member of the Montgolfier Society comics discussion group, and co-founder of the CAPTION comics convention in Oxford (now the longest-running comics convention in the UK).</p> <p>Email: jenni.scott@gmail.com</p>

	<p>Those writers also included their own external interests such as environmental issues or paganism, and brought current popular culture into the mix.</p> <p>This paper will show how these constraints and influences paradoxically lead to the weekly girls' comic in the 70s providing a memorable, unusual, and empowering set of narratives and societal models for their readers to follow. The female protagonists may suffer through cruel, unusual, or esoteric situations, but ultimately they survive, and do so in the company and with the support of other young women. This thesis is examined with particular reference to the IPC Fleetway comics Jinty (1974 - 1981), Misty (1978 - 1980), and Tammy (1971 - 1984).</p>	
Roger Sabin	Keynote address	
Mareike Sera	<p>Wrestling with the Demons of Self Reflexivity: Animation and the Films of Jan Švankmajer</p> <p>Technical concerns, cultural characteristics, historical views, or social matters - these are all fascinating grounds to talk about animation. However, in this proposal, I would like to direct the view still towards another ground; one that is not so often addressed in its own right, although it springs persistently to the eye as soon as one gets in touch with animation. It is the undeniable artificiality, the 'craftedness' of any animated film.</p> <p>Handmade or 'virtually crafted', as it is the case in computer animation, this moment of 'being crafted' marks decisively the animation form and sets it apart in relation to other media of artistic expression. In modern times, one might think, the moment of self reflexivity has not much nouvelle about it. It appears undoubtedly well established as an artistic and discursive practice. However, if one begins to ask, where this self reflexive gesture could be thought of actually pointing to, it suddenly appears to get quite complicated.</p> <p>The work of Jan Svankmajer appears exceptionally suited to address this tricky question, as I believe that it turns to the animation form precisely <i>because</i> it allows pushing and exhausting the self reflexive gesture to the far</p>	<p>BA 'Visual Theories: Film History' and MA 'Film History and Criticism' at the University of East London.</p> <p>Since 2003, she is a PhD student at the Institute of Slavic Studies at Humboldt University in Berlin, supervised by Professor Peter Zajac. The focus of her research lies on the grotesque and its impact on the work of Czech animator Jan Švankmajer. It is the fascination with Eastern- and Middle European Animation, 'film as art' and the conjuncture of film and philosophy / literary theory that interests her most.</p> <p>Email: msera@web.de</p>

	<p>end. The turn towards the self reflexive, where does it lead us? It leads straight into the realm of the fictious. However, not a fictious thought as the <i>same</i> to our world, but as its <i>other</i>, its dreaded double that emancipates from its' creator' and everything that ties it up with the known und familiar. Under the presupposition of this emancipation, one warily encounters the plane that bears the fictious, the plane between the material bearer and the bearer of meaning; a contested site marked by maltreatment and exorcising rites - through and through the horrid site of the <i>theatre of cruelty</i>. In Svankmaj er this scenario gets stretched to its limits. In other films it might be sought to be covered up or driven in the background. However, this does not mean that it ever would be possible to drive it away altogether; especially and foremost with regard to the animation form.</p>	
<p>Paul Sisterson</p>	<p>If you make a social revolution, do it for fun: The <i>Bash St Kids</i> meet the English Situationists.</p> <p>In 2003 a member of the Black Hand Gang, affiliates of the English members of the Situationist International [SI], reflected on the moment in 1968 when what happened in Newcastle upon Tyne appeared; 'far more profound, picking-up on, elaborating, improving on and generally making relevant to modern conditions, the almost forgotten or purposefully half-buried, anti-art traditions emanating from the first decades of the twentieth century as experienced in continental Europe though hardly in Britain.' Against the backdrop of this moment, which saw Newcastle acquire the label of the 'anti-art city,' this paper looks at the Black Hand Gang's <i>detourne</i> (the situationist practice of recontextualising existing and well-known images for their polemical possibilities) of the <i>Beano</i> comic strip the Bash Street Kids. This comic strip drew attention to what the Black Hand Gang argued were shortcomings in State Education, emphasizing the rise in real-life incidents of juvenile delinquency during 1968 and asserting that these actions were analogous of a contemporary politics of liberation. The theme of the pupils subverting the order that teachers impose on their world is constant throughout the history of the Bash Street Kids. However, in the version of the Bash Street Kids the Black Hand Gang put out, we find Class 2B collectively questioning the instruction to 'take out [their] history books.' Such is the retort from Danny, 'Erbert and Toot's that 'History is a nightmare from which we are all trying to</p>	<p>Paul Sisterson is a PhD Student at Manchester Metropolitan University, where is completing his thesis about the cultural politics of the English Situationist Project.</p> <p>Conference papers include:</p> <p>'The Adventures of the Black Hand Gang in the Anti-Art City,' Visual Culture in Britain Conference, Tate Britain, September 2002.</p> <p>'TJ Clark may present himself in the image of the people. But he is still the absolute bourgeois,' Annual Association of Art Historians Conference, University of Leeds, April 2006.</p> <p>Email: paul.sisterson@ncl-coll.ac.uk</p>

	<p>awake.’ That there is an ever-present sense of a weekly ‘rituals’ in the continuing relationships between Class 2B and ‘Teacher’ is strikingly manifested in the Bash Street Kids depiction of a surreal real view of children’s lives, uniquely blending the realities of daily school life with a poetic realism. With the historiography of the Situationists continuing to focus on <i>detournes</i> of comics the Paris-based group produced, this paper makes a timely contribution to the field of SI studies. The paper also presents a telling picture of the influence of the English Situationist project outside of the metropolitan culture of London in which its practices are conventionally located, and a case study of the intersection of radical avant-gardism with the field of British cultural politics in the late 1960s.</p>	
<p>Bryan Talbot</p>	<p>Keynote paper</p>	
<p>Paul Wells</p>	<p>Between Comic, Cartoon & Critique: Frame analysis for animation process art</p> <p>Using Erving Goffman’s seminal ‘Frame Analysis’ theory, this discussion will address various elements of the process art associated with the development of animated films – sketches, model sheets, storyboards, animatics etc – and evaluate their status and definition in relation to comic forms, graphic narrative, cartoons, and associated animated techniques and outcomes. I will argue that particular and distinctive kinds of ‘event’ led storytelling are, consequently, made available in these forms.</p> <p>Deploying Goffman’s notion of the ‘frame’, ‘keying’ and ‘fabrication’, as well as perspectives drawn from Eisner, McCloud, and some of my previous work, this analysis will suggest that animation process art reflects the dynamics of the comic form, and within the context of animated works, foregrounds the comic’s complex engagement with sequential narrative, readily combining with the distinctive language of animation itself, to play out a critique of classical narrative, both in a literary and cinematic sense.</p> <p>This is essentially reflected in a specific models of adaptation, where the vocabularies of comic and cartoon converge, and offer specific ‘ways of seeing’ which operate to facilitate alternative visions of experience. The</p>	

	<p>discussion will, therefore, seek to demonstrate how 'visualisation' in the comic, graphic, and animated form fundamentally differs from that in both traditional literary and cinematic models, and in concentrating on 'the event' challenges orthodox approaches.</p> <p>Exploring a variety of texts including Osama Tezuka's 'Jumping', JJ Sedelmaier's 'Ambiguously Gay Duo', Tiger Aspect's production of Lauren Child's 'Charlie & Lola' stories, Chris Shepherd and David Shrigley's 'Who I Am and What I Want' and Marjane Satrapi's 'Persepolis', the discussion will point up how animation uses the codes, conventions and characteristics of the graphic idiom to re-invent and re-imagine the perception and reception of individual engagement with experience.</p>	
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