



## **– Cultural History Records & Cultural Heritage?**

**Conference 1–2 October 2015 at Uppsala University – Campus Gotland, Visby**

*Welcome address by Olle Jansson, Adviser to the Vice-Chancellor, Uppsala University, Michel F. Scholz, Uppsala University and Marinette Fogde, Museum of Work*

### ***I: Cultural History Records & Cultural Heritage***

***Key Note: Comics as a Cultural Record between Humorous and Serious Representation***

**Jane Chapman, Lincoln University**

Comics themselves are a ‘democratic’ art form – both as popular culture and in their use by social movements. As a cultural record they should be included in the palette of primary sources that academics use for the study of the past – especially unknown or neglected contemporary strips. Using a range of examples, this keynote presentation demonstrates how both humorous and serious comics can be analysed according to four different categories of cultural record. Similarly, humour theory helps our understanding of light-hearted comics, which were sometimes created as a diversion from violence and death in war time. Between humorous and serious representation a liminal space exists that is sometimes populated by comics as an important form of collective identity.

*Jane Chapman* is professor of communications at the University of Lincoln (UK), research associate at Wolfson College, Cambridge, and visiting professor at Macquarie University, Sydney, Australia. Her current research is on soldiers’ own cartoons and comics produced during 1914-18 and the aftermaths. Jane is the author of more than thirty articles and book chapters and ten books on media history, documentary, broadcast journalism. She specialises in illustrative and comparative 20th century newspaper communications in France and in the British dominions of India, Australia Canada. Jane also runs two UK funded collaborative research grants: ‘Comics and the World Wars – a cultural record’ and ‘Every Day Lives’ on World War One, as part of a consortium.

### ***Collections management and how to work with popular culture and comics as cultural heritage at the Storm P. Museum***

**Iben Overgaard, Storm P. Museet (Copenhagen)**

*Iben Overgaard* holds a M.A. in Art History and Museology from Aarhus University. She has worked at several art museums over the last twenty years and as a director of The Storm P. Museum for the last five years and lately also the director for the Danish Revue Museum, Frederiksbergmuseerne. She has been involved in numerous exhibitions and publications on Danish art. In the last years, her research interest has shifted towards a redefinition and expansion of the idea of museums and how a museum can be transformed into a space that functions as a framework for creating new meanings, including new ways of making exhibitions and expanding the understanding of education in a museum context.

### ***Comics and cultural heritage – keeping a comics collection in an academic environment***

**Bernd Dolle-Weinkauff, Johann Wolfgang Goethe-Universität – Institut für Jugendbuchforschung (Frankfurt am Main)**

With a current stock of about 60.000 media items, the comics archive of the Dept. for Children's Literature Research at the Goethe University in Frankfurt is an exception. The vast majority consists of publications in German from the second half of the 20th century – translations as well as works of German origin. English and French classics in the original language add up to 8%, among them thousands of US-American super hero comic books and a collection of rare Underground Comix from the 60s/70s. Besides that, also the precursors of the comics, like the picture story as well as broadsheets and picture books may be found in the separately administrated children's book collections in the library of the Dept. The report includes a view on the history of the collection as well as on indexing and research possibilities

*Bernd Dolle-Weinkauff*, Prof. Dr. AOR, Dpt. for Children's Literature Research, Goethe-University, Frankfurt (Germany). Principal fields of work: Children's and youth literature, picture books, comics, graphic novels, manga. Professional activities: Research project "Comics for young readers in West Germany" (1983-1989), Goethe University Frankfurt; Expertises about comics and cartoon films concerning copyright, readership questions, media legislation, prevention etc.; member of the jury for the "Max-and-Moritz-Award" for comics in Germany, (1986-1994); since 1989 director of the Dept.'s comics collection (ca. 60.000 media); President of the "Society for children's and youth literature Germany/Switzerland" (2004-2012); together with Jean-Marie Bouissou (Paris) and Marco Pellitteri founding the European Manga Research Network (2006). Author of "Comics. History of a popular genre in West Germany since 1945" Comics. Geschichte einer populären Literaturform in Deutschland seit 1945 (1990); Co-Editor of the [German yearbook of Children's and youth literature research] Jahrbuch Kinderund Jugendliteraturforschung (since 1999).

### ***Satire and Society – Post-war Political Cartoons in the EWK archive***

**Andreas Nilsson, Museum of Work**

Satirical cartoons are important sources that can reveal contemporary attitudes, political discussions and societal development. The EWK Museum – Centre for the Arts of Political Cartoon in Norrköping holds a unique collection of work by EWK, Ewert Karlsson (1918–2004). He is Sweden's internationally most renowned political cartoonist and the collection consists of 2,300 cartoons from the period 1948–1995, published in newspapers worldwide. As part of its mission to increase awareness of political cartoons and their role in society, the EWK Museum is dedicated to spur research in the area. A specific aim is to help fill the gap in current research on post-war political cartoons. EWK's extensive work as a sharp-eyed political commentator for five decades makes his cartoons a valuable base for research in various disciplines and interdisciplinary studies – from history and political science to media studies and art history. During last year, the EWK Museum enhanced the database covering the collection, and made it accessible on the web for researchers and other visitors. Publication date, context and other important metadata have been added to many of the cartoons. Main source for information has been Aftonbladet, one of Sweden's largest daily newspapers where EWK worked 1966–1995. The database contains caricatures of world leaders and satirical comments on international conflicts, dictatorship and human rights, environmental issues, foreign aid and inequality. EWK interpreted current events and discussions in his work and the cartoons can thus be used as a rear-view mirror, depicting both the distant political landscape they were created in and how they contributed to changing it.

*Andreas Nilsson* is archivist at the Museum of Work in Norrköping, Sweden. He worked 2014–2015 with a project for developing a database with political cartoons at the museum and making it accessible for research. Andreas has his base in science writing and holds a degree in journalism.

### ***Inventory and Documentation of Swedish Comics History***

**Christian Kindblad, Swedish Comic Association**

*Christian Kindblad* (born 1952 and living in Malmö) is a graphic designer and author. Employed at The Swedish Comics Society since 2014. Author of books and articles on local history; curator and designer of exhibitions; member of The Swedish Comics Society since 1973. Board member of The Swedish Comics Society since 1985. Vice chairman 1997–2006.

### ***Serieteket Stockholm – Comics as a Public Service***

**Ola Hellsten, Comic book Library**

Serieteket was founded in 1996, as a branch of the Stockholm City Library. Initiator and founder was the Finnish-Swedish librarian and comics enthusiast Kristiina Kolehmainen (1956–2012). The library does not only provide comics for loans, but also organizes events and meetings of various kinds, the biggest of which is the annual Stockholm International Comics Festival (formerly known as small press expo Sweden). Since 1999, Serieteket has been part – geographically and administratively – of the Culture House of Stockholm, sharing space with five other libraries, as well as galleries, cinemas, theatres, and concert stages. Providing comics in a library comes with some particular challenges compared to "ordinary" library work. A few examples will be discussed.

*Ola Hellsten*, Stockholm. Born 1972 in Uppsala. Librarian and Artistic Director of Serieteket, Sweden's only public library devoted to comics and graphic literature. Also leading the committee responsible for the annual Stockholm International Comics Festival. Master's degree in Library and Information Science and Bachelor's degree in Film Studies. Previously worked as a playwright/scriptwriter and scribe. Will make a brief presentation of Serieteket, its history, function and current activities. Will also talk briefly about the work of providing comics as a free public service.

## ***The Comic Archive in Malmö – an initiative of the Swedish Comic Association*** **Thomas Storn, Swedish Comic Association**

The Swedish Comics Archive in Malmö was founded in 2003. The purpose of the archive is to preserve and spread the history of comics in Sweden. Today the collection covers over 250 meters of shelf and contains original comic art, comic books, newspaper clippings about comics, letters and more. Head archivist Thomas Storn presents the Swedish Comics Archive, its collection of material and why a comic archive isn't like no other archive.

*Thomas Storn*, born in 1968 and living in Lund, Sweden. Member of the Swedish Academy of Comic Art (Svenska Serieakademien) since 2009, the seat number 13. Archivist and comics historian specializing in older Swedish comics, comics and advertisement and Swedish Disneyania from the 1930s and 1940s. Trained teacher, and bachelor's degree at Lund University with history, archival knowledge and museum knowledge as the main topics. Studies in children's literature at Lund University. Taught children's literature at Lund University 1997-2003. Member of the Swedish Comics Association (Seriefrämjandet) since 1981, board member since 2001. SEF's archivist and head of the Swedish Comics Archive in Malmö since 2003. Writes about Swedish comics history, mainly in the journal *Bild & Bubbla* (Image & Bubble). Gives lectures in comics history and organizes exhibitions.

## ***The integration of digital collections in the policy of the Brussels Comics Art Museum*** **Tine Anthoni, Brussels Comics Art Museum**

Since 1985 the non-profit organization behind the Brussels Comics Art Museum has been collecting comic books and comic book related publications as well as original artwork. In his 30 years of history the comic art scene has evolved however, into an artistic field with thriving galleries and auctions, collectors and online sales platforms. The setup of a digital collection has been one of the strategies to face the challenge of competition with the market. The museum digitalizes all transiting artwork on loan during exhibitions, and it offers professional scanning services to artists, publishers and other parties on the condition that a copy of the file can be preserved for future research in the museum. The preparation of adequate collection software seems all the more useful as many artists are switching to creative processes involving intensive computer use, and in some cases exclusion of all paper.

*Tine Anthoni* graduated in 2004 as a Master in Dutch and English Linguistics and Literature at the Katholieke Universiteit Leuven. She specialized in Cultural Studies at the Vrije Universiteit Brussels during the next academic year and proposed a second master thesis on the adaptation of literary works in comic strip art. She has been working for the Brussels Comics Art Museum since 2005, where her daily tasks include the management of the education service and visitor's relations. She was appointed deputy director of the museum in October 2014.

## **II: Satire in Cartoons and Films**

### ***Beyond the image – cartoons as sources to history*** **Carina Milde, Museum of Work**

Political cartoonists have always drawn material from their contemporary society. Their cartoons then become concentrated interpretations of the daily news reports and discussions from everyday life. With insight in the symbols and events used by the cartoonist they become valuable sources to history. As a cartoonist you point out the direction for the reader to something specific. To succeed the cartoonist has to find the common interest that directly gets the readers on the right track. To be able to see the purpose of the cartoonist we need knowledge of the time and the events that are commented. Thus the cartoonist and the reader need to have a common ground in their views of the world. One of the most important tools is stereotypes. The feeling of recognition quickly captures the reader and creates an air of humour in the cartoon. Since stereotypes are built on prejudice and preconceptions there is a risk that they enforce prejudice rather than to problematize it. Some stereotypes are more frequently used than others which can make us immune to the questions the cartoonist seeks to debate. This is a constant issue for political and editorial cartoonists. Cartoonists use history to reflect on their own contemporary society. Current news issues are put in contrast or are connected to well-known historic events. In that way the image provides a connection between different generations and creates a deeper level of understanding. So who then is in control of the interpretation of the image? Today cartoonists work in a global media world, where not all of us share the same history. What is part of one's own history can be unfamiliar for readers in other parts of the world. And when they hand over the cartoon, we as viewers take over. You base your interpretation on your life, your reality and your history. And that is when a picture can speak more than a thousand words.

## ***Laughing at the World with the Clown Prince of Crime: The Joker as Satire*** **Johan Nilsson, Örebro University**

Since the Joker's first appearance in DC comics *Batman #1* (1940), where he was portrayed as a rather typical gangster (Weiner and Peaslee, 2015, p.xvi), the character has gone through many metamorphoses over the years, from small-time criminal to trickster to psychotic mass murderer. This means that pinning the character down in any comprehensive way or attempting to discover his essence are more or less impossible. The recently published anthology, *The Joker: A Serious Study of the Clown Prince of Crime* (Peaslee and Weiner (eds.), 2015), aptly shows this by including a variety of analyses departing from a variety of perspectives and looking at many different versions of the Joker. One guise that has appeared at times throughout this history is that of the Joker as satire. The Joker is a fundamentally ironic character – he is tragic and violent but wears the face of comedy – and it is this that allows him to work so well as a vehicle for satire. This paper looks at some of these moments and does not restrict itself to examining one medium. Instead the paper puts the Joker through a transmedia analysis, using examples from comic books, movies, animated series, and video games to demonstrate how the character becomes such an apt satirical presence at specific points in time.

*Johan Nilsson* works as a senior lecturer in film and media at the department of Media and Communication Studies at Örebro University. His research interests include contemporary American film and popular culture. Specifically, his research has focused on the poetics and politics of film satire. However, in a current project he is interested in the transnationality of American popular culture, the case being notorious Swedish filmmaker Mats Helge Olsson and his output of Americanized B-movies. Nilsson is also active within the multidisciplinary field of American Studies.

## ***The Black Gustavs Adolphus. Representations of the Explorer Sven Hedin as 'a Jew'*** **Lars M. Andersson, Uppsala University**

The great explorer is the single individual who most frequently appears on the pages of the Swedish comic press. It is in particular in connection with *Strindbergsfejden* (The feud between the left and the right that raged between 1910 and 1911), *F-båtsamlingen 1911* (a whip round that was started after a decision in parliament pushed through by the conservatives to build an armoured boat), Hedin's agitation tour in 1913-1914, *Bondetåget 1914* (a national manifestation when some 30 000 farmers "marched" - they actually travelled by train - on Stockholm and paid their respect to the king) and the First World War that Hedin became a character in a comic strip and appeared on every second cover of the comic press. In the comic press Hedin soon after his return to Sweden in 1909 became the symbol of everything outdated, of the old society and of the ideas of 1914 (activism in favour of Germany, the struggle against the ideas of the enlightenment, democracy etc). Hedin thus became the punch bag for the liberals and socialists in their struggle against conservative nationalism, activism on behalf of Germany, militarism and oligarchy. The positive values that the liberal and socialist left was trying to promote, not least the nation and nationalism, were defined in contrast to Hedin; in short, Hedin became the embodiment of everything that the left disliked and opposed. He became the icon against which they raged.

*Lars M Andersson*, b. 1961, senior lecturer. Anderson has mainly done research on Swedish anti-Semitism and refugee policy. He has also published high school textbooks on history and religious studies, three *Festschriften*, anthologies on contemporary history, counterfactual history, on images as sources for historical studies, and on liability issues and moral debates in historical accounts. In 2002-2006, he was the editor of *Historisk tidskrift* and he has also served as editor of the *Lagerbringbiblioteket* series with Ulf Zander. Anderson received his doctorate in Lund in 2000 and was hired in 2003 at the Department of History, Uppsala University as a university lecturer in modern Swedish political history. He was Director of Studies for Master's and doctoral studies 2003-2006 and 2006-2012 head of the Department of History. Anderson has also been director of the Managerial Council for Campus Engelska parken and for Forum for Jewish Studies. Since february 2015 he is Head of the school for Education, humanities and social sciences at Halmstad University.

## ***The Looking-glass of Modernity: Satire and Post-war Politics in Sweden*** **Martin Åberg, Karlstad University**

Traditionally the study of satire has been pursued mostly by scholars in literature and, perhaps, art historians, and students of media – considering the role not only of written texts but also images in satire. Today, however, satire should also be mentioned as an example of how historians explore non-traditional sources to approach and renew their understanding of past societies; surely, the theoretical debates associated with the 'linguistic turn' among the arts, and, in the 1990s, the 'pictorial turn' has been important catalysts in that respect. Nevertheless the use of satire – whether in form of written texts, or comics et al. possible expressions – as historical sources raises a number of methodological issues. It is, reasonable, however to consider satire as a reflection, although an inverted one, of the author's/artist's views and opinions about society, i.e. as a distorted and exaggerated mirror image. From that point of view it also becomes worthwhile to explore whether Swedish post-war satire has the potential to add to our understanding of the role of politics during this period. Needless to say the post-war period is characteristic not only because more and more aspects of society gradually became the topic of political intervention and governance after 1945, but also because it has been extensively dealt with by historians using conventional approaches and sources. By way of example I focus on texts published in the satirical journal 'Grönköpings Veckoblad' during the 1950s.

*Martin Åberg* presented his PhD in social history in 1991. However his main interest in the last ca fifteen years has been political mobilization and organization, preferably in comparative perspective, incl countries such as Poland, Ukraine, and Germany. It was also in connection to the study of politics that he became interested more specifically in the role of satire as a mirror of political change. This resulted in a study of Swedish post-war satire (2006). Åberg is currently professor of history at Karlstad university.

### **III: Comics and Learning about History**

#### ***Reading Comics and Learning about History, Identities and Power: Texas History Movies in Texas Schools in the 1930s-1950s***

**Anne Magnussen, University of Southern Denmark**

From 1926 to 1928 The Dallas Morning News published a daily comic strip called Texas History Movies. It was created by Jack Patton and John Rosenfield, Jr. and narrated the history of Texas from the first European arrivals in the 16th century until after the Reconstruction period in the late 19th century. Texas History Movies has an exceptional media history. It was one of the first (if not the first) historical comic strips to be published in a US newspaper, and after its run in The Dallas Morning News it was published as an edited comic strip collection and distributed by the company Magnolia Oil (later Mobil Oil) to Texas schools from the 1930s to the 1950s to be used as a history textbook. In many ways Texas History Movies reproduced the dominant view on Texas history and ethnic dynamics in the 1920s and 1930s, but in this paper I would like to argue that through its use in the schools in some ways strengthened the dominant narratives of the time, and in others, opened for different understandings of Texas history and society, especially with relation to ethnic and racial dynamics and power relations. With Texas history and society as the main example, I will discuss how comics can be used as source material for historical studies of identity and power in connection to other kinds of source material, in this case primarily other history textbooks as well as popular history texts of different sort.

*Anne Magnussen* is Associate Professor at the Department of History, University of Southern Denmark, Odense, Denmark, with a PhD from Copenhagen University, Denmark. She has edited books on comics, place and history, and written articles on Spanish and Latin-American comics as aesthetic, historical and political signs, as well as on public memory in Spain and in Texas, USA. Of publications related to comics she has co-edited (with Hans-Christian Christiansen) *Comics and Culture. Analytical and Theoretical Approaches to Comics*. Co-edited with Hans-Christian Christiansen. Copenhagen: Museum Tusulanum Press 2000. More recent publications on comics are “Mara and Paracuellos – Interpretations of Spanish Politics from the Perspective of the Comics”, *Scandinavian Journal of Comic Art (SJoCA)*, 1:1 (Spring 2012), pp. 26-44, “The New Spanish Memory Comics. The Example of Cuerda de presas.” *European Comic Art*, Vol. 7, No. 1 (Spring 2014), pp. 56–84, and “Spanish Comics and Politics.” In Stephan Packard (ed.) *Comics & Politik*. Berlin: Christian A. Bachmann Verlag 2014, pp. 157-178. Anne Magnussen is a founding member of the Nordic comics research network, NNCORE.

#### ***Comics in Ruins: Comics Art, Ruins, and the politics of Humanitarian Witness***

**Rebecca Scherr, University of Oslo**

This presentation examines how, within the contemporary discourse on human rights, the picturesque image of the ruin plays a key role in producing a visual and intellectual discourse encompassing spectatorship, aesthetics, and trauma. I focus on images of the ruins of war in graphic narrative, particularly the graphic novel. From the rubble of destroyed homes in Gaza (Joe Sacco) to the bombed buildings of Tehran (Marjane Satrapi) to the flames and destruction of Hiroshima (Keiji Nakazawa) and beyond, ruins plays a crucial role in graphic narratives focused on human rights issues. I will discuss how such images of ruins affect the reader of the graphic novel, what powerful messages they convey in both obvious and subtle ways, and how such images of ruins comment on the “forensic approach” current in human rights discourse.

*Rebecca Scherr* is Associate Professor of American literature at the University of Oslo. Her research focuses on literature and visual culture. She has published a number of articles on comics and graphic novels, with an emphasis on the work of Joe Sacco. Currently, she is researching the role comics and graphic novels play in the contemporary human rights movement.

## ***Forgotten and Rediscovered History of Serbian Comics from the 30s and the 40s*** **Saša Rakezić alias Aleksandar Zograf, Comics author and journalist, Serbia**

After Belgrade's most respected daily paper Politika has started to publish American newspaper strips in 1934, hardly anyone expected that comics would make such an impact in predominantly rural Serbia (then part of Kingdom of Yugoslavia). In just a matter of months, local artists have started to create their own comics, several comics magazines were initiated (with some of them published 3 times a week), and dozens of authors were active in Belgrade until the war broke out in 1941. The bombs from NAZI bombers planes have burnt the National Library of Belgrade on April 6th 1941, which as well destroyed the best collection of pre-war periodicals and magazines, of which many contained comics. Some of the cartoonists continued to publish even during the NAZI occupation, while others stopped cartooning either temporarily or for good. Serbian comics production was gradually forgotten even in its homeland, and still is largely unknown to European comics historians. In the most recent years, due to Internet and spread of information, we are gradually finding out that, during 1930s and 1940s, comics by the Serbian authors (mostly uncredited) were translated and published in France, Italy, Sweden, Denmark, Poland, Bulgaria, Turkey, Argentina, etc. It took decades to understand the variety and vitality of this production, and even the impact it made outside the homeland.

*Saša Rakezić* (b 1963) is a cartoonist from Pančevo, Serbia, whose comics are signed under the pseudonym of Aleksandar Zograf. Aside from his native country, collections of his comics are published in US, UK, France, Italy, Portugal, Spain, Germany, and other countries. Beside of creating comics, he published a multitude of articles dedicated to the history of Serbian comics, believing that pre-war Serbian comics scene is "a treasure yet to be discovered by the rest of Europe". He was the edited and author of the introductions for several books by comics historian Zdravko Zupan, including "Veljko Kockar: Strip, život, smrt" (2009), "Zigomar - Maskirani pravednik" (2011) and "Doživljaji Mike Miša" (2014).

## **IV: Comics and Propaganda**

### ***Competent Children and Social Cohesion – Representations of Childhood in Home Front Propaganda Comics during WWII in Finland***

**Ralf Kauranen, University of Turku**

Children are an oft seen category of people and a classic source of humour in comics. This tradition takes on various guises depending on historical, cultural and political context. This paper studies the depictions of children in one specific context, the propaganda or educational comic strips published by the Ministry of Supply in Finland during WWII. As one means of wartime propaganda directed to the home front the ministry hired comics artists to produce comic strips to be distributed through the country's newspapers. Central topics of the comics were rationing, black market trade, self-sufficiency and thriftiness, along with a general aim of boosting the morale on the home front. The comics not only were directed at the reading public of the home front, but also predominantly presented motifs from this domain. The focus was on the ways in which the population in total could partake in the war effort. National unity was created in the comics by reducing the differences between various groups in society. Besides the thinning down of gender divisions and the differences between social classes, the boundaries between age groups were called into question in the comics. Children partook in the common efforts and were not only innocent bystanders or victims. Children – both boys and girls – collected rags and scrap metals, joined woodcutting bees and picked berries and mushrooms. Children were also presented as witty and knowledgeable, for example informing adults about different wartime regulations. All in all, in the propaganda comics, with their aim of building national unity, children were endowed with an exceptional, unquestioned agency and competence that tied them to the adult world.

*Ralf Kauranen* is a sociologist and researcher working at the Department of Finnish Literature at the University of Turku. His doctoral thesis studied the 1950s debate on comics in Finland. His current research is focused on the multilingualism and transnationalism of the contemporary Finnish comics field. Kauranen also used to be an editor of Scandinavian Journal of Comic Art.

### ***Comics and the processing of current History***

**Ralf Palandt, German Society for Comics Studies (ComFor)**

Comics are products of our culture and embedded in social processes. Comics cover topics of social debate and process them - some more and some less directly - some sophisticated and some trivial. Either way, they are historical documents. They act into the society and reflect the society at the same time.

*Ralf Palandt* is member of the Society for Comics Studies (ComFor) and the Section of Visual Communication of the German Association for Communication Studies (DGPK). Research focus: Political Comics. Numerous essays, lectures and exhibitions (e.g. "Holocaust in Comic Books"). Culture Award "Munich thanks!" by the City of Munich 2012; PENG Prize of Comic Festival Munich 2011; Nomination of the essay "Brown Comics?! Pictures from the right Edge of Society" for the Alternative Media Award 2009. Together with the Archive of Youth Cultures: Congress (2010) and Anthology (2011) "Right-wing Extremism, Racism and Anti-Semitism in Comics".

## ***Octobriana, a faked samizdat***

**Helmut Kronthaler, Stiftung Illustration**

In 1971 Petr Sadecký (1943-1991), an exiled Czech illustrator living in West Germany since 1967, published the book „Octobriana and the Russian Underground“ (London: Tom Stacey 1971). It told the story of a group of dissidents in the Soviet Union who called themselves PPP (Progressive Political Pornography). They published samizdats, illegal home-made magazines, in which they proclaimed an anticommunist attitude combined with some sort of hedonistic sexual revolution. One of their inventions was a comic strip starring a heroine named Octobriana. A second book published in 1972 by Melzer Verlag, Darmstadt, presented two complete episodes of the adventures of this „Barbarella of the East“. On the cover they were presented as the „first comic strip from the underground of the USSR“, but in the end it was all just a fake...

*Helmut Kronthaler*, Dr. phil., M.A., born in 1960 in Landshut, lives in Unterhaching near Munich. Studied art history, Byzantine art and theatre studies at LMU Munich; worked at museums and auction houses in Munich, Dresden and Berlin, as art critic for various newspapers and magazines and as an editor for art encyclopedias. Publications on Renaissance, 19th century, modern and contemporary art, the art market, illustration art, cartoons and comics. Since 2009 editor of „Lexikon der Illustration im deutschsprachigen Raum seit 1945“, Troisdorf: Stiftung Illustration/Munich: edition text + kritik. Member of Association internationale des critiques d'art (AICA); Gesellschaft für Comicforschung (ComFor). Latest publications on comics: Andreas Hofer – ein Südtiroler Freiheitskämpfer als Comic-Held, in: Deutsche Comicforschung 2016. Leipzig: Comicplus 2015 (in print); Sachcomics: Geschichte, Erscheinungsformen und Funktion, in: Mareile Oetken/Ines Oldenburg (Ed.), Erzählen. Darstellen. Berichten. Interdisziplinäre Perspektiven auf das Sachbuch in der Kinder- und Jugendliteratur. Baltmannsweiler: Schneider Hohengehren 2014; Maos Comics in Deutschland, in: Deutsche Comicforschung 2014. Hildesheim: Comicplus 2013.

## ***Searching for the Mouse in Mussolini's Archives***

**Fabio Gadducci, University of Pisa**

Mussolini was a journalist, an obsessive reader of newspapers during his days as dictator, and the careful control that he wielded on the press is well-known and documented. Less known is the fact that a stringent control was exercised by Mussolini's regime also on the comics magazines. The control was especially strong in the Thirties, a fundamental period for Italian popular press: it is when modern comics arrived in Italy, too, first with Topolino and then with golden age heroes such as Flash Gordon and other KFS characters. Despite the lack of surviving archives of some pivotal publishers such as Nerbini and Vecchi, the correspondence of Mussolini now preserved in the Archivio Centrale dello Stato, coupled with the one of the KFS agent Guglielmo Emmanuel, delineates the development of the medium and the interaction between the centripetal push of the dictatorship, which was trying to establish a tight political control on comics, and the centrifugal push of the publishers, which wanted to capitalize on the American “comics craze” that was sweeping Italy.

*Fabio Gadducci* is professor of CS at the University of Pisa and a lifelong reader and essayist on comics and popular literature. He authored *Casa Disney: autori e diritto d'autore* (2000, PuntoZero; with Mirko Tavoanis), *Notes on the Early Decades of Italian Comic Art* (2006, Felici) and *Eccetto Topolino* (NPE, 2011; with Leonardo Gori and Sergio Lama). He is editor in chief of “SIGNS. Studies in Graphic Narratives”, devoted to graphic narratives from XVIII until early XX century, and member of the editorial board of “European Comic Art”. With Matteo Stefanelli he edited an anthology of the comics weekly “Corriere dei Piccoli” (2008, Rizzoli) and another on one of its most important author, Antonio Rubino (2009, Black Velvet). For Rizzoli-Lizard he is the editor of the chronological edition of the Italian master Magnus and of the Italian edition of the stories by Carl Barks and Floyd Gottfredson.

## ***Cartoons, political jokes and comics during Romanian Communist times – Propaganda and resistance***

**Călin Hentea, journalist and historian, Bucharest**

The Romanian jokes, cartoons and comics cannot be fully understood but in the context of their traditions and the political landscape of the respective period. Besides, the Romanians witnessed a special sense of humour in their daily life. While political jokes could circulate relatively freely during the late Communist period, cartoons and comics had to be sponsored by a Communist controlled institution in order to be published. Especially during Ceaușescu's “Golden Era” historical comics served as a propaganda tool in the service of nationalistic ideology. Meanwhile, the political jokes helped people to resist.

*Călin Hentea*, born in 1958 in Brașov, România (retired officer since 2008) is a freelance journalist and writer. During his career he served as PR officer, TV and written press military journalist, documentary film director and PSYOPS specialist in Romanian MoD and in NATO missions abroad. Călin HENTEA is the sole author of 15 books dedicated to propaganda, PSYOPS and military history, published in Romania and United States.

## ***Entertainment or Propaganda. Comic Strips in Sweden during World War II*** **Michael F. Scholz, Uppsala University Campus Gotland**

Exploring the ways in which comics in Sweden during WW II reflected the current political ideology, the lobbying efforts by the belligerent countries and their Swedish support groups and what kind of messages the comics communicated to their readers, the historian needs besides the published comics even other historical resources. What kind of material this could be and how researchers can find these sources will be discussed with examples from the project "Entertainment or Propaganda. Comic Strips in Sweden during World War II".

*Michael F. Scholz* is professor in Modern History at Campus Gotland, Uppsala University. Starting as a teacher at the University of Greifswald in Germany in the 1990s and since 2001 in Visby, Sweden, he is teaching and conducting research on comics as historical sources and as means of propaganda. Exhibitions in Erlangen, 1994 and 1998, in Berlin 2000, papers at historical conferences in Sweden, Denmark, Finland, Norway, Israel and Germany, articles in books and magazines such as *Lexikon der Comics*, *Jahrbuch für deutsche Comic Forschung*, *Zeitschrift für Geschichtswissenschaft*, *Die Sprechblase*, *Deutschland Archiv* and *Historisk tidskrift* (Stockholm). Selected: "Schuldig ist schließlich jeder ..." Comics in der DDR, Berlin 1994 (together with Gerd Lettkemann); Comics als Quelle der Geschichtswissenschaft. Mit Beispielen aus der DDR-Geschichte, in: *Struktur und Geschichte der Comics* (2010); Innerdeutsche Grenze und Berliner Mauer im Spiegel der DDR-Comics, in: *Deutschland Archiv* 06/2009; »Comics« in der deutschen Zeitungsforschung vor 1945, in: *Deutsche Comicforschung* vol. 11 (2014); Comics on struggle for hearts and minds. Swedish comics during the Second World War, in: *Katapult* (Cartography and Social Science) – Online-Magazin (<http://katapult-magazin.de>), april 2015.

## ***Presentation of the book: Comics and the World Wars – A Cultural Record*** **(ed. Jane Chapman et. al.)**

**Anna Hoyles, Andrew Kerr and Adam Sherif, Lincoln University**

'Comics and the World Wars argues for the use of comics as a primary source by offering a highly original argument that such examples produced during the World Wars act as a cultural record. Recuperating currently unknown or neglected strips, this work demonstrates how these can be used for the study of both world wars. Representing the fruits of over five years team research, this book reveals how sequential illustrated narratives used humour as a coping mechanism and a way to criticise authority, promoted certain forms of behaviour and discouraged others, represented a deliberately inclusive educational strategy for reading wartime content, and became a barometer for contemporary popular thinking.'

*Anna Hoyles* is Research Assistant at the University of Lincoln, UK where she is also currently writing her PhD on the literary journalism of the Swedish writer and labour activist Moa Martinson.

*Andrew Kerr* is a research assistant at the University of Lincoln. He is currently attached to the AHRC funded projects *Comics and the World Wars: A Cultural Record* and *Everyday Lives in War*.



**ARBETETS MUSEUM**



UPPSALA  
UNIVERSITET



RIKSBANKENS  
JUBILEUMSFOND  
STIFTELSEN FÖR HUMANISTISK OCH  
SAMHÄLLSVETENSKAPLIG FORSKNING

**KULTURRÅDET**



SERIEFRÄMJANDET