



University of Cyprus
Department of English Studies

Border-Crossings and Human Rights in Graphic Narratives

International Workshop

June 17-18, 2022

[Registration Link](#)

Organizers:

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Laurike in 't Veld

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↓ Please scroll down for the workshop schedule, the list of abstracts, and the list of biographical notes ↓

Workshop Schedule

Friday, June 17

PANEL 1

10:00-11:30 a.m. CET

Indian Partition

Moderator: Olga Michael

1. Partha Bhattacharjee & Priyanka Tripathi: Fractured Identity and Wounded Memory in Indian Comics
2. Shriya Raina: Intimate Borders and Bordering the Intimate
3. Anu Sugathan: Drawn Lines in/as *This Side That Side*: Personal and Political Borders of Nationhood

BREAK

11:30 -12:30 a.m. CET

PANEL 2

12:30-14:00 a.m. CET

Internal Displacements

Moderator: Laurike in 't Veld

1. Shimi M. Doley: *The River of Stories*: A Visual-Verbal Intersubjective Intervention against Trampling the Invisible Other
2. Felipe Gómez: Internal B/ordering: Displacement, Land Theft and Human Rights in Colombian Graphic Narratives
3. Marie Dücker: Crossing Figurative and Narrative Borders in George Takei's *They Called Us Enemy* (2019)

Saturday, June 18

PANEL 3

10:00-11:30 a.m. CET

Web Comics

Moderator: Olga Michael

1. Shannon Sandford: “On Their Own Terms”: Accessibility, Connection, and Visibility in Webcomics
2. Dominic Davies: Clandestine Crossings: Graphic Narrative as Counter Forensics
3. Candida Rifkind: Digital Humanitarianism, Border Imperialism, and *Sea Prayer*

BREAK

11:30-12:30 a.m. CET

PANEL 4

12:30-14:00 a.m. CET

The Ethics of Representation

Moderator: Laurike in 't Veld

1. Nancy Pedri: Image Stories of Migration, an Intermedial Approach
2. Marie Godin & Majid Adin: Refugee comics as a new genre: death, border crossings and hope
3. Leenu Sugathan: Narrative B/ordering: The Human Rights Imaginary and Narrative Violence in *Vanni: A Family's Struggle through the Sri Lankan Conflict*

ROUNDTABLE EVENT

14:30-15:30 a.m. CET

Safdar Ahmed

(TBA)

List Of Abstracts

(In order of appearance)

PANEL 1

Indian Partition

1. Partha Bhattacharjee & Priyanka Tripathi:

Fractured Identity and Wounded Memory in Indian Comics

Within the melange of comics studies, migration studies, and memory studies, this article investigates the inhumane condition of the migrants and victims during the Indo-Pakistan and Indo-Bangladesh-Pakistan partition and also reiterates the taboo-ed identity, resulting from partition. “Fault Lines” by Irfan Master and Prabha Mallya, “An Afterlife” by Sanjoy Chakraborty, “The Taboo” by Malini Gupta and Dyuti Mittal, and “Making Faces” by Orijit Sen from the anthology *This Side, That Side* (2013), curated by Vishwajyoti Ghosh, are structured upon the “lived-experiences” of people from various classes, castes, and provinces, contesting with the interminable psychological violence of partition and post-partitioned reality. The visual language in these afore-mentioned comics urges the readers to probe into the dark and deep crevices of the narratives. The concept of collective and personal memories in comics (Chute 2016; Mickwitz 2016; Ahmed and Crucifix 2018) are used to locate the traumatised past and violation of human rights due to the “b/ordering” practices (Rifkind 2017; Bhattacharjee and Tripathi 2022).

2. Shriya Raina

Intimate Borders and Bordering the Intimate

Vishwajyoti Ghosh’s *This Side, That Side: Restorying Partition* (2013) is an anthology of short graphic narratives based on the partition of British India into India and Pakistan in 1947, and Bangladesh’s subsequent separation from Pakistan in 1971. Ghosh conceptualizes borders as “personal territories of nationhood” and treats them as more than just territorial markers. My study focuses on the engagements of intimacy across borders and probes into their finality and indelibility as exclusionary practices. The political aestheticization of page layout and borders as formal elements in the graphic narrative complicates the idea of national borders as impervious. The intimate, as it is lived and practiced in the everyday contests the exclusionary principle of border making. Contrary to their geopolitical function as impenetrable boundaries, intimacy enables a physical and emotional porosity that makes it a site of resistance. The recollection of partition narratives and their representation in a drawn format creates a political visuality that demands an embodied engagement with the intimate as it negotiates a bordered geography, both physical and emotional. This paper will look at human rights outside the realm of a strictly legal discourse and instead place the lived experience of negotiation, violation, and crossing over as a project of intimate geopolitics amidst the

territoriality of borders. It looks at the triadic engagements of intimacy, borders of the comics format, and borders created post-partition.

3. Anu Sugathan

Drawn Lines in/as *This Side That Side*: Personal and Political Borders of Nationhood

This Side That Side: Restorying Partition (2013) curated by Vishwajyoti Ghosh is a collection of Partition stories by the authors and artists from Pakistan, Bangladesh and India. The graphic stories depict how the historical and the political events influence the very ordinary ways of living by actually transposing and situating the everyday life within the larger context of history and politics which eventually impact the dynamics of the people and the place. *This Side That Side* employs the medium of comics to explore the emotional dynamics which operate in the daily lives embedded within the socio-political context of Partition. My paper will examine how the Partition stories told in comics medium play with the spaces – the space of drawn images and photographic images in the panel as well as the empty space in the gutter – in order to archive the hitherto non-archived accounts of human subjectivity. *This Side That Side* quite literally draw lines between people and nations to depict the anxieties, irrationality, migration, violence and trauma that accompanies the territorial disruptions associated with the Partition of 1947 and 1971. Unlike other forms of documentation, graphic novel medium “give shape to lost histories and bodies” (Chute, 38). The visual-verbal medium of graphic novel allow us to uniquely ‘see’ the materialization of history. It not only depicts historical events in a different manner but also offers a distinct way to read and interpret the history. My paper will focus on the notion of history and trauma in *This Side That Side* and the representation of Human Rights and physical space whether it is the border (also the aesthetics of hand-drawn borders/lines) or the unfamiliar region (either unfamiliarity due to the socio-political unrest or new unfamiliar geographical space). I argue that the Partition stories in their graphic representation evoke larger questions of Human Rights and justice.

Reference

Chute, Hillary. *Disaster Drawn: Visual Witness, Comics and Documentary Form*. The Belknap Press of Harvard University Press, 2016.

PANEL 2

Internal Displacements

4. Shimi M. Doley

***The River of Stories*: A Visual-Verbal Intersubjective Intervention against Trampling the Invisible Other**

The River of Stories, published in 1994, was the first graphic narrative written in India by Orijit Sen. Its backdrop is the Narmada Bachao Andolan, a civilian movement that resisted the construction of dams on the river Narmada as it would lead to the displacement of thousands of forest dwelling impoverished *adivasis*

and small land holding farmers in the states of Gujarat, Madhya Pradesh and Maharashtra. The Movement failed in its attempt to stop the construction of dams and large swathes of land were submerged and deforested, thousands of poor farmers and *adivasis* lost their homes and livelihood, and an entire ecosystem was devastated.

The context of dehumanization and human rights violation of the *adivasis* is embedded in a pictorial-verbal medium with a multimodal narration which imparts an emphatic appeal on the readers. Sen employs strategically sequenced panels of word-image combinations between the world of the *adivasis* and the world of the powerful affluent sections of Indian society to create “*ambassadorial strategic empathy*”, a phrase coined by Suzanne Keen to mean “attempts to reach readers outside the boundaries of the depicted social world in an effort to change attitudes and even solicit assistance in the real world”. This research paper would involve close reading of the different panels of the graphic narrative *The River of Stories* to demonstrate how the author’s illustrations of culturally familiar versions of speech, bodily postures and folklore create a forceful impact of a tragedy and the pictorial-verbal representational strategy provides a fast track to narrative empathy. The narrative shifts back and forth in a non-linear spatio-temporal framework between the narration of Relku, the *Adivasi* maidservant, and Vishnu, the journalist who is the fictionalised character of the author Sen himself. The intradiegetic narration of Relku’s displacement and her interviews with Vishnu as he creates the text that morphs into *The River of Stories*, the extradiegetic narration of Vishnu as both a verbal and visual narrator and the metadiegetic story of Malgu Gayan and Relukabadi, two mythical *Adivasi* characters, highlights the fact that ecological destruction, *adivasi* displacement and human rights violation are embedded within each other and render visually the intercontextuality of these rights violations.

5. Felipe Gómez

Internal B/ordering: Displacement, Land Theft and Human Rights in Colombian Graphic Narratives

According to the High Commissioner of the United Nations for Refugees (HCUNR), Colombia is since 2015 the country with the highest internal displacement worldwide, with nearly eight million people in this situation. Most of these displacements center around zones where the armed conflict persists due to confrontations among paramilitary groups, FARC dissidents, ELN and EPL guerrillas, and the Army, vying to occupy spaces left behind by the FARC since they lay down their weapons in June 2017. These are notably fertile territories for arms and drugs trafficking. This article explores cultural, social, political, and spatial border crossings – both physical and figurative – and their intersections with human rights in Colombian graphic narratives, focusing on the shifting conditions for internally displaced rural communities after the peace accords between the Colombian State and the FARC rebel group.

Recent publications such as *Caminos condenados* (Guerra, Aguirre, Díaz, and Ojeda 2016), *La Palizúa* (Guerra and Aguirre 2018), and *Sin mascar palabra* (Guerra and Vieco 2018) present concrete efforts toward documenting, narrating, and opening a space to debate forced displacement and land and human rights violations in relation to

human rights discourse and practice. In this paper, I set out from an understanding of human rights implementation as a historical product structured by legalist reasoning and conditioned by local particularities (Riles 2006; Roninger 2003), and from discussions of contemporary transnational human rights networks as a normative and fundamentally neoliberalist vision of modernity (Sikkink 1996; Merry 2005). Given the above, how are these Colombian graphic narratives imagining, representing, and conceptualizing the violation of human rights as 'b/ordering' practices as well as the formation of 'narratives or tropes [,] which can [...] interrogate their including/excluding function' (Wolfe and Schimanski 2017, 149)?

6. Marie Dücker

Crossing Figurative and Narrative Borders in George Takei's *They Called Us Enemy* (2019)

George Takei's autobiographic *They Called Us Enemy* offers a graphic rendition of his coming of age and coming to terms of living in an internment camp during World War II during his childhood. As the narrative is predominantly told in flashbacks to Takei's childhood as he witnesses the wrongdoings he lives through in two US American concentration camps, the text functions as a powerful example for how sequential art and graphic novels thematize wrongdoings of the past, consciously Othering marginalized groups and thus establishing borders especially in a metaphorical sense. This is done with the help of a narrative technique in which Takei jumps back and forth between his and his family's past as well as present day. Understanding that the memoir was published in 2019, the reader is made aware of the urgency this graphic novel hints at in terms of Japanese Americans and Asian Americans occupying this liminal space of a deeply entrenched and hostile oppression still very much present today.

Takei succeeds in reminding the reader of the borders that still shape the history of Japanese Americans in the United States, but he also employs the border motif figuratively in the sense that he constantly jumps back and forth in time, between narration techniques, and between points of views. Takei's narrative thus employs the border motif on several narrative layers, for which the inhumane treatment of the internment of Japanese Americans is based in a very recent context that highlights those numerous questions which remain to be answered in how Asian Americans are seen and treated in the United States.

This paper asks which various concepts of borders Takei discusses and how they play into the overarching theme of liminal spaces within contemporary Asian American literature, specifically looking at the graphic novel as an art form serving as a moral roadmap of how to translate and navigate the historical wrongdoings Takei discusses in his text. In doing so, I will look at the liminal space between panels that adds to the fragmented and highly critical re-building of Takei's childhood through both the eyes of himself as well as those of his parents which, I argue, is solely made possible by the graphic novel format.

References:

- Cohn, Neil. *Who Understands Comics?: Questioning the Universality of Visual Language Comprehension*. Bloomsbury Academic, 2020.
- Handbook of Comics and Graphic Narratives*, edited by Sebastian Domsch, Dan Hassler-Forest, and Dirk Vanderbeke. De Gruyter, 2021.

Immigrants and Comics: Graphic Spaces of Remembrance, Transaction, and Mimesis, edited by Nhora Lucía Serrano. Routledge, 2021.

Performativity, Cultural Construction, and the Graphic Narrative, edited by Leigh Anne Howard and Susanna Hoeness-Krupsaw. Routledge, 2019.

Takei, George, Justin Eisinger, and Steven Scott. *They Called Us Enemy*. Cross Cult, 2019.

PANEL 3

Web Comics

7. Shannon Sandford

“On Their Own Terms”: Accessibility, Connection, and Visibility in Webcomics

Despite sustained global attention towards the plight and rights of marginalised peoples, refugees and asylum seekers remain largely on the margins of the public imaginary as subjects of aversion, erasure, and suspicion. In Australia, the unknowability of the foreign other carries sharp political dimensions borne out in policies of strict border control and mandatory detention. Working against invisibility and atrocity is the position from which webcomics have recently emerged as rhetorical devices for bringing into focus the brutality of state power. Webcomics complicate dominant discourse around migration by testifying to the traumatic precariousness of living in detention and, parallel to their origins in graphic life narrative, confronting readers with unflinching visual displays of subjects prone to extreme secrecy. As “born digital” texts, webcomics provoke critical questions around the virtues of connectivity and accessibility associated with Web 2.0 and how these might be harnessed by those who build and occupy space in diaspora.

Drawing interdisciplinary connections between comics studies, media studies, and Life Narrative, this paper explores the radical mobility of webcomics across digital platforms and their popular consumption among domestic, mainstream audiences. Safdar Ahmed’s 2015 documentary webcomic, *Villawood: Notes from an Immigration Detention Centre*, and the portfolio of webcomics produced by the asylum seeker known as Eaten Fish are both examples of intimate, intricate renderings that expose human rights abuses through various channels of the Internet. This paper thus interprets the subjectivity of ‘borders’ as physical spaces of exclusion, reinforced by socio-political conditions of ‘us’ threatened by ‘them’, into which webcomics usefully intervene. Created within detention and disseminated beyond, these webcomics prompt close examination of how their formal properties (including their production and circulation) not only contribute to an alternative visual culture of migration and displacement, but ultimately, offer insights into whose stories are empowered and/or championed in the digital sphere.

8. Dominic Davies

Clandestine Crossings: Graphic Narrative as Counter Forensics

From photographs of capsized boats and washed up bodies to distress signals registered on satellite monitors, the Mediterranean Sea is one of the most visible oceans on the planet. For migrants and refugees

attempting the crossing, there are as many ways to be seen as there are consequences of being seen, and the “clandestine” quality of Mediterranean migration – its “concealed” or “surreptitious” nature – is just as contingent on image saturation as it is an absence of vision. In the Mediterranean basin, competing and conflicting lines of sight turn the seascape into a hall of mirrors, disavowing any comfortable consensus on the politics of refugee representation in visual media, including graphic narratives. This paper will read a series of online visual stories about refugee crossings to raise a series of discomfiting questions: who or what are representations of refugees for? What do they inadvertently invisibilise? What kinds of publics or forums do they create? And what spaces, but also what times, can they draw into view? After an overview of the different ways that refugees are “seen” in the Mediterranean, this paper turns to “Liquid Traces”, a legal case in which the activist organisation Forensic Oceanography used a counter forensic method combining graphic design, aesthetic innovation, and co-opted state-surveillance technologies to turn the sea itself into a witness able to testify or “speak” in a court of law. Then, in its second half, the paper suggests the depiction of the Mediterranean crossing in a series of webcomics as a similarly counter forensic practice. In so doing, the paper challenges the idea that comics and other visual media should somehow promote or encourage the viewer’s recognition of the “humanity” or rights of the refugee, replacing it with an emphasis on the need to recognise humanity and citizenship as racially and historically constructed concepts instead.

9. Candida Rifkind

Digital Humanitarianism, Border Imperialism, and *Sea Prayer*

This presentation explores the aesthetic, ethical, and political consequences of a recent spate of online comics about migrant journeys that harness 3D virtual reality technologies. These comics allow viewers to move around, into, and through the visual narrative accompanied by both voices and sound. Drawing on comics studies, animation and game studies, and critical refugee studies, I explore how the intimacy of these digital encounters that involve touching the screen and moving the images raises new questions for refugee comics scholars about the relationship between form and content and the optical and haptical.

My case study is *Sea Prayer*, based on a fictional letter from a Syrian father to his young son as they prepare to cross the Mediterranean to Europe. Written by former Afghan refugee to the US and current UNHCR goodwill ambassador Khaled Hosseini, *Sea Prayer* was inspired by the September 2, 2015, global circulation of the photograph of the body of three-year-old Syrian Kurdish boy, Alayn/Alan Kurdi, face down on the beach near the southern Turkish resort of Bodrum. Hosseini’s text was adapted into a 2017 interactive digital narrative sponsored by the *Guardian* and UNHCR and is available as an interactive documentary on YouTube. I explore how *Sea Prayer* uses the 360-degree VR technology of Google Tilt Brush to create a contemporary version of “subjective vision” (Crary 1990) that aims to displace the photograph of Alan Kurdi from visual dominance by drawing the multi-generational spaces and places of his homeland in a format that invites viewers to follow the drawn line and move around the scene, even though we have limited control and cannot change the tragic outcome. *Sea Prayer* thus raises important questions about the

ethics and aesthetics of “digital humanitarianism” (Delf Rothe et al. 2021) and its entanglement in the technological and discursive regimes of “border imperialism” (Walia 2021) that have implications for the larger field of online interactive refugee comics.

References:

- Crary, Jonathan. 1990. *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*. October Books. Cambridge, Mass.: MIT Press.
- Rothe, Delf, Christiane Fröhlich, and Juan Miguel Rodriguez Lopez. 2020. “Digital Humanitarianism and the Visual Politics of the Refugee Camp: (Un)Seeing Control.” *International Political Sociology* 15 (1): 41–62. <https://doi.org/10.1093/ips/olaa021>.
- Walia, Harsha. 2021. *Border and Rule: Global Migration, Capitalism and the Rise of Racist Nationalism*. Halifax, NS: Fernwood Publishing.

PANEL 4

The Ethics of Representation

10. Nancy Pedri

Image Stories of Migration, an Intermedial Approach

In 2017, the Migrant Image Research Group published a 324-page anthology of image stories, interviews, and essays on the experience of migrants to Lampedusa. In it, graphic narratives exist alongside media images and advertising images, thus drawing attention to how the meaning of any image and image story exists in a web of intermedial practices.

Because graphic narratives rely on different media that “always already exist in a medial network and never in splendid isolation” (Neumann 527), in them meaning is at once characterized by multiplicity and as lacking in clear codification. In *Lampedusa: Image Stories from the Edge of Europe*, all visual stories are shown to move between and across media in a fashion that puts different media into a dynamic play of interactions and juxtapositions, a polyphony of mutual illumination. The stories collected in it are expressively intermedial in form; they evoke different modes of representation and promote new expressions and configurations of meaning by physically and conceptually moving between and across art and media boundaries. In particular, the graphic narratives exist beside other visual story formats, but also often combine different types of images and media to push against medial separation and isolation. They also push against the highly codified visual representations of migration by critically addressing the use and referencing of different visual media about migration.

In this paper, I will examine how the graphic narratives in *Lampedusa* pressure existing visual narratives of migration to expand understandings of the migrant’s experience. The graphic narratives expose how popular visual storytelling practices surrounding what the media refers to as the migration crisis have effaced the identities of the very subjects they set out to represent. Ultimately, I will show how overt intermedial storytelling practices not only advocate for “new forms of representation and treatment, through which

experiences might be communicated” (Wenzel 23), but also instruct consumers on how to read images and their serious, but highly unpredictable effects.

References:

Migrant Image Research Group. *Lampedusa: Image Stories from the Edge of Europe*. Leipzig: Spector Books, 2017.

Neumann, Birgit. “Intermedial Negotiations: Postcolonial Literature.” *Handbook of Intermediality: Literature – Image – Sound – Music*, edited by Gabriele Rippl. Berlin: de Gruyter, pp. 502-529.

Wenzel, Jan. “Photograph is quite good. But not good enough?: The Search for New Forms of Display.” *Lampedusa: Image Stories from the Edge of Europe*, edited by Migrant Image Research Group, Leipzig: Spector Books, 2017, pp. 23-25.

11. Marie Godin & Majid Adin

Refugee comics as a new genre: death, border crossings and hope

Since the so-called refugee crisis in 2015-2016, many comics about refugee’s journeys were published aiming to centre first hand experiences of refugees and displaced people. For instance, in 2018 the House of Illustration in London organised the first exhibition in the UK entitled ‘Journeys Drawn: Illustration from the Refugee Crisis’ showcasing the work of 12 contemporary artists among whom two were refugees. Nowadays, “refugee comics” have even become part of a genre (including web comics and graphic novels, digital reportage) and are more and more used in research projects, as well as by government officials and ONGs. This paper aims to reflect on this new media used to talk about deadly journeys through a focus on the work of one emerging author in the field, Majid Adin. Some of the questions that will be addressed are the following: How does graphic novel change how refugee voices are being represented? How does Adin situate his own work in this new body of literature? Why is it easier to speak about death through graphic novel? Adin’s soon to be published graphic novel, *Hamid and Shakespeare* speaks about death and border crossings (from Calais to London as well as from London to Calais), but also about love and hope and does so in an imaginary way. His main character Hamid, an Iranian refugee who has entered the UK on the four hundredth birthday of Shakespeare, dreams of becoming a writer and imagines himself as Hamlet and other characters from Shakespeare’s plays as he experiences life adventures in the UK. Most graphic novels are often not written by refugees but are about and based on refugee’s stories and testimonies. This paper will engage in a critical discussion with a refugee writer on how graphic narratives contribute to another politics of visual representations through comic art.

12. Leenu Sugathan

Narrative B/ordering: The Human Rights Imaginary and Narrative Violence in *Vanni: A Family’s Struggle through the Sri Lankan Conflict*

Termed as a work of ‘non-fiction-fiction’ by its creators, Benjamin Dix and Lindsay Pollock’s graphic narrative *Vanni: A Family’s Struggle through the Sri Lankan Conflict* is a fictionalized account, based on the

actual testimonies of survivors, which bears witness to the brutal and traumatizing experiences of the Tamils in the Sri Lankan civil war. While the visual-verbal form of the graphic narrative enables, quite literally, the mapping of internal displacement of the Tamils, captures the violence of border-crossing (crossing over to the so-called safe zones/No Fire Zones within the national border), and thereby visibilizes the human rights violations that shape a refugee subjectivity, I argue that it is achieved by engaging in a practice of b/ordering (which I call narrative b/ordering) that works to construct subjects in universalistic terms as victims of violence in order to make them legible to a global audience and therefore recognizable as grievable lives. I further argue that although this kind of narrative b/ordering offers a nuanced critique of the workings of the State, the anti-government insurgents, and the UN humanitarian interventions, it enacts a narrative violence (a process of erasure involved in the acts of selection, elimination, editing, and rearrangement of events and experiences) that reduces subjects to mere victim-bodies historicized only in the context of the violence perpetrated on them. The graphic narrative enacts a narrative violence in order to render the refugee subjects intelligible and recognizable, and the refugee subjects (like Antoni in *Vanni*) are forced to perpetrate this narrative violence on themselves in order to escape violence and seek asylum. My paper will explore the paradox of how narrative b/ordering in *Vanni* enables a human rights imaginary (which can be understood as an assemblage of a language and set of modes of communicating the idea of rights, justice, agency and subjectivity, precarity, etc.), but at the cost of enacting narrative violence.

List Of Biographical Notes

(In alphabetical order)

1. **Majid Adin** is an artist and animator from Iran and has a BA in fine art. He lived in Calais for 6 months in 2016 and currently lives in West Hampstead in London. In 2017 he won a competition for a music video that illustrates Elton John's song 'Rocket Man', with a tale about a lonely astronaut travelling across continents to a new home in England (<https://www.youtube.com/watch?v=DtVBCG6ThDk>). His graphic novel, *Hamid and Shakespeare* will be published by Myriad in 2022 and it is inspired by an imagined friendship with Shakespeare.
2. **Safdar Ahmed** is a Sydney-based artist and academic in the field of Islamic studies. He is the author of *Reform and Modernity in Islam* and the graphic memoir *The Good Son*. His drawings and comics have appeared in such publications as *Overland*, *Meanjin* and *The Lifted Brow*. Ahmed is a founding member of the community art organisation Refugee Art Project, for which he conducts regular art workshops with asylum seekers and refugees in the Villawood detention centre. His graphic narrative, *Still Alive: Notes from Australia's Immigration Detention System* (2021) was awarded the Book of the Year and the Multicultural NSW Awards.
3. **Partha Bhattacharjee** is currently working as an Assistant Professor of English in Amity University Patna (17 July 2019 – till date). He has published with reputed journals, *Journal of Visual Communication in Medicine* (Taylor & Francis, Q1), *Studies in Comics* (Q2), *Journal of International Women's Studies*, *Journal of Gender Studies* (Taylor & Francis, Q1), *Journal of Graphic Novels and Comics* (Taylor & Francis, Q1), *The Translator* (Taylor & Francis Q1), *IUP Journal of English Studies* (Q3), *Atlantic Literary Review*, to name a few. He has reviewed manuscripts for *Feminist Media Studies* (Taylor & Francis), *Journal of Graphic Novels and Comics* (Taylor & Francis), *Journal of Human Trafficking* (Taylor & Francis), *Journal of International Women's Studies*, and *Feminist Encounters: A Journal of Critical Studies in Culture and Politics*. He has received fund from Postcolonial Studies Association, UK for organizing an International Conference on Postcolonial Studies in Comics and Graphic Narratives.
4. **Dominic Davies** is a Senior Lecturer in English at City, University of London, where he is also director of the BA English programme. He holds a PhD and British Academy postdoctoral fellowship from the University of Oxford. He is the author of *Imperial Infrastructure* (2017) and *Urban Comics* (2019), along with several articles in the fields of post/colonial literature, critical infrastructure studies, and visual culture. He is also the co-editor of *Fighting Words* (2017), *Planned Violence* (2018), and most recently, with Professor Candida Rifkind, *Documenting Trauma in Comics* (2020). He and Professor Rifkind are currently co-authoring a book project entitled *Graphic Refuge: Visuality and Mobility in Refugee Comics*, which is forthcoming with Wilfred Laurier University Press in 2023.
5. **Shimi M. Doley** is an Assistant Professor in the Department of English, Jamia Millia Islamia, Delhi. She has been teaching in this University for the past 15 years and teaches undergraduate English (Hons) and M.A. (English) classes and also supervises PhD research. Her areas of interest are American Literature, African American Literature, Indian Writing in English, Women's Writing, Life Writing and Gender Studies.

The topic of her Ph. D Thesis is *Chimera of the Self: African American Female Subjectivities and the Politics of Life Writing*. She has published papers on American Literature, Gender Studies, Life Writing and Fiction.

6. **Marie Dücker** is Assistant Professor of American Studies at the Department of American Studies at the University of Graz where she also teaches American literary and cultural studies. Her research interests are in intermediality studies, affect studies, and feminist literary criticism. She holds a PhD from the University of Graz and her dissertation, *Affect and Emotion in the Intermedial Interfaces of the Contemporary American Young Adult Suicide Novel*, was awarded the Fulbright Prize of American Studies in 2019. Her doctoral research was supported by two research grants awarded by the University of Graz. She has conducted several study abroad stays as well as research stays abroad, worked as a Teaching Associate at Williams College, Massachusetts, and has been teaching a variety of classes on literature and cultural phenomena at the undergraduate level at the University of Graz since 2015. Marie has published in the fields of American literature, affect studies, and intermediality studies and is currently working on her first book project as well as researching on her second project on the climate change graphic novel.
7. **Marie Godin** is a British Academy Postdoctoral Fellow. She holds an MSc in Forced Migration from the Refugee Studies Centre, University of Oxford, and a PhD in Social Sciences from the University of East London. Marie has published extensively on the Congolese diaspora and the politics of 'home' and belongings in different contexts. Her broader research interests lie in the area of migration and development, with a focus on diaspora engagement and gender, second-generation diaspora activism and homeland states and transnational social protection.
8. **Felipe Gómez** holds a Ph.D. in Spanish Language and Literatures (U. of Michigan, Ann Arbor, U.S.A.) and is currently Teaching Professor of Hispanic Studies in the Modern Languages Department at Carnegie Mellon University. Gómez's area of expertise is 20th-21st century Latin American cultural studies, focusing on the analysis of countercultural expressions within literature, film, popular music, and comics and graphic novels. He has co-edited critical volumes and has authored articles and chapters on recent and contemporary Latin American literature, films, and comics. His current research project examines manifestations of resilience and endurance in Spanish-language apocalyptic comics, analyzing issues of race, gender, and sexuality in community responses and survival strategies employed by their protagonists. Gómez is the creator and curator of the Latin American Comics Archive (LACA), recently awarded a Provost's Inclusive Teaching Fellowship and "Best Formative Initiative Developed in 2018" by the Hispanic Digital Humanities international organization.
9. **Laurike in 't Veld** holds a PhD from the University of Chichester (UK) and works as a graduate school coordinator at the Delft University of Technology. She is a research associate at the Center for Historical Culture at the Erasmus University Rotterdam. She is the author of *The Representation of Genocide in Graphic Novels: Considering the Role of Kitsch* (2019) and the editor of the forthcoming issue of the *Journal of Perpetrator Research* on 'Perpetrators in Comics'.
10. **Olga Michael** is a postdoctoral researcher at the Department of English, University of Cyprus. Her research interests include representations of trauma, gender, human rights, death, and perpetration in graphic life narratives. She is currently working on two monographs entitled *Human Rights in Graphic Life Narrative: Reading and Witnessing Violations of Others in Anglophone Texts* and *Migrant Stories and The New European Literary Canon: The Rise of the Ethno-Topographic Narrative in 21st-Century Europe* (Bloomsbury Academic). Her most

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