



ABSTRACTS

(alphabetical order by first name)

“‘All these things into position’: Radiohead’s *Street Spirit*, the Postcolonial Nigerian Novel, and Feminist Dystopia”

Alena Zhylynskaya, Jagiellonian University, Krakow, Poland

Music has always played a significant part in storytelling, both in standalone movies and TV series. The question this article will attempt to answer is how a soundtrack, whether it’s original or composed of the licensing songs, can influence the meaning of the TV show. Specifically, it will examine the song choice from one of the episodes of the 2017 Hulu TV adaptation of *The Handmaid’s Tale*. The third episode from season 4 (entitled “The Crossing”) features Radiohead’s track “Street Spirit” (aka “Fade Out”). The peculiarities of this song choice lie in the fact that “Street Spirit” was originally inspired by the 1991 Booker Prize-winning novel *The Famished Road* by Ben Okri. The present paper will attempt to reveal how this song choice connects Margaret Atwood’s feminist dystopia and Ben Okri’s postcolonial novel. Moreover, it will show the impact this song choice makes not only on the viewer’s perception of a single scene but on the perception of the TV adaptation of *The Handmaid’s Tale* in general.

Alena Zhylynskaya is a visiting researcher at the Jagiellonian University (Krakow, Poland). She completed her MA in 2020 at the Belarusian State University (Minsk, Belarus) with a thesis entitled “Features of Poetics of the Postcolonial Trilogy *About Azaro* by Ben Okri”. In 2021 she received a scholarship from the International Visegrad Fund to conduct research on “Hybrid Narration as the Construction of National Identity in the Novels of Ben Okri” at the Institute of English Studies (Jagiellonian University).

“Look Behind You, Orpheus: Queer Archeology and Mythical Lesbians in Contemporary Film”

Ana Bessa Carvalho, University of Minho, Portugal

Taking the figure of Eurydice and its spectral presence in Céline Sciamma’s *Portrait de la jeune fille en feu* (2019), this paper intends to analyse the recent surge of queer contemporary narratives that are concerned with revisiting the past, while reshaping it, in relation to what Heather Love defined as ‘feeling backward’, and how feelings of shame and regret embodied by queer figures of the past must also be reconfigured and become a part of a broader, more enveloping and inclusive queer history, one that goes beyond the concepts of pride and progress. Besides Sciamma’s film, and through an analysis of *Ammonite* (2020), another lesbian period drama, and the figure of the paleontologist, who also dwells into the past, more conclusions about this retrospective look that could be read as a process of ‘queer archeology’ will also be put forward, as both films seem to establish a dialogue in an intersectional space

of transgenerational lesbian storytelling, the metaphorical – and literal – digging up of the past and what seems to be a general concern of queer narratives to look, not only forwards, but also backwards.

Ana Bessa Carvalho teaches in the Department of English and North American Studies at the University of Minho. She is currently writing a PhD thesis in the field of Comparative Literature, Visual Culture and Queer Studies on representations of family and queer kinship in contemporary comparative literature.

“Resurfacing Stories: Tattoo Narratives and Self-fashioning in Children’s Literature”

Anne Chassagnol, Université Paris 8, France

Although they remained unnoticed and rarely occupied the main focus of attention in literary criticism, tattoos have always been part of children’s books. Iconic heroes and superheroes in children’s popular culture, such as Popeye, Blade, Aquaman, Darth Maul, Maui or Harley Quinn, all bear distinguishable ink marks. Tattoos often lurk among the pages of picture-books to stigmatize deviant characters and outcasts – pirates, criminals and prisoners – or to signal stereotypical representations of performers, and artists in circuses and sideshows. The inked motif – from Count Olaf’s three letters in *A Series of Unfortunate Events* by Lemony Snicket to the “the dark mark” of Voldemort in the *Harry Potter* series – stand as visible signs of villainy. However, as the perception of tattoos has evolved as they have become more mainstream, what appeared to be a mere detail in a character’s outfit has gradually unfolded to occupy the main focus of the story. This presentation will examine a series of picture-books and a novel for young readers in order to understand how this process of storyboarding the skin or bodygraphy can be considered as the expression of a repressed autobiography. (*Tell Me a Tattoo Story* (2016) by Alison’s MacGhee, Marilyn Rondon *Why does Mommy have Tattoos* (2016), Levi Greenacres, *Mommy’s New Tattoo: A Bedtime Story for People* (2013) and *The Illustrated Mum* (1999) by Jacqueline Wilson.)

Anne Chassagnol is a senior lecturer at the Université Paris 8 in France. As a specialist of Victorian fairy paintings and British children’s literature (*La Renaissance féerique*, Peter Lang, 2010), she is particularly interested in visual storytelling and graphic narratives. She is the co- founder of the international tattoo project *La littérature dans la peau* with Brigitte Friant- Kessler and the co-editor of *La littérature dans la peau: tatouages et imaginaires*, *La Peaologie*, n°4, 2020 and of *Textes à vifs: tatouages, transferts, performances*, *La Peaologie*, n°5, 2020. Her current project investigates the representation of children’s literature in body art.

“Bourne-again Bond: Retooling the Spy Story in the new Millennium”

Anthony Barker, University of Aveiro, Portugal

The James Bond and Jason Bourne movie franchises have at least one thing in common. They both started on or around the time of the demise of their literary creators, leaving film producers with an almost free hand in conceiving films adapted from successful novels, before leaving the novels behind altogether. But the spy story is acutely attuned, more say than the crime story, to the geopolitical realities of the time of their making. These franchises have therefore evolved along particular lines of development, broadly speaking, from a Cold War context to détente to more fluid and unstable relations between the great powers. One such change is the decline of Britain as a force in the world order.

Following Watergate, the spy story has also turned in-house, looking at treachery and dark ops within one's own security establishment.

This paper seeks to explore the visual stylings which have informed these geopolitical themes in action/adventure movies. How have spy stories kept up-to-date with other aesthetic developments in movie-making? What kinds of plot do they espouse? In particular, the paper will look at the competing demands of glamorisation of the secret agent figure and attempts to inform him or her with elements of documentary realism. It is a truism of film criticism that the success of the Bourne films has influenced and updated the Daniel Craig Bond cycle. This proposition deserves testing, especially in a context where franchises and plots appear to ramify and repeat themselves, as has clearly been the case with the *Mission Impossible* cycle.

Anthony Barker (D.Phil, Oxford) is an Associate Professor at the University of Aveiro, Head of its Research Unit, Coordinator of the Cultural Studies research group, and Director of the PhD in Cultural Studies. He has been president of the Portuguese Anglo-American Studies Association. Publications include edited collections on *Europe: Fact and Fictions* (2003), *Stereotyping* (2005), *Television, Aesthetics and Reality* (2007), *Identity and Cultural Exchange in Travel and Tourism* (2015), *Personal Narratives*, *Peripheral Theatres: Essays on the Great War (1914-18)* and *Body and Text: Cultural Transformations in New Media Environments* (2019). Recent publications include articles on zany film and television comedy, and ultra-violence in the cinema of the 1970s.

“Using Environmental Storytelling to Defamiliarize Cognition, Emotion and the Body in *What Remains of Edith Finch*”

Bartosz Stopel, University of Silesia, Poland

What most games share with traditional narrative media is the representation of various types of fictional worlds that simulate social environments and intelligent agent behavior. Apart from being representational, fiction is always designed to produce desired cognitive and affective effects by carefully orchestrating and guiding emotional responses. Although video games can elicit them in ways parallel to films, what makes them unique is the capacity to tell stories through interactions with space, or the environment, rather than temporal development, which presupposes more active or immersed involvement of the body, emotion and cognition.

Keeping the above points in mind, I wish to explore how environmental storytelling can be used in games to destabilize cognition, emotion and embodiment through unusual forms of interacting with the fictional world. Such destabilization tends to be more than just a refreshing defamiliarization effect, but in some cases can be used to facilitate processing of negative emotions, such as sadness tied to grief or loneliness. In other words, by defamiliarizing cognition, emotion and embodiment, games can produce reflective distance on what could be meaningless distress or pain and then through a sense of wonder, transform it into something elevated, tinged with ineffable significance which, in the end can be emotionally integrated by the player, as offering a more meaningful, yet unusual relief and closure. I will argue that many titles labeled art games aim at such effects, but I will illustrate my points mostly with *What Remains of Edith Finch* (Giant Sparrow 2017).

Bartosz Stopel is associate professor of literary studies at University of Silesia, Poland. His current research focuses on cognition and emotion in the experience of narratives in various media. His recent work was published in *The Routledge Companion to Literature and Emotion* (2022), as well as in *Projections* and in *Journal of Literary Theory*, after earlier publications on literary theory and aesthetics. His first book, *From Mind to Text* (Routledge 2018), explores the affective underpinnings of the aesthetic interpretation of literature.

“The graphic self of public intellectuals: Chinese tiaoman as digital practices of self-representation on WeChat”

Chen Li, Tilburg University, The Netherlands

This paper focuses on tiaoman, a new genre of comic strips and digital art developed on mobile media. It refers to a type of digital comics arranged in vertical rows with multiple single-panel comics, and is designed for reading on smartphones. Like Japanese manga and Korean webtoon, Chinese tiaoman pluralizes and challenges the aesthetic concepts and values in contemporary visual cultures. In online civic expressions, mobile internet users increasingly employ tiaoman in their public engagement. However, few studies explore the cultural consequences of tiaoman in the field of public intellectuals. This study aims to examine the effects of tiaoman on public intellectuals in the current digital environment. The research focuses on the tiaoman series *Uncle Lion* posted on WeChat, a major mobile instant messaging and social media platform in China. *Uncle Lion* is a comic portrayal of a controversial Chinese intellectual, Xu Zhiyuan. It is also the derivative comics strips of Xu's interview program streamed on WeChat and multiple platforms. With the theoretical lens of digital practice, and combining concepts of self-fashioning and platformization, this study investigates tiaoman as a digital practice of self-representation in social and technological systems. Results show that tiaoman serves as both a medium and a genre for Xu to construct, theatricalize, and negotiate his persona and public intervention.

Chen Li is a PhD student at the Department of Culture Studies, Tilburg University, The Netherlands. She received her MA in Culture Studies (Online Cultures) from Tilburg University in 2020. She writes for DiggIt Magazine, an academic platform connected to Tilburg University. Her main research areas are public intellectuals, life-writing, self-fashioning, platform society, and digital public spheres.

“Inebriating Landscapes: Identity and the Semiotics of Bars”

Chris Garrecht-Williams, University of California at Santa Cruz, USA

It is no great observation that we narrate our identities visually, telling stories about ourselves by the shoes we wear, the jackets we sport. Clothing, piercings, tattoos, hairstyles—all of our personal aesthetics—help us show others who we are and how we fit into contemporary narratives. From the engineer in Carhart's to the professor in jeans and a sport coat, we use fashion to communicate our associations.

What happens though, when the space we enter also tells a story? Bars, and restaurants to a lesser extent, lend patrons their identities, so that once we enter we are no longer just our own aesthetic choices, but also theirs. The professor in a sport coat who meets friends at a dive bar after class says something different about herself than she who goes to the wine bar.

This paper examines bars as performative spaces where a reciprocal exchange of identity and narrative occurs. From wooden floors to the patina of a bathroom mirror, bars tell stories about themselves, and patrons participate in and reshape those stories with their presence.

Chris Garrecht-Williams teaches Creative Writing at the University of California at Santa Cruz. Along with his interest in writing and teaching, and in many ways because of it, he has also been a bartender for the last fifteen years. His research interests include contemporary poetry, writing pedagogy, and the history of bars as social and cultural centers.

“Staring at walls and other illegal stuff: Researching street art in Porto and Northern Portugal”

Clara Sarmiento, Polytechnic of Porto, Portugal

This paper describes an on-going research project – StreetArtCEI – that blurs the frontiers between dominant and marginal cultures, their social practices, visual symbolologies, and aesthetic manifestations, in the unstable space of the city, by discovering, collecting and preserving street art works in Porto and other middle size cities of Northern Portugal. The methodology of the project includes the collection and study of both illegal art works in a remote alley, and of art works ratified and commissioned by institutions, in tourist spots and high-end streets.

Street art functions as an unexpected intellectual and sensorial challenge in the course of the everyday experience of the city. StreetArtCEI proposes mapping those works, works that tell us a story about site-specific dynamics and urban cultural geographies. By mapping these artworks, meaningful itineraries emerge and walking becomes the reading of a visual story, instead of a mechanical displacement of the body.

Street art works are produced to be searched for, discovered and extracted from the palimpsest of the city walls. The specific social context of these visual narratives impact the framework of their interpretation. The Covid-19 pandemic illustrates the impact of such framework, therefore this paper will also refer to the spin-off project Street Art Against Covid, a catalog of street art works that emerged during the national lockdowns.

StreetartCEI thrives inside of a paradox built by itself, as a public institution led project that, at the same time, collects, preserves and legitimizes cultural products which (allegedly) damage public and private property. The project’s intercultural action takes place in a borderzone between the legal and the illegal, where researchers play the role of mediating agents, creating new discursive fields in permanent intersection.

Clara Sarmiento (PhD Portuguese Culture, Porto University), Full Professor at ISCAP, Polytechnic of Porto, is the founder and Director of the Centre for Intercultural Studies, as of the MA in Intercultural Studies for Business, at the Polytechnic of Porto. Researcher in COST action CA18126 “Writing Urban Places: New Narratives of the European City”. Advisory Board Member in Anthropology and Guest-Editor, Cambridge Scholars Publishing. Founding member of the Portuguese Network for Cultural Studies and of ECREA Women’s Network. Has published books, chapters and articles on Portuguese and Anglo-American Culture and Literature, Cultural and Intercultural Studies, Ethnography, Feminist and Gender Studies, Culture Applied to Business, Tourism and Development, Graffiti and Street Art.

“Making the world more just through video games?”

David Callahan, University of Aveiro, Portugal

In her widely-noticed book, *Forms: Whole, Rhythm, Hierarchy, Network* (2015), Caroline Levine prefaces her work by claiming that “hierarchies of value” concerning “unjust arrangements of power” are embodied in the creative forms generated by art in general, and that as a consequence to think formalistically about artworks is also to think about these arrangements. Levine is a literary scholar, and has nothing to say about video games—which many video games scholars might argue is a good thing too—but her speculations about forms as morality implicitly ask questions about whether video games

could be brought into such a discussion. This paper will attempt to explore the usefulness or otherwise of Levine's categories to storytelling video games, particularly given the fact that power and morality are not only central to all stories, but often invoked in outsiders' vision of what video games are or do as cultural experiences.

David Callahan is Associate Professor of English at the University of Aveiro, Coordinator of English, and Director of the Degree in Languages, Literatures and Cultures. Formerly President of the European Association for Studies on Australia, his work has mostly concentrated on postcolonial topics, and appeared in journals such as *Interventions*, *Postcolonial Studies*, *English Studies in Africa*, *Arizona Quarterly* and *Game Studies*, along with book chapters and books or edited books such as *Contemporary Issues in Australian Literature* (2002), *Australia: Who Cares?* (2007), *Rainforest Narratives: The Work of Janette Turner Hospital* (2009), and most recently, *Body and Text: Cultural Transformations in New Media Environments* (2019).

"Popular festivities and image analysis: An experience"

Fernanda Morais & Simone Formiga & Aline Souza & Jocineia dos Santos, Pontifícia Catholic University, Rio de Janeiro, Brazil

This paper aims to share an experience carried out in a subject in the Degree in Design at PUC-Rio. We proposed the development of works inspired by the exhibition *Motirô collection: The celebration as witness*, held at the Museum of the Person (Museu da Pessoa), about life stories related to popular festivities and the consequences of the pandemic. Students' works are in an online exhibition that celebrates Pasolini's centenary.

The experience took image analysis as its theme and had the following objectives: [1] to present hybrid methods of image analysis, focusing on the semiology of reality, proposed by Pasolini; [2] to exercise image analysis practices in a collective dynamic performed orally; [3] to encourage students to develop their own methods according to their needs and [4] to disseminate knowledge about popular culture.

The paper presents a script of questions based on the various methods proposed by the main authors with respect to this theme. We sought to encourage students to develop their own methods and questions. The result indicates the students' difficulty in reading the images' meanings, along with their formal characteristics, as well as the importance of hybrid methods for a critical reading of imagistic texts.

Fernanda Morais is a PhD student in Design at PUC-Rio; did a Master's in Design at EBA-UFRJ; is a specialist in Creative Illustration and Visual Communication Techniques at EINA-UAB; and a children's books illustrator.

Simone Formiga has a PhD in Art and Design from FBAUP; and is a DAD Professor at PUC-Rio.

Aline Souza is a PhD student, after doing her Master's and Undergraduate Degrees in Design at PUC-Rio. She is also a freelance art director, designer and illustrator.

Jocineia dos Santos is a Master's student in Design at PUC-Rio; a specialist in Ergonomics: Applications, Projects and Research at PUC-Rio; and a specialist in School Physical Education at UFF-RJ; and Physical Education teacher.

“Ex-votos—living memories”

Francisco Ferreira da Silva, University of Lisbon, Portugal

[Abstract for all papers in Session 1, Panel B]

Within the scope of Memory Studies and Visual Culture our research started by studying the memories of an exhibition of votive panels from the Maritime Museum in Lisbon. The relationship with the sea has been changing as the human relationship with spirituality and the unknown changes. *Ex-votos* are moving from churches to museums, which use digital culture as an innovative tool for preserving and exhibiting collections. As such, looking at the *ex-votos*, embodiments of fulfilled promises, examples of visual storytelling reveal themselves quite evidently. They are a symbolic text, a particular communicational ecosystem. The group's research aims at interaction with communities, via the preservation and appreciation of materialized memories that are portraits of society and maritime activity from times gone by. *Ex-votos* tell stories about people, singular spaces, and times, and are vital to understand humanity; they are an inseparable heritage from the economic, social, and cultural reality of a maritime people, thus requiring transdisciplinary interpretation, protection, enhancement, and dissemination.

After completing a Master's in Culture and Communication at the University of Lisbon **Francisco Ferreira da Silva** is now preparing a Ph.D. in Cultural Studies. He is a researcher at the CEAUL - University of Lisbon Centre for English Studies and has participated as a speaker in conferences, lectures, and colloquia on themes of a cultural nature. He also taught, as a guest, undergraduate classes at the Lisbon Faculty of Letters and IADE - Faculty of Design, Technology, and Communication. Before this, he was, for more than 30 years, a journalist, reporter, and responsible for editing some of the main national newspapers in Portugal.

“Linha do Vouga - a photographic narrative about the landscapes of a decaying railway line”

Helder Caixinha, University of Aveiro, Portugal

The Linha do Vouga, whose initial section was inaugurated in 1908, is the only Metric Gauge railway line still in activity in Portugal. Currently connecting, through two separate stretches, the towns of Aveiro/Sernada do Vouga and Oliveira de Azeméis/Espinho, this line shows a pale image of its glorious past when it played an important role in the economy and mobility of people and goods in the Aveiro and Viseu regions. Its decline in recent years and plans, always postponed, for a promised revitalization, brought the demand to document the line and the human and urban landscapes that encircle it. To fulfil this demand and within the scope of a social intervention project, promoted by 4iS -Platform for Social Innovation, a photographic workshop - Vouginha Storytelling - took place from November 2018 to April 2019, where under the supervision of the renowned photographer Constanze Flamme, each participant developed a photographic narrative based on a personal exploration of that context. This paper reveals and examines: the process of developing one of these photographic narratives; the human, urban and cultural approaches that grounded it; and the final dissemination carried out, through a collective photographic exhibition and in a digital format through an Instagram account.

Helder Caixinha is Assistant Professor in the Department of Communication and Art at the University of Aveiro, where he teaches Photography, Video and Web Development curricular units and supervises several master's students in research projects in Audiovisual Documentary and Transmedia Storytelling. He has a degree in Electronic and Telecommunication Engineering, a Master's in Information

Management and a Ph.D. in Multimedia in Education. He has collaborated in national and international research projects, in the areas of Tech-Enhanced Learning; Cultural Heritage Preservation; and Cultural Tourism. Member of the DigiMedia research unit, integrated in the groups Games & Transmedia and Social Media & Learning.

“Visualizing Silenced Voices of Women from Spanish Post-war Prisons”

Kateřina Valentová, University of Lleida, Spain

After the Spanish Civil War, the Francoist regime began a long period of political persecution during the four decades of the dictatorship. Many people were executed, and others imprisoned without a proper trial. Female prisons such as Venta in Madrid or Les Corts in Barcelona were places where torture and all kinds of inhuman treatments were implemented unscrupulously. This contribution aims to deal with two graphic narratives which provide long silenced testimonies of survivors who underwent the horrors of Francoist prisons on account of being part of regime’s resistance. The first one, *Dentro* (2021) by Isabel Ruiz, portrays the misery and pains of female political prisoners that were mostly forgotten or omitted from the historical memory. By means of black and white illustrations she attempts to highlight the importance of the sorority and hope which helped them survive. The second one, *Cuerda de Presas* (2017) by Jorge García and Fidel Martínez, uses black and white drawings which evoke early twentieth century expressionist wood cuts to juxtapose the demonic faces of the torturers with the recovering memories of the victims. Both works, in their unique ways, counterbalance the simple and regular pattering of their illustrations with the emotionally charged plot.

Kateřina Valentová holds a PhD from the Territory, Heritage and Culture program of the University de Lleida (2018). Her doctoral thesis focused on the value of nonverbal elements in naturalist texts, a comparative study between Émile Zola and Benito Pérez Galdós. She is an assistant lecturer at the University of Lleida, in the Department of English and Linguistics, where she teaches Comparative Literature, Autobiography, and Creative Writing. Currently, she is participating in a research project on ageing and literary creativity, her work focusing on graphic narratives.

“Digital storytelling as practice-based participatory pedagogy for English for Specific Purposes (ESP)”

Margarida Morgado, Polytechnic of Castelo Branco, Portugal & **Tanja Vesala-Varttala**, Haaga-Helia University of Applied Sciences, Finland

ESP (English for Specific Purposes) teachers in Higher Education (HE) actively seek ways to introduce variation and meaning into courses, while addressing 21st century skills such as collaboration, digital skills, and critical thinking. Digital storytelling in its many forms constitutes a fertile ground for engaging students with the wider world while learning academic and professional languages for their specific fields of knowledge. The aim of this paper is to discuss a pedagogical framework for digital storytelling that promotes sustainable change in educational practices and has the potential to affect the hard-hit sector of international tourism. The pedagogical aim is to train students in creating inspirational visual narratives of travel, published on Instagram and shared via stakeholder networks of universities and tourism organizations. The narratives explore travel experiences through notions such as ‘responsible travel’, ‘tourism that cultivates a sense of care’, ‘advice to road-trippers and nature-seekers’, or ‘off-the-beaten tracks indoor and outdoor experiences’ (European Travel Commission, 2021). This pedagogical

framework for digital storytelling empowers students to engage with each other through teamwork and with stakeholders through collaboration and target audience research. They become active participants in media culture, sharing their own perspectives in their own words (Fisanick and Stakeley, 2021).

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Margarida Morgado is Coordinating Professor of English Cultural Studies at the Polytechnic Institute of Castelo Branco, Portugal and head of English Studies. She is affiliated to the Faculty of Education and researches in Content and Language Integrated Learning (CLIL), children's fiction and intercultural communication and mediation. She is also affiliated with CETAPS, the Centre for English, Translation and Anglo-Portuguese Studies of Nova University Lisbon and Porto University. She is involved in several European funded applied research projects in teacher education online, sustainable change in education, and content-based learning. She has published internationally on CLIL, children's fiction and intercultural education.

Tanja Vesala-Varttala is Principal Lecturer in Marketing and Communication at Haaga-Helia University of Applied Sciences, Helsinki, Finland. She is affiliated with the Research Unit of Entrepreneurship and Business Regeneration where she works as a project manager and researcher in European applied research projects. Her current research interests focus on digital storytelling, Education for Sustainable Development (ESD), multi-stakeholder collaboration and co-creation, and self-directed learning. She has published internationally on narrative ethics, multicultural business communication, and sustainability competence development in higher education.

“Between word and image: Miné Okubo's internment testimony”

Maria José Canelo, University of Coimbra, Portugal

First published in 1945, Miné Okubo's *Citizen 13660* is one of the first depictions of Japanese internment during WWII in the United States. The book is a hybrid genre that mixes memoir, testimony, social documentary, and the visual image. Herself an illustrator, Okubo uses the image to complement narrative aspects: where the text exposes dry facts, the image adds details of emotion or signals contradictions. The presence of the narrator in the drawings, often playing the role of active observer, adds to the testimonial element; in effect, *Citizen 13660* was the first memoir by an internee. *Citizen's* experimental character in terms of representation, as a graphic memoir of sorts, tries to convey a life experience and a reality for which the U.S. citizens—both those transported and locked in the camps, and those who read about the military operation from a distance—were not prepared to understand, let alone visualize or describe. It is likely that Miné Okubo found in illustration a form to intensify the "ways of seeing" the internment and to share responsibility for it. The paper will look into the dynamics between text and image in accomplishing these effects.

Maria José Canelo, PhD in American Studies (New York University), is assistant professor at the University of Coimbra, where she teaches undergraduate and postgraduate courses in literary and cultural studies. She is full researcher at the Center for Social Studies (UC) and her research

interests include literature and politics (citizenship, nationalism, racism); questions of representation and difference; visual studies; and interamerican studies.

“Ex-votos as visual storytelling”
Nélia Cruz, University of Lisbon, Portugal

[abstract for all papers in Session 1, Panel B]

Within the scope of Memory Studies and Visual Culture our research started by studying the memories of an exhibition of votive panels from the Maritime Museum in Lisbon. The relationship with the sea has been changing as the human relationship with spirituality and the unknown changes. Ex-votos are moving from churches to museums, which use digital culture as an innovative tool for preserving and exhibiting collections. As such, looking at the *ex-votos*, embodiments of fulfilled promises, examples of visual storytelling reveal themselves quite evidently. They are a symbolic text, a particular communicational ecosystem. The group's research aims at interaction with communities, via the preservation and appreciation of materialized memories that are portraits of society and maritime activity from times gone by. *Ex-votos* tell stories about people, singular spaces, and times, and are vital to understand humanity; they are an inseparable heritage from the economic, social, and cultural reality of a maritime people, thus requiring transdisciplinary interpretation, protection, enhancement, and dissemination.

Nélia Cruz holds a PhD in Culture and Communication (“Screenwriting as a cultural practice: the screenwriter gaze”) from the University of Lisbon. She is a Specialist in Audiovisual and Multimedia Communication for Polytechnic Institutes in Lisbon, Leiria and Porto. Her research interests include visual storytelling, screenwriting studies and audiovisual narratives. She has participated as a speaker in several conferences about those themes. She is a researcher at CLEPUL, where she developed the research project, *Communication, Culture and Aesthetics of the Audiovisual Arts 25/S Television Studies* and in CEAUL, where she developed the project *Travelling Memories: Votive Materializations on the Sea and the City*.

“What’s the Story? How Hybrid Comics against Gender Violence Rework Narrative”
Nicoletta Mandolini, Universidade do Minho, Portugal

Comics and graphic narratives have been recognised as a predominantly visual medium (Groensteen 2007, 2-3) with strong narrative potentials linked to their preference for sequentiality (Eisner 2008; McCloud 1993; 6-9). Graphic narratives have also been described as a porous medium, whose exposition to intermedial and transmedial exchanges, as well as their propensity to adapt to distribution through different platforms (Rippl and Etter 2013), have historically exposed them to constant evolutions and formal changes. These transformations, which include comics’ development into the graphic novel form and digital comics, clearly modify comics’ narrative capacity, either diminishing, increasing or complicating it.

Departing from these general observations, this paper proposes the analysis of a corpus of comics-based but hybrid products employed in the context of Italian feminist activism against gender-based violence. These products – namely *Taci, anzi parla* by Cheap Collective, *Luchadoras* by Lucha y Siesta, and *Matrioske parlanti contro la violenza ostetrica* by Freedom for Birth – blend comics with street-art,

collage and illustration. Such a combination results in the disruption of the linearity of traditional sequence-based comics narrative and in the activation of a method that, despite lowering the level of narrativity, serves the needs of feminist movements to build an open, performative and participatory storytelling.

Nicoletta Mandolini is FCT Junior Researcher at CECS - Universidade do Minho, where she is working on the project Sketch Her Story and Make It Popular. Using Graphic Narratives in Italian and Lusophone Feminist Activism Against Gender Violence (<https://www.sketchthatstory.com/>). She worked as FWO Postdoctoral Researcher at KU Leuven (Belgium) and she did her PhD at University College Cork (Ireland). She is the author of the monograph *Representations of Lethal Gender-Based Violence in Italy Between Journalism and Literature: Femminicidio Narratives* (Routledge 2021) and of numerous articles on sexist abuse in contemporary literature and media. She is founding member of SnIF (Studying'n'Investigating Fumetti).

“MOTIRÔ: the celebration as testimony”

Nilton Gamba Júnior & Simone Formiga & Fernanda Moraes & Nathália Valente, Pontifícia Catholic University, Rio de Janeiro, Brazil

MOTIRÔ is a Tupi Guarani word that refers to group work and collective crafts and that ends up generating the term “mutirão”. The **MOTIRÔ** project used methodologies suggested by the Museum of the Person (Museu da Pessoa), along with understandings of related research projects in relation to popular culture, in order to collect the stories of people who produce, organize and participate in festivities in Brazil and in the world.

Festivities were divided into two large groups: religious rites and secular rites, although in several instances both types were mixed to varying degrees. The aim was to focus questions on reports about the characteristics of the festivities and the crafts involved and superimpose them on the life stories of subjects. Given the isolation necessary during the Covid-10 pandemic, each statement also described the challenges they faced in this specific context.

In addition to the collection of memories with respect to festivities, the project also organized a research network on this topic: the **REDE MOTIRÔ**. The **MOTIRÔ** project contemplated a set of actions for the **MOTIRÔ** network that started from Pasolini's theoretical framework on local and mass culture. The project, which began in 2020, went through several phases until 2022, when an event was organized to commemorate the centenary of Pasolini's birth.

Nilton Gamba Júnior is Professor at the Department of Arts & Design at PUC-Rio and coordinator of the Story Design Laboratory - DHIS.

Simone Formiga has a PhD in Art and Design from FBAUP and she is a DAD Professor at PUC-Rio.

Fernanda Moraes is a PhD student in Design at PUC-Rio; she has a Master's in Design from the EBA of UFRJ; and has specialised in Creative Illustration and Visual Communication Techniques at EINA - Center Universitari de Disseny i Art de Barcelona – UAB.

Nathália Valente is a Master's student in Design at PUC-Rio and graduated in Visual Communication at PUC-Rio. She received a scientific initiation scholarship from DHIS and CNPq.

“Voices of graffiti in urban settings: symbolic contestation and political narratives”

Patrícia Oliveira, University of Lisbon, Portugal, & **Carlos Vargas**, Nova University, Portugal & **Cristina Montalvão Sarmento**, University of Lisbon, Portugal

Graffiti is one of the most powerful expressions of symbolic contestation in urban settings. The 2008-9 financial crisis in Europe, and austerity measures particularly in Portugal, gave voice to renewed public protests with specific cultural responses and political narratives. In this process, graffiti became eminently political. The *occupy movement* as a transnational and urban attitude of political activism became vital to support alternative visions to dominant politics and at the same time to debate national pathways to cope with the crisis and to participate beyond the traditional mechanisms of representative democracy. Public spaces in urban settings were taken at this critical juncture and marked in many streets by graffiti as an output of protest democracy. This paper aims to analyse the political dimensions of graffiti embedded not only as a cultural practice but mostly as a political urban setting for contestation. Methodologically, this paper focuses on a set of photographs of several graffiti taken in the city of Lisbon between July 2012 and April 2014 (therefore many of them no longer exist), simultaneously as a record and as a catalogue of the historical and political *momentum of dissent*.

Patrícia Oliveira: PhD in political science from the Institute of Social and Political Sciences, University of Lisbon (ISCSP- ULisboa), Portugal, with a dissertation entitled “Political Culture and Documentary Film in Portugal (1974- 2012)”; vice-coordinator of Political Observatory (OP); on the editorial Board of the *Political Observer* Revista Portuguesa de Ciência Política (RPCP); researcher at the Centre in Arts and Communication (CIAC-UAlg), Portugal.

Carlos Vargas: PhD in Political Science, specialising in Public Policies, at Nova University Lisbon, with a dissertation entitled “Politics and Culture. A decade of Performing Arts in Portugal 2006-2016” (2021); guest Professor at the Department of History of the Faculty of Social and Human Sciences of the New University of Lisbon, since 2006; integrated researcher of HTC-CFE NOVA FCSH and PhD researcher of Political Observatory ISCSP-ULisboa. Main research interests include cultural theory, cultural policies, and cultural practices.

Cristina Montalvão Sarmento: Associate Professor of political theory at the Institute of Social and Political Sciences, University of Lisbon (ISCSP-ULisboa), with *agregation in Global Studies* from the Universidade Aberta (UAb); Head-coordinator of the Political Observatory (OP); Editorial Chief of the *Political Observer* | Revista Portuguesa de Ciência Política (RPCP); Secretary-General of the International Association of Portuguese Language Universities (AULP).

“Tis the Season for warm, fuzzy emotion: storytelling and nostalgia in Christmas adverts”

Paula Horta, University of Lisbon, Portugal

For most viewers, television advertisements are so intrusive, repetitive and untrustworthy that seldom are they willing to sit through a stream of unwanted advertisements aired during the news or their favourite show. One of the only times of the year when this is not the case is at Christmas. Whether because they make us smile, chuckle or even become a little tearful, festive advertising campaigns have the capacity to capture and retain our attention. The UK’s leading retailers spend millions of pounds at this time of the year to ensure that adverts are remembered and talked about. They are all the more effective and memorable if, among different strategies employed for comedic effect, they have a captivating storyline, are enjoyable, meaningful and trigger a strong emotional response (Cooke 2019).

Informed by narrative theory and conceptions of nostalgia (Kearney 2002; Hepper & Ritchie 2012), this paper examines the strategies and narrative techniques used in festive television advertising campaigns to produce a feeling of nostalgia. It argues that their effectiveness stems from the humour and warmth in advertisements that take people back to their childhoods and imaginations or evoke fond memories of homemade cooking and Christmas spent with parents, grandparents, siblings and other relatives.

Paula Horta (Phd Goldsmiths, University of London) teaches Visual Culture, Contemporary Visual Arts and EFL at the University of Lisbon and is a researcher at the University of Lisbon Centre for English Studies (ULICES), where she is a member of the Representations of Home research project (RHOMÉ). Her research has focused on socio-cultural processes and modes of representation in post-apartheid South Africa. Other work explores the relationship between photographs, documentary practice and visual testimony. Published articles reflect on ethics in photographic practices and the intersection between memory, narrative and photography. Current research focuses on questions of home, longing and (un)belonging in life narratives and visual representations.

“William Hogarth and the Art of Wordless Storytelling”

Paula Rama da Silva, University of Lisbon, Portugal

In 18th-century London, the acclaimed engraver William Hogarth was the visual reporter of a dynamic, bubbling city. London was then a city undergoing major changes and assuming a life of its own, clearly stamped by controversial issues such as corruption and hypocrisy, and in which Hogarth presented himself as “the visual interpreter of contemporary urban life”. Hogarth told many stories within his works, from the life of a prostitute and the episodes of a rake to the consequences of alcohol or arranged marriages, stories notable for their satirical take on their themes and a large degree of social criticism. Hogarth further enabled his visual critique to reach different social ranks partly by making it portable in the form of his engravings. Moreover, as Bindman sums up, Hogarth’s more celebrated works “are all narratives that have the complexity of novels or stage plays, to which they have been frequently compared’ (Bindman & Boucher et al, 2019. p. 25).

This paper aims to detail the visual strategies through which Hogarth told the story of *The Four Times of the Day* (1738) taking us through a journey of the City and its inhabitants, seen through four different storytelling lights: the wintry light of the Morning, the misty light of Noon, the unusual sunset light of the Evening and the mysterious full-mooned light of Night.

Paula Rama da Silva is a Senior Lecturer in English Language at the Estoril Higher Institute for Tourism and Hotel Studies and Lisbon School of Education. She is a Researcher at the Centre for English Studies, University of Lisbon in the Cultural Studies (*ULICES*) research group. She has a Master’s Degree in English Teaching From Nova University Lisbon and is a Teacher Specialist in Languages and Literature. Her published articles are in the areas of cultural studies and language teaching/education. Her main research interests include cultural studies and language teaching and training.

“Popular Culture Nightmares? The Visual Story Behind Animated Monsters”

Rebeca Cristina López-González,^{[L]_{SEP}} University of Vigo, Spain

Storytelling is a social activity, which in its origin presented two sides and the confrontation of good and evil. Mainly when addressed to the child and young adult reader and spectator, evil characters and more specifically monsters that represent fear and anxiety have become an endangered species in the 21st century because it is seemingly more convenient to avoid facing worries, thoughts and one's own imagination. Child psychologists warned mediators back in the 70s (Bettelheim, 1975) about the risk of excluding these characters from fairy tales and thus fostering the impossibility of understanding the inner monsters we all live with.

Monsters in their extreme evil form are now taboo when they become part of Children's Literature as this presentation will demonstrate. A revision of the monster stereotype will be described here to show how the visual storytelling of the monstrous character stereotype and cliché has evolved in the animated film industry. Seven animated box-office hits from the 21st century (The *Shrek* saga, *Monsters Inc.*, *Monsters vs Aliens*, and *Onward*) will be discussed to demonstrate that Western society has intentionally ignored or "ghosted" last century's advice regarding the essential role played by these creatures in child development. Is the modern-day monster fulfilling other visual / narrative functions?

Rebeca Cristina López González has a PhD in Translation and Interpreting, University of Vigo, Galicia, Spain. Her thesis deals with the dubbing of intertextual humour in commercial animated films. She has published numerous articles in national journals and chapters in books about Children's and YA Literature as well as Animated Film and its interrelationship with other fields such as literary translation, dubbing and theories related to gender. She is a member of the research group GALMA Observatory for Media Accessibility and collaborates with the TALIS research group. Her research lines are centred on specialised translation, ranging from audiovisual to economic/touristic, judicial and literary translation.

"Imagining the Artwork in Geological Time"

Roger Davis, Red Deer Polytechnic, Canada

This paper will examine a series of artworks that imagine the future of life after the environmental collapse of human civilization. Beginning with Edward Burtynsky's documentary photography and films about resource extraction (*Manufactured Landscapes* (2006); *Watermark* (2013); *Anthropocene* (2018)) and moving into Cedric Blaisbois's short film *Autocannibalism* (2018) about the chaos of contemporary life in the cellphone era, the paper will focus on three projects that imagine a sentient future. Katie Paterson's *The Future Library*, the co-constructed *Earth's Black Box*, and Michael Madsen's *Onkalo* (2010) present different timescales for future consideration, yet all are anchored in some of the stablest geography on Earth: Norway, Tasmania, and Finland, respectively. Put simply, the paper argues that, despite our increasing certainty about the end of human civilization, these artworks desire to return to the stability of geology and, by extension, the stability of the artwork to record, to witness, and to critique environmental catastrophe. These artworks participate in varying genres and timescales. Burtynsky is documentary and historical. Blaisbois is digitally frenetic and contemporary. Paterson is narrative and future certain. *Earth's Black Box* is data-based and geologically uncertain. Madsen is imagistic and post-nuclear and, arguably, post-human. Despite these wide-ranging aesthetic choices, all projects rely almost exclusively on the capacity of the image to communicate, either through singular simplicity or data-rich complexity, to some future audience that will presumably care to understand our demise.

Roger Davis is the Head of English in the Department of Humanities and Social Sciences at Red Deer Polytechnic in Red Deer, Canada. His research interests include cannibalism, dystopian literature, poetry and poetics, and academic integrity.

“Location: Dislocation – Depicting Migration and Place in Christina Fernandez’s Photographic Series *Manuela S-t-i-t-c-h-e-d*, 1996-2000, and *Lavanderia*, 2002”

Sheila Brannigan, Nova University, Portugal

Following a visual culture methodology, photographic meaning is understood as being informed by theories of language as a system of signs, yet does not function in exactly the same way that language does. For example, reading the photograph as a linguistic text disembodies the photograph and removes its distinct nature as a visual object, as Hall and Evans argue (What is Visual Culture?). What is more, Jan Baetens writes, “taking into account the image itself as a thought- and knowledge-producing device can only intensify our attention toward everything that escapes or exceeds verbal language” (Conceptual Limitations of Our Reflection on Photography). Taking the photograph as constitutive of meaning, this paper explores two series by the photographer Christina Fernandez; *Manuela S-t-i-t-c-h-e-d*, 1996-2000, and *Lavanderia*, 2002. Fernandez engages with the environment of eastern Los Angeles, and personal and social dialogues in the two series. The paper considers how the notions of location and dislocation emerge in the works, through the portrayal in both series of places of migration and gendered spaces in the American urban landscape.

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A PhD researcher in the Department of Modern Literatures and Cultures at Nova University, and a member of the CETAPS research centre American Intersections thread, **Sheila Brannigan** is carrying out research on photographs depicting American urban communities. She is investigating series in which the photographer’s position shifts between that of an insider to the community to stepping back to take an outsider’s view on the place and its people. The study is focused on a corpus of photographic series made between 1943 - 2015 by Janet Delaney, Christina Fernandez, Dana Lixenberg and Gordon Parks. Sheila is also a keen photographer of urban landscapes.

“Forgetfulness—an inventory of lost memories”

Sónia Lima, University of Lisbon, Portugal

[abstract for all papers in Session 1, Panel B]

Within the scope of Memory Studies and Visual Culture our research started by studying the memories of an exhibition of votive panels from the Maritime Museum in Lisbon. The relationship with the sea has been changing as the human relationship with spirituality and the unknown changes. *Ex-votos* are moving from churches to museums, which use digital culture as an innovative tool for preserving and exhibiting collections. As such, looking at the *ex-votos*, embodiments of fulfilled promises, examples of visual storytelling reveal themselves quite evidently. They are a symbolic text, a particular communicational ecosystem. The group’s research aims at interaction with communities, via the preservation and appreciation of materialized memories that are portraits of society and maritime activity from times gone by. *Ex-votos* tell stories about people, singular spaces, and times, and are vital to understand humanity; they are an inseparable heritage from the economic, social, and cultural reality of

a maritime people, thus requiring transdisciplinary interpretation, protection, enhancement, and dissemination.

Sónia Aires Lima is a PhD student in English Literature and Culture, a researcher at the University of Lisbon Centre for English Studies and an academic advisor at the Naval Academy (Academia de Marinha). She completed her MA in English Cultural Studies at the School of Arts and Humanities of the University of Lisbon in 2018, and her main research interests relate to the British "long nineteenth century", in both literary and cultural terms, having participated in international conferences and published research papers in this field. Other major research interests include Memory Studies and Cultural Studies linked to the Sea.

“Fighting Ethnic Stereotypes through Illustrated Books: Tomas King’s Coyote Stories for Children”

Teresa Gibert, Universidad Nacional de Educación a Distancia, Spain

The main stereotypes related to North American Natives fall into three categories: 1) physical features and dress, 2) living conditions, and 3) behavior. Most distorting representations of the present-day indigenous population of the United States and Canada stem not only from old stories of ‘Indians’ living in a state of savagery, but primarily from modern media images of bloodthirsty warriors popularized by Hollywood westerns and romanticized princesses such as Disney’s Pocahontas. We are constantly exposed to these one-dimensional and simplistic portrayals instead of being offered a range of multifaceted and authentic depictions of contemporary human beings. Since words and pictures have always been inseparable partners in the perpetuation of such harmful stereotypes, in our increasingly visual culture it is important to make these partners also work together in the opposite direction if we want to generate the contrary effect. This is what some innovative writers and visual artists are doing as they are actively countering the prevalence of ethnic bias by combining their skills to bring about fundamental changes through the powerful medium of illustrated children’s books. This paper will focus on Thomas King’s literary contributions to children’s fiction, together with the input of four very different Canadian illustrators: Kent Monkman, Johnny Wales, Gary Clement and Byron Eggenschwiler. Thanks to their joint efforts, young readers have a wonderful opportunity to both approach traditional Native mythology and learn about issues pertaining to the reality of Native life today in an attractive and unprejudiced manner through a series of Coyote stories: *A Coyote Columbus Story* (1992), *Coyote Sings to the Moon* (1998), *Coyote’s New Suit* (2004), *A Coyote Solstice Tale* (2009) and *Coyote Tales* (2017).

Teresa Gibert is Professor of English at the Spanish National University of Distance Education (UNED) in Madrid, where she teaches courses on American and Canadian literature. She contributed to *The Cambridge History of Canadian Literature* with the chapter “‘Ghost Stories’: Fictions of History and Myth” (Cambridge UP, 2009). Her publications on Thomas King include an article in *Journal of the Short Story* in English and essays in various collections, such as *Telling Stories: Postcolonial Short Fiction in English* (Rodopi, 2001), *Postcolonial Ghosts* (PULM, 2009), *Stories Through Theories / Theories Through Stories* (Michigan State UP, 2009) and *Le jardin et ses mythes aux Etats-Unis et en Grande-Bretagne* (PUR, 2017).

[abstract for all papers in Session 1, Panel B]

Within the scope of Memory Studies and Visual Culture our research started by studying the memories of an exhibition of votive panels from the Maritime Museum in Lisbon. The relationship with the sea has been changing as the human relationship with spirituality and the unknown changes. *Ex-votos* are moving from churches to museums, which use digital culture as an innovative tool for preserving and exhibiting collections. As such, looking at the *ex-votos*, embodiments of fulfilled promises, examples of visual storytelling reveal themselves quite evidently. They are a symbolic text, a particular communicational ecosystem. The group's research aims at interaction with communities, via the preservation and appreciation of materialized memories that are portraits of society and maritime activity from times gone by. *Ex-votos* tell stories about people, singular spaces, and times, and are vital to understand humanity; they are an inseparable heritage from the economic, social, and cultural reality of a maritime people, thus requiring transdisciplinary interpretation, protection, enhancement, and dissemination.

Teresa de Ataíde Malafaia holds a PhD in English Culture from the University of Lisbon with a thesis entitled "Paths to Perfection. Study on Political and Social Thought in Matthew Arnold's Essays." She did a Master's in English Literature with a dissertation on "Walter Pater: Aesthetic Relativism and the Role of the Critic." She is an Associate Professor and Researcher at the University of Lisbon Centre for English Studies (ULICES). She has published on Victorian essayists, Pre-Raphaelite artists and museum exhibition strategies. Currently, she is working on a research project entitled "Travelling Memories: Votive Materializations on the Sea and the City".
