

GRAPHIC BRIGHTON 2018

Programme

Thursday 19th July 19.00-22.30

The Green Room, The Phoenix Gallery, 10-14 Waterloo Place, Brighton BN2 9NB

Accessibility: the Phoenix Gallery's Green Room is on the ground floor which is fully accessible. There is a ramp at the main entrance and disabled toilets on the same floor.

19.00 – Doors open

19.15 - 20.00 – Music and comics panel with Mark Buckingham, Danny Noble, and Will Potter

20.10 - 20.30 – musical performance by Mark Buckingham and Chris Harrison, aka Jigsawman

20.40 - 22.30 – *Night of the Living Dead: Reanimated* - the classic 1968 zombie movie reinterpreted by 100 artists with a new live soundtrack DJ-ed by Robin the Fog

Friday 20th July 9.15-18.00

University of Sussex, Pevensey Building 1, Lecture Theatre 1A6, Falmer BN1 9QH

The University of Sussex campus is easily accessed by train from Brighton (journey time approx. 7 minutes) or by the number 25 bus (also from Brighton).

Accessibility: Pevensey 1 Lecture Theatre 1A6 is wheelchair accessible: please go through the glass doors at the front of the building, and use the elevator, selecting '1A6' button option. Wheelchair accessible toilets are in Chichester 1 building next door- please do let us know if you need any extra assistance on the day.

(Campus map sent in separate document as pdf)

9.15 – doors open and registration (*note, please bring your own tea or coffee, available from multiple outlets on the University of Sussex campus*)

9.45-10.30 – George Hardie (Hipgnosis), will be talking about using comics and sequential art in his design work, and discuss the process of designing covers for Pink Floyd and Led Zeppelin

10.30-10.50 – tea and coffee (provided)

10.50-12.10 – Panel 1: *Visualising sound and musical identities*

Chair: Barbara Chamberlin

Peter Hodges (University of South Wales): The Last Temptation: A consideration of the role of sound in comic books

James Sayers (University of Brighton): How sound manifests itself and creates meaning in musical biography, *Nick Cave: Mercy on Me*

Justin Wadlow (Université de Picardie Jules Verne): *Garageland* - Punk heroes portrayed in London, New York and Paris: inventing a visual identity for oneself

12.15-13.00 – The Surreal McCoy and David Bramwell discuss the multimedia presentation of comics with musical accompaniment to live audiences

13.00-13.40 – Lunch (provided, though people with specific dietary requirements are advised to bring their own lunch in case these are not catered for – vegetarian and vegan possibilities will be available)

13.40-15.00 – *Counter-cultural musical aesthetics*

Chair: Aanchal Vij

Maggie Gray (Kingston University): The Sound of the Underground: Alan Moore, cartooning and music

Ian Hornsby (University of Chichester): Ed Piskor and the Sirens Song

Christopher Veza (University of Glasgow): Robert Crumb's *Cheap Thrills* Album Artwork: Interpretive Questions and Text/Image Interaction

15.00-15.10 – Short break

15.10-16.30 – *Performing comics*

Chair: Elle Whitcroft

Holly Casio (zine maker, comics artist and punk musician): Me and Bruce Springsteen: is there anybody alive out there?

Russell Parke (Middlesex University): Rock and Roll Superheroes

Mark Hibbett (University of the Arts, London and musician) and Rob Fleay (musician): The Swingin' Sounds of Sixties Marvel

16.30-16.50 – tea / coffee (provided)

16.50-17.40 – Alex Fitch in conversation with Hunt Emerson and Julie Hollings

Speaker information (in alphabetical order)

David Bramwell is a musician, writer and broadcaster, presenting programmes on such diverse subjects as Ivor Cutler, time travel, and the murmurations of starlings. He co-presents the podcast *The Odditorium*, and runs the Brighton discussion and performance night *The Catalyst Club*. Bramwell is also a singer-songwriter, performing with the band *Oddfellow's Casino*. His 2018 Brighton Festival performance 'The Cult of Water' combined extracts of the work of Jarvis Cocker and Alan Moore, to unearth little-known stories and myths that surround British rivers, blending music, animation and film with monologue.

Mark Buckingham is an award winning comic book artist known for era defining runs on such titles as *Spider-Man*, *John Constantine: Hellblazer*, *Fables* and *Miracleman*. The latter was the start of a number of successful collaborations with writer Neil Gaiman, leading to the pair also working together on *Sandman*, *Death* and *Doctor Who* comics. In 2018 he started appearing as a musician with keyboardist Chris Harrison and their band, providing support for *The Fierce and the Dead*, singing tracks from his forthcoming album *Jigsaw Man*.

Hunt Emerson has been creating comics since 1971 working in the small press and then drawing a number of titles for Knockabout Books, including an adaptation of *Lady Chatterly's Lover*. His jazz saxophonist character Max Zillion has appeared in a number of comics since the 1980s, and alongside creating strips for *The Beano*, in recent years he has created album covers for *Big Jay McNeely and the Rocket 88s*, *Bemis*, and *The Beat*.

George Hardie is a graphic designer and artist best known for working as a freelance designer with Storm Thrgenson and Aubrey Powell for their company Hipgnosis, co-designing cover art for such albums as *Pink Floyd's Dark Side of the Moon* and *Wish You Were Here*, and *Led Zeppelin's* debut album. He is fond of using comic book imagery in his work, with characters such as Thor, Mickey Mouse and Popeye cameoing in his art, and uses sequential design to create narratives in his images. He taught at the University of Brighton for nearly 30 years before retiring in 2014 and still acts as a supervisor for their PhD students.

Julie Hollings is an independent comic creator who worked on a number of memorable zines, small press titles and mainstream comics in the last quarter of the 20th century including *Wimmen's Comix*, *Trident* and *Escape*. She also contributed to the two seminal music themed comic magazines - *Deadline* and *Revolver* - launched in the late 1980s, drawing slice-of-life strips among the first appearances of *Tank Girl* and *Rogan Gosh*. Julie also contributed to the controversial *Outrageous Tales from the Old Testament* anthology alongside other uproarious biblical adaptations by Alan Moore, Hunt Emerson and Neil Gaiman.

The Surreal McCoy is a professional cartoonist whose work has been featured in the *Sunday Times*, the *Independent*, the *Evening Standard*, the *Spectator*, *Fortean Times*, *Prospect* and many other magazines. She was also the Cartoonist-in-Residence on Sandi Toksvig's daily radio show for LBC Radio (London) in the early 2000s and is currently working on her first graphic novel, a wordless semi-autobiographical title called *The Wolf of Baghdad* for which she is also recording a musical soundtrack.

Danny Noble is a singer / songwriter who has been performing with the British Ska band *The Meow Meows* since 2009. She is also an independent comic creator, known for her ongoing humour strip *Ollie and Alan*, featuring the continuing homoerotic adventures of Oliver Read and Alan Bates after their fireside wrestling in Ken Russell's film of *Women in Love*. Since 2017 has also been illustrating children's books written by Adrian Edmondson including *Junkyard Jack and the Horse That Talked*, and *Tilly and the Time Machine*.

Will Potter is one of the founding members of the British indie band *Cud* playing bass with the group on all five of their original albums from 1989 to 1994. Since their first appearance, artist Philip Bond has been a fan of the band, giving them cameos in many of the comics he has drawn over the years, and is now collaborating with Potter and fellow bandmate Carl Puttnam on a fictionalised version of the group in the strip *Cud: Rich and Strange*, serialised in the American comics anthology *Black Crown Quarterly* (2017-2018).

Robin Warren is a radio broadcaster, producer and musician, performing with bands *Liberation Jumpsuit* and *Howlround*, the latter using tapeloops to create ambient haunting soundscape albums such as *Ghosts of Bush* and *A Creak in Time*, which *Wallpaper** Magazine called: 'a cinematic triumph of style and substance'. He DJs under the name Robin the Fog, and first performed his new soundtrack for *Night of the Living Dead* in 2011 at the Horse Hospital in London. He is also an unpublished comic strip artist.

Paper abstracts (in alphabetical order)

Holly Casio

Me and Bruce Springsteen: is there anybody alive out there?

Me and Bruce is my long running comic and zine series created in desperation to justify my lifelong obsession with Bruce Springsteen. In the queer punk diy community we are meant to tear down heroes and elevate our own voices, art, and activism instead of placing straight white men on pedestals. As a fat queer diy feminist working class punk, what do I have in common with a straight white cis male millionaire rockstar?

Me and Bruce explores my relationship with Bruce, my position as a fan, and how frustrating that can be. In these comics I use Springsteen's lyrics to discuss my experiences with class, my queer identity, and my mental health. Through collage, comics, and writing in my zines I construct a version of Springsteen in a mythology that belongs to me, creating space for myself as a queer woman in the Springsteen fandom.

Holly Casio makes zines and comics and plays in queer punk bands. Her zines explore queer identities, popular culture, and fandoms, and she uses cut-and-paste diy methods to demystify the self-publishing process.

The Me and Bruce zine series is collected in the Bruce Springsteen Archives and Center for American Music at Monmouth University, NJ.

www.coolschmool.com

Dr Maggie Gray

The Sound of the Underground: Alan Moore, cartooning and music

Drawing from a recently published book on Alan Moore's early work as a cartoonist, this paper approaches the significance of music to his practice by looking at the comics he created for the UK music press in the late 1970s and early 1980s. In particular, it will focus on the 'Roscoe Moscow: Who Killed Rock 'n' Roll?' strip Moore contributed to national music weekly *Sounds* between 1979 and 1980, under the pseudonym Curt Vile. It will explore the strip's detailed engagement with the contemporary music scene, and specifically punk, post-punk and new wave, which spoke to the close relationship between comics and music at this time, and the overlaps between comics and music fan cultures. Yet 'Roscoe Moscow' arguably didn't just engage with music at a thematic and narrative level, but registered the impact of punk aesthetics on Moore's developing visual style, which had its roots in underground comix and psychedelic illustration – thereby negotiating the contradictory relationship between the counterculture and punk at the level of visual form. In analysing Moore's work as a graphic artist, and drawing from the genre of visual music, the paper will therefore further examine what the application of musical categories of rhythm, melody, harmony and timbre can tell us about the strip's 'abstract underscore', and how visual elements of line, tone, texture, pattern and composition articulated this encounter between punk and psychedelia.

Dr Maggie Gray is a Lecturer in Critical and Historical Studies at Kingston School of Art, Kingston University.

Mark Hibbett, Rob Fleay

The Swingin' Sounds Of Sixties Marvel

Bob Harris and Paul Francis Webster's 'Spider-Man' theme from the 1967 cartoon series has endured for over fifty years, always associated with the character and probably second only in public affection, as far as superhero theme tunes go, to Neal Hefti's 'Batman Theme' from the previous year.

However, there were several other Marvel theme tunes produced during the 1960s which are not so well remembered. These include Ted Holt's theme for Hanna Barbera's 'Fantastic Four' series (1967), 'The Merry Marvel Marching Society' issued by Marvel in 1964, and Jacques Urbont's range of tunes for the various segments of Gantray Lawrence's 'The Marvel Super-heroes' (1966). This presentation will seek to compare these songs to the popular music of the time, in order to investigate whether Marvel Comics was quite as 'hip' an organisation as it claimed to be, and to assess the early transmedia output of a company which came to dominate the field, commercially at least, in the twenty-first century.

As part of this analysis, the authors will perform each song live on guitar, and ask the important questions: Does Tony Stark really make you feel he's a cool exec with a heart of steel? Is life really a great big bang up for Spider-Man? And is it fair to describe irradiated scientist Bruce Banner as sulky, over-bulky, kind of sulky?

*By day **Mark Hibbett** is a mild-mannered PhD student at UAL, writing a thesis about Doctor Doom's emergence as a transmedia character during 'The Marvel Age' (1961-1987). By night he is international rock star MJ Hibbett, author of songs such as 'Hey Hey 16K' and 'The Lesson Of The Smiths'*

***Rob Fleay** is half IT guru, half multi-instrumentalist session musician whose greatest achievements are 1) playing guitar on (the b-side of) the global number one hit single 'Your Woman' by White Town in 1997 2) milking that on press releases for the past 20 years.*

Dr Peter Hodges

The Last Temptation: A consideration of the role of sound in comic books

Comic books are inherently silent...until you open them. From early explorations comic books have experimented in communicating the voice of characters leading to a wide range of visual representations that express a variety of vocal emphasizes. Through the use of onomatopoeia, sounds and sound effects were introduced to, and expanded this sonic vocabulary through graphically illustrated Bam's, Crashes, and Zap's. All these instances of 'sound' emit from the diegesis of the composition and action and are sounds that the characters can hear and respond to.

When present, music is traditionally represented through musical notation displayed in a sympathetically illustrative manner rather in preference to technical authenticity, while characters are depicted reacting and interacting to these "heard" sounds. As such, is there a role for the more common use of music in films, non-diegetic or background music? This music that cannot be heard by the characters and does not 'exist' in the story world, yet provides an important suggestion of the character's psychological state, or an emotional guide for the audience. How can such an influential

aspect of a Film, Computer Game, or Theatrical performance provide aural support to such a mute medium as the comic book? And where in the non-diegetic does it exist?

This paper discusses the embedded application of sound in words and illustrations, along with the alignment of comic narratives with audio materials, and suggests areas of consideration to augment the sonic experience in comic books.

Dr Peter Hodges is Academic Subject Manager for Film and Visual Effects at the University of South Wales' Faculty of Creative Industries. He established the University's now internationally recognised, industry accredited Animation programme in 1993 and has lectured for thirty years in audio-visual critical theory and practice, primarily in animation, film, visual effects, and sound studies. He currently teaches contextual and critical theory on the Faculty's BA Visual Effects and Motion Graphics. He was awarded his doctorate in 2017 for his thesis entitled 'Sound and Vision: Towards a definition of the dialogical interactions between image and sound effect in animated film', and is currently expanding this research in the exploration of the relationship between visual effects and sound.

Ian Hornsby

Ed Piskor and The Sirens Song



Ed Piskor's ongoing series *Hip Hop Family Tree*, of which four volumes have been published so far by Fantagraphics between 2013 and the present, not only brings together two nostalgic aspects from Piskor's own youth, but also attempts to revisit the feelings of excitement in his initial experience of discovering both comics and rap music. The possibilities and problems inherent within such attempts to return to the experience of ones' past are explored in Adorno and Horkheimer's engagement with Book XII of Homers *Odyssey* which "...tells how Odysseus sailed passed the Sirens. Their allurement is that of losing oneself in the past" (2002: 25). In many ways Piskor manages to capture his own nostalgic feelings of the past in this reimagining of both the comics and music of the period, but in doing so he unwittingly re-establishes a patriarchal position that not only privileges his own gender, but also his ethnicity.

With this position set out, the paper will argue that the art style Piskor develops in *Hip Hop Family Tree*, not only pays homage to the 'underground comix' aesthetic of creators such as Robert Crumb and Trina Robbins, but also to the more 'popular' sequential art styles of creators such as Jack Kirby and Will Eisner. In doing so Piskor makes a return to the 'repressed' theme of pop culture in the

aesthetic style of 'alternative comix' that is often perceived, rightly or wrongly, to have eschewed aspects of pop culture¹. This stylistic critique in 'alternative comix' of the 'Culture Industry' mirrors Adorno's elitist position and fails to see what Walter Benjamin praised in mass culture as being a site for radical politics. Piskor's work is not only a nostalgic re-telling of Hip Hop culture but also attempts to address contemporary ethnic, race and class politics. Therefore, this paper will argue that for all its shortcomings, Piskor's *Hip Hop Family Tree* should not be read merely as a piece of cultural revisionist appropriation of the history of Hip Hop music, or as merely a form of 'blank parody' of previous art styles (Jameson, 1984: 65); but can be seen as a form of artistic pastiche (Hutcheon, 1987), that contains a relevant political critique of late capitalist, neoliberal, class inequality that also returns to the uncanny nostalgia and excitement of one's initial experience of 'being caught by the sirens song' on first finding comics and music.

Works Cited

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Jameson, F. (1992) *Postmodernism: Or, the Cultural Logic of Late Capitalism*, London, Verso.

Jameson, F. *Postmodernism, or the Cultural Logic of Late Capitalism*, New Left Review 146 (1984): 53-92

Piskor, E. (2013-ongoing) *Hip Hop Family Tree* Fantagraphics, Seattle WA.

Ian Hornsby is Senior Lecturer in Critical and Cultural Theory in the Department of Theatre and Art at the University of Chichester. He's also a comic book writer and artist who specialises in creating comics that address complex ideas in new and digestible ways. Find my comic work at <http://ihornsby.co.uk/projects>

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This approach is notoriously connected to The Comics Journal (TCJ) especially in the writing of journalist and nominal editor Gary Groth.

Russell Parke

Rock and Roll Superheroes

This study aims to show how the icons of American rock 'n' roll music of the 1950s and the Golden Age superheroes of American comics, ca. 1938 to 1956, share a parallel cultural impact with many characteristics of their most famous creations mirroring one another. Just as Superman became the prototype superhero Elvis Presley became the prototype rock star.

Both rock stars and superheroes have since become such important figures in our mythology that to some they play as valuable a role as religious icons in our collective psyche.

Whilst there are other examples of the parallels between rock 'n' roll superstars and superhero comics (Roy Orbison/Batman, Jerry Lee Lewis/The Flash, Buddy Holly/Spiderman) the focus of this piece will be on the two biggest icons in both areas, Elvis Presley and Superman.

The similarities in their relationship with the public will be discussed by exploring some of the key moments in their history, both on and off the page/record/screen. Some of these include discussing Elvis's image as the dangerous outsider whose pelvic gyrations were deemed a danger to American youth culture and his becoming a respectable citizen through his army service. This will be contrasted by discussing the initial rise in Superman's popularity, peaking in WWII, followed by the post-war slump and toning down of story content as a result of Fredrick Wertham and the introduction of the Comics Code Authority. This will lead on to how the influence of The Adventures of Superman dulled the excitement of the comic; specifically the choice of pitting Superman against common criminals over the comic's more notorious villains and how this reflects Elvis's movie career and resulting diminished record sales.

The aim will be to see if the cultural impact of both the rock star or super hero has changed along with the emergence of new technologies and resulting effects, and if they still hold the same power of influence they once did on society, and if not, who does?

Russell Parke is currently finishing off his LLM dissertation at Middlesex University - focusing on IP Law and the lack of personality rights protection for the use of the images of deceased celebrities (prompted by the Peter Cushing likeness used in Rogue One), as well as being half-way through an MA in Novel Writing. He is set to start his PhD in January which will focus on comic book character ownership, Disney and anti-monopoly law. He is also creating his own self-published comic book, Dead Romantic, about his New Romantic singer father haunting him from beyond the grave (issue 1 out soon!).

James Sayers

How sound manifests itself and creates meaning in the musical biography, *Nick Cave: Mercy on Me*

The audible sounds a comic makes while one reads them may hold very little significance on the narratives a comic depicts. Although the comics medium is a mostly silent one, sound manages to manifest itself in the graphic expression. Reinhard Kleist draws on the musical body of work of musician Nick Cave to depict sound through cultural signifiers and depictions of performance in the graphic musical biography *Nick Cave: Mercy on Me* (2017).

Kleist depicts the music and lyrical content of Cave's musical body of work to drive the narrative and in doing so creates a depicted world that is embodied by music. Each chapter is named after one of

Cave's songs and features imagery inspired by said song: these visual signifiers are braided through each chapter of the graphic novel creating a repetition very similar to how a song repeats verses and choruses. The correlation between music and graphic novels is expressed further in the graphic novel's 'musical' sequence in which a song is performed within the narrative. The size and placement of the panels within the grid structure replicates the time signature the song was written in, creating a strong sense of musicality without the vital aspect of the sound itself.

This analysis discusses how Reinhard Kleist utilizes the medium of the graphic novel to create a sense of musicality within the narrative which is accentuated through the composition of the pages and the depictions of performance and cultural references.

James Sayers is a student of University of Brighton, currently studying on the Film and Screen Studies BA Hons.

Christopher Vezza

Robert Crumb's *Cheap Thrills* Album Artwork: Interpretive Questions and Text/Image Interaction



In 1968 rock band Big Brother and the Holding Company, then fronted by Janis Joplin, released their second album *Cheap Thrills* for which underground cartoonist Robert Crumb designed the artwork. The band is considered to have formed amidst the psychedelic music scene of the mid-60s, alongside other acts such as Grateful Dead and Jefferson Airplane. Likewise, Robert Crumb had been involved in the broader countercultural movement of the 60s through his comic art, using surrealist and

psychedelic styles for which he became known. Janice Joplin is said to have been an admirer of Crumb's work and so requested his participation in the creation of the artwork. What is now the front cover was initially intended to be at the rear-facing side of the LP sleeve, however this was reversed at Joplin's request.

The artwork itself consists of various 'panels' as if from a comic strip, each of which pertain to different songs on the album and use an intriguing combination of text and image to convey their message. As such, the proposed paper explores the communicative process that takes place via this album art; what is so crucial about the three-way process of production, transmission and reception? Is there an implied audience and if so who? How does text/image interaction shape the interpretive questions that we the audience face when 'reading' this artwork? Additionally, what is it about the way in which this artform combines different component parts that underpins the communicative process? These are several of the key issues that this paper seeks to address while shedding light on the communicational effectiveness and efficiency of hybrid artforms.

As for methodology, a close analysis of the relationship between picture, words and their associated song in each panel paves the way for an over-all appreciation of the cover art and the connection to its title and accompanying music/lyrics as an entire mosaic-like work of art. The over-all focus of the paper is therefore an academic one and therefore draws upon critical theory from a broad spectrum of fields to explain and justify any conclusions. Given the nature of the 2018 Graphic Brighton conference, this artwork seems particularly relevant as it outlines the connection between comic book graphics and music. Moreover, it is hoped that the paper will cast new light upon an artform that places the two in direct communication with each other.

Christopher Vezza is currently a PhD candidate at the University of Glasgow in the School of Modern Languages and Cultures. His research interests include text/image forms, semiotics, French and Italian linguistics, and music. His current project looks at the way in which meaning is constructed via album cover art and Renaissance emblems, with a view to explore any parallels in communication and interpretation not only between these two cultural artefacts but also between the broader visual cultures from which the two originate. Christopher Vezza is currently supervised by Prof. Laurence Grove of French and Text/Image Studies and Dr. Louise Harris of Sonic and Audio-visual Practices (Music).

Justin Wadlow

Garageland²: Punk heroes portrayed in London, New York and Paris: inventing a visual identity for oneself

In 1855 Gustave Courbet painted *L'atelier du peintre: allégorie réelle déterminant une phase de sept années de ma vie artistique et morale*, an allegory of Gustave Courbet's philosophical and political ambitions at the time. Ten years later, in 1864, Fantin Latour painted his much smaller *Homage à Delacroix*: a gateway to impressionism. In 1929 René Magritte invented a collage entitled of *Je ne vois pas la femme cachée dans la forêt*, bringing together all the participants of the newly formed surrealist movement. Starting in 1975 Lou Reed, Patti Smith, Blondie, The Ramones and... The Clash will appear on the front page of PUNK magazine.

² Song by the Clash (1978)

The common denominator of each of these attempts is to create a family portrait at the moment an artistic revolution is being launched. For Punk, this family portrait began in New York City, then migrated to London and Paris.

Our aim is therefore to study the way these three cities, with their various cultural background and different approach to punk esthetic, have looked at punk bands, inventing a legacy which is both a musical and a visual. If, in London, the Punks are mostly portrait as violent, arrogant and dirty, they are looked upon as something vaguely exotic in NYC while understood as perfect dandies by the Paris intellectuals, especially through the eyes of Serge Claire and the Bazooka movement. Among these bands, the Clash are a perfect embodiment of the contradictions inherent to punk: working class heroes gone to art school, a most successful outfit advocating world-wide revolution, career opportunities making it big in the USA. Always on the brink, the Clash occupy therefore a very specific and unbalanced position inside the punk scene

Justin S. WADLOW was born in 1967, in France. He majored both in Economics and Political Science from the University of Aix en Provence and now teaches at the Université de Picardie Jules Verne (UPJV) in Amiens (France), particularly in a diploma dedicated to cartooning: *diplôme universitaire de bande dessinée*.

Justin S. WADLOW has, in 2014, completed a PhD in Art History dealing with the links between the music scene and the visual arts scene in New York, from 1968 to 1984: *Sound + Vision, scène musicale et scène artistique à New York (under the supervision of Rémi Labrusse)*. He is part of the Centre de Recherche en Arts et Esthétique (CRAE) of the University Picardie Jules Verne and has written on a wide range of topics, from Punk to Jim Jarmusch, from Greer Lankton to Nick Zedd and the Cinema of Transgression.

Justin S. WADLOW has published : « *I Am So Bored With The USA: du meurtre du père à une possible réconciliation* », *Londres-New York: échange, influences, croisements entre les arts et la littérature*, Nancy, PUN-Presses Universitaires de Lorraine, 2012 ; « *Immobilité et fragmentation, présence et mémoire : les temps suspendus de la Factory* », *Marges: revue d'art contemporain*, Presse Universitaires de Vincennes, 2014; « *Joe Strummer and the Promise Land* », Barry J. Faulf and Brady Harrison (ed) *Punk Rock Warlord: The Life and Work of Joe Strummer*, London, Ashgate Publishing, 2014; « *A Different Kind of Intimicy: Greer Lankton and the New York Dolls* », Kamil Kopania (ed) *Dolls and Puppets as Artistic and Cultural Phenomenon*, National Academy of Dramatic Art, University of Warsaw, 2016; « *Bad Fools. L'amateurisme au cœur de la scène artistique du Lower East Side.* » Jean-Louis Comolli (ed), *Passage à l'amateur. Enjeux politiques et esthétique d'un autre cinéma*, Atala, N°19, 2016, « *The Last Gang in Town : The Clash Portrayed in New York and Paris* » Samuel Cohen & James Peacock (ed), *The Clash Takes on the World, Transnational Perspectives on the only Band that Matters*, Bloomsbury, London, 2017; « [Redneck Riviera : kitsch et détournement amusé dans l'imaginaire de John Waters](#) » Nicole Cloarec et Isabelle Le Corff (dir), *Les spécificités du kitsch dans le cinéma anglophone*, Revue LISA, E-Journal, vol. XV-n°1, Presses Universitaires de Rennes, 2017 ; « *Jim Jarmusch, l'ironie du regard/Jim Jarmusch or the Ironic Slant* » Esther Heboyan (dir), *Les Variations Jarmusch, Lettres et civilisation étrangères*, Cinémas, Artois Presses Université, 2017.

Justin S. WADLOW is also involved in photography with two personal shows: *On the Streets of New York (2011)* and *Hanoi: portrait(s) d'une ville at The Arts Faculty in Amiens*, and is curator for the festival *Les Rendez-vous de la Bande Dessinée d'Amiens*, where he specializes in American graphic novels.