**Personal profile:**

**Name:** Dejasse

**Surname:** Erwin

**Home Institution:** Université de Liège (ULg)

**Title/function:** researcher

**Contact:** erwin.dejasse@ulg.ac.be

**Research Unite:** ACME (comics research group)

**Discipline:** Art History

**Area of Expertise:** comics (Franco-Belgian comics, Argentinian comics, alternative comics), art brut

**Selected publications:**

1. *Morris, Franquin, Peyo et le dessin animé* [with Philippe Capart], Les Éditions de l'An2, Angoulême, 2005.
2. « Sacralisation et légitimation. Les hors-textes de la revue L'Éprouvette : fragments d’une Histoire discriminante», *Comicalités*, Paris, 2012 [http://comicalites.revues.org/1093].
3. « José Muñoz: la poética de las manchas », *Entre Líneas: revista de estudios sobre historieta y humor gráfic*o, n°1, Buenos Aires, Agua Negra, 2014.
4. « Le Regard cosmopolite et rétrospectif de la bande dessinée alternative », Christophe Dony, Tanguy Habrant & Gert Meesters (ed.), *La Bande dessinée en dissidence* / *Comics in Dissident Alternative*, Presses universitaires de Liège, 2014.
5. « In Search of the Lost Serial » [with Philippe Capart], Bart Beaty & Ann Miller (ed.), *The French Comics Theory Reader*, Leuven University Press, 2014.

**Current Research Topics or Projects:**

* Scientific supervision of the book *Abstraction and Comics*, to be published by Presses universitaires de Liège/ La 5e couche.
* Article “Les Bandes dessinées opaques de Pascal Leyder”, Crucifix, B., Dejasse, E., Dozo, B., Rommens, A. & Turnes, P. (editors), *Abstraction and Comics*, Presses universitaires de Liège/ La 5e couche.
* Article about *Panade à Champignac* by André Franquin : “Ce Spirou qui m’emmerde”, Hagelstein M., Meesters G. & Vrydaghs D. (editors), Book about Spirou waiting for a final title.
* Book: rewriting of the Ph. D. thesis, *La Musique silencieuse de José Muñoz et Carlos Sampayo. Déconstruction des normes et lecture émotionnelle*.
* Book : *Formes de la bande dessinée au XXe siècle*, Paris, Presses universitaires de France.

**Presentation outline**

**Title:** *Heta-Uma: manga on the other side of the mirror*

**Key-Words:** Heta-Uma, manga, punk, *Garo*, graphzine

**Abstract:**

As seen from the Western world, Heta-Uma mangas are utterly confusing considering their rejection of the laws of “good taste” and their complete lack of taboos. “Heta-Uma” means “bad/good” or “unskilful/skilful”. Its unique philosophy can be summarised by “the more you do it bad the best it is”. The movement comes to light at the end of the seventies in the pages of comics magazine *Garo*. Its tutelary figure is Teruhiko Yumura aka King Terry aka Terry Johnson. Other important members include Yoshikazu Ebisu, Emiko aka Carol Shimoda and Takashi Nemoto.

Heta-Uma are punk artists who emerge shortly afterwards bands like the Sex Pistols or the Clash whom they have much in common. In their comics, the graphic space is saturated like the sound space in punk-rock songs. They often draws their inspiration in the trashcans of culture like water closed graffiti and assume their apparent ineptitude. The scenario building is quiet similar: scripts seems to be completely improvised, they form a set of poorly assembled narrative fragments rather than a story. In a willingness to shock at all costs, they depict scenes of extreme violence and sexual deviances coupled with an obsession for body fluids.

Heta-Uma cartoonists share these characteristics with European and American counterparts who begin to be published more or less at the same time. All together with notably Gary Panter (United States), Henriette Valium (Canada), Savage Pencil (United Kingdom), Bruno Richard, Pascal Doury and the collective Bazooka (France), they form an informal punk-comics international. At the beginning of the eighties, Yumura had been published in magazines like *Raw* in the United States and *Elles sont de sortie* in France. Whether in Japan, North America or Europe, the punk sprit is still alive and have contaminated the next generations. In France, they today can be seen in influential “graphzines” – low print-run graphic magazines – published by cartoonists like Stéphane Blanquet (United Dead Artists) or Pakito Bolino (Le Dernier Cri). In 2014, Bolino curates a retrospective exhibition untitled *Heta-Uma* at the Musée International des Arts Modestes in Sète, enriched by a thick catalogue. These are definitive testimonies that Heta-Uma still has an underground but decisive influence.

From the first issue of *Garo* in 1964 till 1971, *Kamui Den* by Sanpei Shirato is the iconic creation of the magazine, appearing on every covers during the first years of its existence. It chronicles the rebellion of low class peasants against the dictatorial regime of the Shogun in feudal Japan. This historical narrative can also be read as a metaphor of the tensions in the contemporary society. At that time, students protests by taking the streets and occupying the university halls. If this kind of phenomenon can be observed nearly everywhere in industrialised countries, it is here exacerbated by a specific context: the post-war trauma of a defeated nation, the Hiroshima and Nagasaki bombing, the presence of US military bases on the territory, the forced adoption of toughest capitalism… For some revolted young people, *Kamui Den* becomes a strong symbol, mirroring their hope to change the society structures and to build a freer and more caring world. There is an organic link between the counter-cultural revolt and the punk movement. If they are both oppositional and antiauthoritarian, punk is clearly the expression of the dashed hopes of the counter-culture. *Garo* is unique because it totally embodies both movements. At the beginning of the eighties, covers are now filled with the colourful art of Teruhiko Yumura, forging the magazine new identity. The end-sixties-begin-seventies dissenters wanted to change the world, the punk rebellion for its part can only recognise its powerlessness. For Heta-Uma, immaturity and regressiveness have become means of resistance.