Programme

CSSC/SCEBD Conference
May 10-11, 2018
Toronto Marriott Bloor Yorkville Hotel

Day 1, Thursday May 10

9:00-9:45 Registration - High Park Foyer
9:45-11:00 Panels

Panel 1A: Collaborations | High Park Room 3
Julian Lawrence
Negotiating Conceptions of Identity with Comics and Bilingual Grade 4 Students
Carol Nash and Evi Tampold
Collaborative Authorship in Comics
Katharina Serles
“It’s Like I’m Walking Inside a Giant Comic Book.” – Musings on Museum Comics
Moderator: Kalervo A. Sinervo

Panel 1B: [Un]Costumed Super Heroes | High Park Room 2
David Sweeney
“I won’t wear one of those damnfool spandex body-condom things. I don’t have the bust for it.” Superhero Costume in the WildStorm Comics of Warren Ellis
Reginald Wiebe and Dorothy Woodman
Costumed and Framed: Bodies and Moral Power in Marvel Comics Universe
Orion Ussner Kidder
Complicit Critique: ‘The Obligatory Shower Scene’ in Bitch Planet
Moderator: Paul M. Malone

Panel 1C: Canadian Comics | High Park 1 Room
Dominick Grace
Chester Brown’ s Self-Revision in The Playboy
Jamieson Ryan
“My body is paper thin”: The Deconstruction of the Canadian Nature Myth in the Graphic Novels of Michael DeForge
Daniel Marrone
Senses of Movement: Rhythm and Texture in Jillian Tamaki’s Scrolling Comics
Moderator: Barbara Postema

11:00-11:15 Break
11:15-12:30 Panels
Panel 2A: French BD | High Park Room 3
Nhu-Hoa Nguyen,
La rhétorique de Chester Brown dans son traitement narratologique du conflit Riel vs Macdonald
Sylvain Lemay
Le Printemps érable et la Crise d’octobre dans la bande dessinée Québécoise
Chris Reyns-Chikuma
Le difficile transfert des superhéros en France (et en Belgique)
Moderator: Natalie Garceau

Panel 2B: Adaptation | High Park Room 2
Brandon Christopher
Inky Cloaks and Cloaking Inks: Adaptation and Intermediality in Nicki Greenberg’s Hamlet
Sailaja Krishnamurti
Absence, affect and violence in two graphical retellings of the Ramayana
Paul M. Malone
Bobby Bär, meet Bobby Bear: The British Origins of an Austrian Comic Strip in the 1920s
Moderator: Anna Peppard

Panel 2C: Formal Readings | High Park 1 Room
Laura From
Necessary Interconnectedness of Point-of-View, Graphiation, and Autobiography: An Examination
Glenn Wilmott
Meaning without Language: Figural and Nonfigural Writing in Comics
Irene Velentzas
Breaking News: Using Comics to Disrupt Mainstream Trauma Narratives in Spiegelman’s In the Shadow of No Towers
Moderator: Daniel Worden

12:30-14:00 Lunch
14:00-15:15 Panels

Panel 3A: Significant Magazines | High Park Room 3
Dru Jeffries
WWE Superstars: Wrestling Storytelling from the Squared Circle to Sequential Art
Christina Smylitopoulos
The Caricature Magazine, or Hudibrastic Mirror: Thomas Tegg’s Commercial Seriality
Daniel Worden
Zap and the Underground Archive
Moderator: David Sweeney

Panel 3B: Breaking the Mold: Manga & the Politics of Identity | High Park Room 2
Ben Whaley
Will the Real Nihonjin Please Stand Up? Ethno-Racial Politics in Tezuka's Gringo
Tsugumi Okabe
Ain't Worth a Shilling No More: Class, Detection & the Boy Sleuths of Japan
Jonathan Chau
Intersecting Indigeneity: Transcultural Graphical Orality in War of the Blink
Moderator: Tsugumi (Mimi) Okabe

Panel 3C: Nostalgia | High Park 1 Room
Anna Peppard
Revisionism in Riverdale: The Evolution of Nostalgia in Contemporary Archie Comics
J. Andrew Deman
For My Dream to End in Flames and Glory: Re-Reading Chris Claremont & the Best-Selling Comic of All Time
Travis Smith
Steve and Reed: The Active Life Versus the Contemplative in the Modern Comical Context
Moderator: Daniel Marrone

15:15-15:30 Break
15:30-16:45 Keynote

Academic Keynote Address | High Park Room 1
Introduction by Ben Woo
Bart Beaty, University of Calgary
Close Reading, Big Data, Absent Facts: Comics Studies in the Comics World

16:45-17:00 Break
17:00-18:15 Panels

Panel 4A: Dis/Abilities | High Park 1 Room
Jocelyn Froese
Drawing the Medicalized Body
Derek Newman-Stille and Evan Hibbard
Graphic Signs: Representations of Deaf Identity and Deaf Culture in Comics
Rachel Osolen and Leah Brochu
Creating an Authentic Experience: A Study in Comic Books, Accessibility, and the Visually Impaired Reader
Moderator: Glenn Willmott

Panel 4B: About Other Countries | High Park Room 2
Jessica Needham
Learning to Love: The Shift in Manga Visual Conventions for Female Audiences in The Heart of Thomas
Gazy Andraus
The Brazilian Poetic Comics: a fantastic-philosophical sui generis native style

Natalie Garceau
Zorro and the Indian Prop

Moderator: J. Andrew Deman

18:15-?? CSSC Social

CSSC-SCEBD Social | The Firkin on Bloor, 81 Bloor Street East

Day 2, Friday May 11

8:45-10:15 CSSC/Librarian and Educator Day Joint Keynote

Industry Keynote Address | Appel Salon, Toronto Reference Library
8:50 Introduction by Chris Reyns-Chikuma
9:00 Françoise Mouly

10:15-10:30 Break
10:30-11:45 Panels

Panel 5A: Other Approaches to Comics | Summerhill Room
Olivia Dziwak
Mining the gap: A quantitative analysis of vocabulary shifts in graphic novel reviews

Natalja Chestopaloa
Archiving the Past, Drawing the Present, and Preserving Displaced Histories in Non-Fictional Graphic Novels

Sylvain Rhéault
Structure des interactions dans La Mémoire de Pierre de Vink
Moderator: Chris Reyns-Chikuma

Panel 5B: Female Empowerment | Rosedale Room
Erika Chung
Ms. Marvel – Dismantling the Male Power Fantasy Narrative

Brian Johnson
Who Was Donna Troy? Superheroes, Soap Opera, and the Prestige of Melodrama

Lisa Macklem
“Some Trips Are More Than Distance Travelled in Miles”: Lucy Knisley’s Travelogues
Moderator: Irene Velentzas

11:45-13:15 Lunch
13:15-14:45 AGM
CSSC Annual General Members Meeting | Rosedale Room

14:45-15:00 Break
15:00-16:15 Keynote

Creative Keynote Address | Rosedale Room
Paul Karasik and Mark Newgarden
How to Read Nancy
[Sponsored by the Department of English, Ryerson University]

16:15-16:30 Break
16:30-17:45 Panels

Panel 6A: Critical Sexualities | Rosedale Room
Sam Boer
“I Really Dig Where Your Head’s At”: Explicit Sex and Implicit Prejudice in Zap and Wimmen’s Comix
Jeffery A. Brown
Partners/Lovers/
Superheroes: Redefining Batman’s Sexuality
Lauren Chochinov
“A sight to dream of, not to tell!”: Orality and Power in Marguerite Bennett and Ariela Kristantina’s Insexts
Moderator: Ben Woo

Panel 6B: Constructing Geo-cultures | Summerhill Room
Peter Cullen Bryan
The Buckaroo of the Badlands: Carl Barks, Don Rosa, and (Re)envisioning the West
Braeden Jones
Drugs, Dog People, and Dinosaurs: The Conquest of Tenochtitlan in Fantasy Comics
Frederik Byrne Køhlert
An Absence of Signification: Representing Racial Whiteness in Comics
Moderator: Natalja Chestopalova

Presenter Biographies:

Gazy Andraus is PhD in Communication Sciences by USP, master in Arts by UNESP and licenced in Art Education by FAAP-SP. Nowadays is a Pedagogy professor at UEMG, researcher and member of Observatório de HQ (USP) and ASPAS - Associação dos Pesquisadores em Arte Sequencial, besides a Poetical/Fantastic/Philosophic Comics and Fanzines author (“Convergência” and “Fraterimagenes” are some of his zines). Two of his publications: “Sketchbook” (2017) and “Homo Eternus” (2017) were edited by Criativo. As a researcher, not only participates in many
academic books, but also coorganizes and presents papers in international congresses as Jornadas Internacionais de Histórias em Quadrinhos of USP among others.

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Sam Boer is a graduate from King’s University College at Western, where his paper examining sound in comics was selected as a regional winner in the 2017 international Undergraduate Awards. He writes songs (as Samson Wrote), drums for folk-rock band The Lifers, creates videos, and publishes the occasional web comic.


Peter Cullen Bryan is a PhD candidate in American Studies at Penn State University. His areas of study include transnational communications and 21st Century American culture, focusing on comics. His dissertation focuses on the cultural impact of Donald Duck comics in Germany, emphasizing Erika Fuchs's translations and long-standing fan communities.

Jonathan Chau is a PhD candidate at Carleton University. His research focuses on the visual rhetorics of Canadian comics, and the ways in which these books create an alternative model of nationhood.

Natalja Chestopalova is part of the Communication and Culture Program at York and Ryerson Universities in Toronto. Her work is informed by popular culture aesthetics and focuses on the transformative sensory experience and multimodality in film, graphic novel medium, and theatrical site-specific performances. Her publications appeared in Sound Effects: The Object Voice in Fiction, White Wall Review, and Dialogue.

Lauren Chochinov holds a PhD in English Literature from the University of Edinburgh where she specialized in medieval literature. She has taught numerous courses in English literature, most recently at the University of Winnipeg, and particularly enjoys introducing students to the strange worlds of medieval Britain, the nineteenth-century gothic movement, and graphic novels. In her spare time she can be found writing about queer representation in popular media. She currently teaches English Composition at Humber College.

Brandon Christopher is Associate Professor in and Chair of the Department of English. His research and teaching focus on early modern drama (especially Shakespeare), on adaptations of Shakespeare and his works in contemporary culture, on comics and graphic narratives, or on
some combination of the three. He is currently at work on a book project tentatively titled “Shakespeare and Comics / Comics and Shakespeare: Adaptation, Reciprocity, and the Contingency of Cultural Value.”

Erika Chung is currently an M.A. candidate in the joint Communication and Culture program at York University and Ryerson University. She is a recipient of the 2017 Canada Graduate Scholarships-Master’s competition. Her research interests include fan studies, comic studies and intersectionality. She can be reached by email: erikachung182@hotmail.com.

J. Andrew Deman is a faculty instructor in the English Department at the University of Waterloo. His research on comics is published in Critical Survey of Graphic Novels, American Visual Memoir After the 1970s, English Studies Forum, TRANSverse, Canadian Graphic (winner of the 2017 Gabrielle Roy prize), and in his recent book The Margins of Comics (available from Nuada Press). Andrew also served as a featured expert for the ten part comics documentary series INK: Alter Egos Exposed, and Andrew is the Past President of the Canadian Society for the Study of Comics (CSSC). Andrew also writes comics journalism pieces for “The Conversation.”

Olivia Dziwak is a second year MA student in the York and Ryerson Joint Graduate Program in Communication and Culture. She completed her BA, majoring in Canadian Studies and minoring in Book and Media Studies, at the University of Toronto in 2016. In her thesis research she is exploring how piracy networks reflect global inequalities in flows of academic knowledge. She is also developing a PhD project examining how data scraped from digital devices during border searches is contributing to new conceptions of citizenship.

Jocelyn Sakal Froese holds a PhD in literature and Cultural Studies from McMaster University. She teaches academic writing at Wilfrid Laurier University, and studies comics. Her work appears on the website Women Write About Comics, and in the recent anthology The Canadian Alternative: Cartoonists, Comics, and Graphic Novels.

Laura From is currently a 4th year undergraduate student at Wilfrid Laurier University in the English program. She has previously completed an Honours B.A. in Political Science and Philosophy, as well as an M.A. in Philosophy, both at Wilfrid Laurier. Her research interests include American literature, detective fiction, and graphiation.

Natalie Garceau-Turner graduated from Athabasca University with a Master in Integrated Studies specializing in Cultural Studies. She also has a BFA in Visual Arts from the University of Ottawa, and a diploma in animation from Sheridan College. She is a member of the CSSC (Canadian Society for the Study of Comics).

Dominick Grace is Professor of English at Brescia University College. He is author of The Science Fiction of Phyllis Gotlieb: A Critical Reading, as well several articles on various topics, including Canadian comics. With Eric Hoffman, he has co-edited several comics-related books, notably The Canadian Alternative: Cartoonists, Comics, and Graphic Novels.

Evan Hibbard, born Deaf to hearing family, identifies as culturally Deaf, queer and transgender. Having grown up in upstate NY, Hibbard realized his goal of obtaining his PhD with his unique dissertation in Communications and Culture, “Impact of vlogging on Deaf culture, communication and culture” completed in American Sign Language and English. This
work has given him an in-depth understanding of the role culture plays in communication. Having received several awards, he is most proud of the Alan Shepard Award for Equity, Diversity and Inclusion. Hibbard is a researcher, advocate, teacher for/of Deaf and Deaf LGBTQ* culture. Hibbard’s interests are: sign language online, designing Deaf friendly software, inclusive design, and how Deaf communication and culture are mediated by technology. Other interests include: use of video technology for ASL and Deaf Social Justice. Hibbard is active in the Deaf and Deaf LGBTQ* community by serving on the Ontario Rainbow Alliance of the Deaf (ORAD) board. He mentors interpreters and Deaf students.

**Dru Jeffries** is the author of *Comic Book Film Style: Cinema at 24 Panels per Second* (University of Texas Press, 2017) and the editor of *#WWE: Professional Wrestling in the Transmedia Era* (contracted to Indiana University Press). He is currently teaching comics studies at Wilfrid Laurier University and film studies at University of Toronto Scarborough.

**Brian Johnson** is an Associate Professor of English at Carleton University where he teaches courses on comics, superheroes, soap opera, and paraliterary genres. He is currently teaching a course called “Reading Comic-Con” as part of a SSHRC-funded research project directed by Benjamin Woo (Carleton). Recent publications include essays on Swamp Thing, Ridley Scott’s Alien films, and H. P. Lovecraft. He is currently writing about Dazzler.

**Orion Ussner Kidder** is an adjunct professor at Simon Fraser University whose most recent publication is “‘Everybody's Here’: Radical Reflexivity in The Sandman” in The Comics Work of Neil Gaiman. He teaches essay writing, drama, and comics.

**Frederik Byrn Køhlert** is a Lecturer at the University of East Anglia whose research concerns issues of representation in comics. Among his publications are articles on trauma and gender in such journals as South Central Review and the Journal of Graphic Novels and Comics, and his book *Serial Selves: Identity and Representation in Autobiographical Comics* is forthcoming from Rutgers University Press. His most recent research focuses on political comics and cartoons, including a special issue of SubStance on the intersection of comics and anarchism. His current projects examine the representation of racial whiteness on the comics page and the reception of comics outside their original national contexts.

**Sailaja Krishnamurti** is Assistant Professor in the Department of Religious Studies at Saint Mary’s University. Her research explores representations and experiences of race, religion, gender, and migration in the South Asian diaspora and in global popular culture.

**Julian Lawrence** concentrates on the undercurrents of communication through gesture in the medium of comics. His research explores freehand narrative drawing and its impact on representations of artist identity. Julian lives in Middlesbrough, UK and is a Senior Lecturer in Comics, Graphic Novels and Sequential Art at Teesside University.

**Sylvain Lemay** est professeur titulaire en bande dessinée à l’Université du Québec en Outaouais depuis 1999. Il détient un doctorat de l’Université du Québec à Montréal. Il a scénarisé des bandes dessinées (Pour en finir avec novembre, éd. mécanique générale), publié des essais (Du Chiendent dans le Printemps, éd. Mém9ire) ainsi que des articles, notamment, dans les revues Alternatives francophones, Médiation et information, Formule, Trip et Archives des lettres canadiennes.
Lisa Macklem is a PhD Candidate in law with an MA in Media Studies. While working to finish her dissertation on the intersection of technology, copyright, and the entertainment industry, Lisa regularly presents on graphic novels, popular culture, media, and copyright. She is a regular contributor on SpoilerTv.com and has reported on SDCC for them. She is also on the editorial board of The Journal of Fandom Studies. She recently published “The Truth is Stranger Than Fiction: Rick Geary’s Gothic Murder Tales” in The Journal of Graphic Novels and Comics (8.6, 2017).

Paul M. Malone (pmalone@uwaterloo.ca) is Associate Professor of German in the Department of Germanic and Slavic Studies at the University of Waterloo, Canada. He is the author of Franz Kafka’s The Trial: Four Stage Adaptations (Peter Lang, 2003), and has also published on performance theory; Faustian rock musicals; German film; and German-language comic books from the 1920s to the present.

Daniel Marrone is the author of Forging the Past: Seth and the Art of Memory (University Press of Mississippi). His work on comics has also appeared in Studies in Comics, ImageTexT, and Canadian Review of Comparative Literature, as well as the recent anthology The Canadian Alternative.

Carol Nash, PhD (Scholar in Residence, History of Medicine Program, Faculty of Medicine, University of Toronto), has facilitated the Health Narratives Research Group through the Department of Psychiatry, Toronto Mount Sinai Hospital, since 2012. She is a co-founder of Alpha II Alternative School with the Toronto District School Board.

Jessica Needham is a graduate student at Wilfred Laurier University and was recently published in Femspec on the representations of female bodies in Game of Thrones. Her research interests include queer media, semiotics, and fan studies.

Derek Newman-Stille is completing his PhD in Canadian Studies at the Frost Centre for Canadian Studies, Trent University. Derek’s research is focused on the representation of disability in popular culture, with a specific focus on the portrayal of disability in Canadian speculative fiction. Derek has published in academic fora such as The Canadian Fantastic in Focus, Misfit Children, and Mosaic and has given papers at conferences such as The International Conference for the Fantastic in the Arts, The Canadian Disability Studies Association, the Mid Atlantic Popular and American Culture Association, the Academic Conference on Canadian Science Fiction and Fantasy, and the Canadian Popular Culture Association.

Nhu-Hoa Nguyen, sémioticienne peircéenne, enseigne des cours théoriques de la bande dessinée à l’École multidisciplinaire de l’image (ÉMI) de l’Université du Québec en Outaouais (UQO) et y dirige le Centre de recherche pour l’étude narratologique en bande dessinée (CREN-BD). Elle a publié plusieurs articles érudits sur la rhétorique des auteurs bédéistes tels que Tezuka, Bretêcher, et Montellier.

Mimi Okabe a PhD candidate at the University of Alberta undertaking her SSHRC funded research on manga adaptions of literary classics, but with a focus on Japanese detective manga. Mimi has published articles in journals such as the International Journal of Comic Art and
the Jane Austen Society of North America. For more information, please visit her website: mimiokabe.com

Rachel Osolen (MA, MLIS) and Leah Brochu (MA, MLIS) are librarians and independent researchers. Inspired by their work with the National Network for Equitable Library Service, Rachel and Leah have dedicated themselves to the emerging field of Comic Books and Accessibility, and are committed to spreading the word about the work being done in this area. They are both passionate about comic books, graphic novels, and textual analysis, and believe that visual impairment should not be a barrier to access.

Anna F. Peppard has a PhD in English Literature from York University. Her work on representations of sex, gender, and race in popular culture has appeared in the Canadian Review of American Studies, the International Journal of Comic Art, the Journal of the Fantastic in the Arts, the Fashion Studies Journal and the anthology Make Ours Marvel: Media Convergence and a Comics Universe. She is currently editing an anthology entitled Supersex: Essays on Sexuality, Fantasy, and the Superhero.


Jamieson Ryan is a Ph.D. student at Queen’s University in Kingston, Ontario, Canada. He studies Hockey literature, graphic novels, and the intersections of gender, nature, trauma, and national myths in sport.

Katharina Serles, *1987, studied German, English Literature and Art History at the University of Vienna; 2009-2014 research assistant to the FWF-projects “Art in Texts” & “Art Quotations” and lecturer at the Department for German Studies, Vienna; since 2016 lecturer and artistic collaborator at the Academy of Fine Arts Dresden.
Travis D. Smith teaches political theory at Concordia. His publications focus on the nexus of politics, religion, and science in early modern thought. He mainly publishes on Thomas Hobbes, but he has a forthcoming book on Superhero Ethics, too.

Christina Smylitopoulos is a specialist in art and visual culture of the long eighteenth century. She received her PhD from McGill University and, before joining the art history faculty at the University of Guelph, she was a Postdoctoral Research Associate at the Yale Center for British Art. Her current research traces the significance of Regency satirical illustrated books.

David Sweeney is a lecturer in the Design History and Theory Department of The Glasgow School of Art specialising in popular culture. He has published and presented widely on such topics as digital comics, the Marvel Cinematic Universe, the films of Mike Leigh and the narrative implications of emergent Augmented Reality technology. You can contact him here: d.sweeney@gsa.ac.uk.

Evi Tampold, a graphic medicine novelist associated with the University of Toronto, is pursuing an individualized studies degree at Goddard College, Vermont. Evi’s books are sold through Caversham Bookseller, North America’s largest psychiatric bookseller. Resident artist at Yorkville Design Centre (yorkvilledesigncentre.ca/service/art-installations), samples of Evi’s work are found at Evizoa.tumblr.com and linktr.ee/evizoa_art.

Irene Velentzas is a PhD Candidate at Memorial University, working under the supervision of Prof. Nancy Pedri. She has an academic background in Psychology, English, and Education. Using these combined disciplines in her doctoral work, she is examining the comic medium’s capacity to reconstruct representations of mental illness through autographic narratives. She has been recently published on the role of sketch journaling in graphic illness narratives in an edited volume entitled Mixing Visual Media in Comics, and is currently organizing a special exhibition of original comics art in St. John’s, NL entitled “War in Comics.”

Ben Whaley is Assistant Professor of Japanese Studies at the University of Calgary. His research examines discourses of race, ethnicity, and national identity in postwar manga and issues of trauma and recovery in Japanese videogames. Dr. Whaley holds his Ph.D. (2016) in modern Japanese literature and popular culture from The University of British Columbia. His articles appear in the International Journal of Comic Art and Games and Culture.

Reg Wiebe is an assistant professor in the Department of Literature and Language at Concordia University of Edmonton. His areas of research include contemporary Canadian fiction, postcolonialsim, and graphic narrative. His other interests include historical fiction, Westerns, and Derridean hauntology.

Glenn Willmott is Professor of English at Queen’s University, where he works in Modernism and in Comics, especially with social-political and ecocritical approaches. His publications include the book Modern Animalism (2012) and two essays primarily on fundamentals of comics form: “The Animalized Character and Style,” in David Herman’s Animal Comics (2017); and “Comics: Worldmaking in the Anthropocene,” in Jon Hegglund and John McIntyre’s Modernism and the Anthropocene (forthcoming 2018).
Dorothy Woodman is a contract instructor in the Department of English and Film Studies and Women’s and Gender Studies at the University of Alberta. Her primary focus is medicine and literature, with special interest in gender, race and class issues. She works in interdisciplinary research on projects with medical professionals and faculty, with primary interest in representations of breasts.

Daniel Worden teaches in the School of Individualized Study at the Rochester Institute of Technology. He is the author of *Masculine Style: The American West and Literary Modernism*, the editor of *The Comics of Joe Sacco: Journalism in a Visual World*, and the co-editor of *Oil Culture and Postmodern/Postwar—& After*. He is currently working on an edited volume titled *The Comics of R. Crumb: Underground in the Art Museum*.

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