

comics on the margins

july 27-29 • unt gateway center • denton, tx



comicsstudies.org

THE
COMICS
STUDIES
SOCIETY

NOTES

DON'T FORGET TO JOIN EVERYONE ON MOBILIZE.IO !

Mobilize is the platform to engage during and beyond sessions, especially with those who are joining us virtually. Use this QR code to access mobilize. Remember, there's even an app!



**JULY
27TH**

THURSDAY

8:00-9:00 am

Registration/Coffee

8:30 am

Welcome
Ballroom

9:00-10:15 am - Session 1

1.1: Materiality and Formalisms of Race

Room 42

Chair & Respondent: Eleanor Ty, *Wilfred Laurier University*

Black and White and Color: Reprinting Race in Jaime Hernandez's *Mechanics*

Chris Gavalier, *Washington & Lee University*

Looking Into White Space

Sera Harris, *University of North Texas*

Comics' Black Paper Dolls and Their Readers

Morgan Podraza, *The Ohio State University*

Women of Color Comic Fans and Comics as Fan Objects:
Representation of Race and Gender in Comics

Erika Chung, *Toronto Metropolitan University*

1.2: Pedagogies in Comics Studies

Room 43

Chair: Peter Cullen Bryan, *Clemson University*

Thinking Full Bleed: Comics Studies at a Hispanic-Serving
Institution

Jackson Ayers, *Texas A&M University - San Antonio*

"The Sudden Possibility of Flight": Teaching Diversity, Equity,
and Inclusion in Library Studies through Comics

Stewart Brower, *University of Oklahoma*

Teaching Animal Presence and Personhood through Comics
Dave Aftandilian, *Texas Christian University*

“Verdad Visual”: Pedagogy of Marginalized Narratives in Comics and Graphic Novels through a Multimodal Literature College Curriculum

Franco Zamora, *Texas Woman's University*

1.3: Using Space on the Comics Page

Room 47

Chair: Andrew Kunka, *University of South Carolina, Sumter*

No Room for Rejection: Full-Page Panels and the Aesthetics of Empathy in Refugee Comics

Martin Breul, *McGill University*

The Power of the Marginal Image: Todd McFarlane and Comics Margins as Creative Spaces

Sean Patrick Casey, *Minneapolis Public Schools*

Lives on the Margins: Architecture, Space, and Victims in Alan Moore and Eddie Campbell's *From Hell*

Shawn Gilmore, *University of Illinois, Urbana-Champaign*

10:30-11:45 am - Session 2

2.1: Creative Microhistories, Difficult Heritage, and Dark Public History: Curating a Graphic Novel, VR, and a Video Game on Ireland's Last Mass Witchcraft Trial

Room 42

Chair: Andrew Sneddon, *Ulster University*

Andrew Sneddon, *Ulster University*

Brian Coyle, *Ulster University*

Sabrina Minter, *Ulster University*

Victoria McCollum, *Ulster University*

2.2: On the Margins of Speech in Comics

Room 43

Chair: Mathieu Li-Goyette, *Université de Montréal*

Chalk Talkers, Early Comics and Haunted Texts

Mathieu Li-Goyette, *Université de Montréal*

Dictated Behaviors and Voices of Paper, a Survival Strategy in
Sammy the Mouse 1

Surya Lopez, *Université de Montréal*

Reading Thoughts, Hearing Voices: Dictation and the Unheard
Utterance in Schulz's *Peanuts*

Thomas Filteau, *Université de Montréal*

2.3: Health and the Body

Room 47

Chair: Corey Creekmur, *University of Iowa*

Sensitive Silences: The Empty Speech Balloon as Visual Rhetoric
at Intersections of Patriarchy, Pathology, Pandemic, & Power

Lauren Chivington, *The Ohio State University*

Mental Health in Queer Autobiography Comics: Robert Marrero's
El bebé verde (2016) and Juan Naranjo's *Mariquita* (2020)

Mikel Bermello Isusi, *The Ohio State University*

Cancer & the City: *Marvel Divas'* Cancer Plot

Dorothy Woodman, *University of Alberta*

Graphic Novels, Health Literacy, and Ethnography: My
Vulnerable Observer Experience

Lacy Molina, *University of North Texas*

11:45 - 1:30pm - Lunch

Graduate Student Caucus General Meeting

Room 42

All graduate students or recent graduates welcome!

Lunch provided

1:30-2:45 pm - Session 3

3.1: Approaches to Queerness

Room 42

Chair: Corey Creekmur, *University of Iowa*

"Professor Xavier is a Jerk!": The Commodification and
Traumatization of Queer Women in Joss Whedon's *Astonishing
X-Men*

Bryan Bove, *Bowling Green State University*

Spaceship Fish, Prosthetic Friends, and a Cat in a Rabbit Hole:
The Margin-Gone-Center Works of Tillie Walden
Frida Heitland, *University of Oregon*

“The Only People Who Get Aids - Are People”: The AIDS
Crisis in Mainstream Comic Books, 1981-1995
Franklin Howard, *University of Illinois-Chicago*

Landscapes of Possibility: Visual Metaphors of Nonbinary
Gender in Comics
Tesla Cariani, *Rice University*

3.2: Making the Jump: How These Cartoonists Went from Idea To Millions of Fans*

Room 43

Chair: Hector Cantu, *Andrews McMeel Publishing, Univision*

Mad Magazine, SpongeBob Comics, The Simpsons and ‘Snot
Goblins’ Book
David DeGrand, *First Second Books*

“Chickies” Board Book Series, “Frog & Dog” Children’s Books
Janee Trasler, *HarperCollins, Scholastic, Simon &
Schuster*

“The Argyle Sweater” Syndicated Comic Panel and Books
Scott Hilburn, *Andrews McMeel Publishing*

“Baldo” Syndicated Comic Strip, TV Animation
Hector Cantu, *Andrews McMeel Publishing, Univision*

*Presented by the National Cartoonists Society, Texas Chapter
(TexasCartoonists.com)

3.3: Witnessing the Visual

Room 47

Chair: Vincent Haddad, *Central State University*

Fear and Joking: Cartoon Reactions to the Great Exhibition
of 1851
Samira Pourghanad, *University of British Columbia*

“Cool! GULP”: Visualizing the Birthing Body
Marie Drews, *Luther College*

Socializing the Tenement as Depicted in Comic Art
Evelyn Vasquez, *UC-San Diego*

THURSDAY

3:00-4:15 pm - Session 4

4.1: Drawing the Monstrous: Violence, Horror, War

Room 42

Chair: John Edward Martin, *University of North Texas*

Monstress, Saga, and Moonshadow: Spaces of Possibility and Weirddness for Beings Who Live on the Margins While on the Run from Fascism and War

Chris Wildrick, *Syracuse University, School of Art*

Missing the Punchline: Comedy, Violence, and a Woman on the Fringe

Christy Knopf, *SUNY Cortland*

"Good Fruit Can't Come From a Bad Tree": Monstrous Bioengineering and Ecohorror in Farmhand

Brianna Anderson, *Georgia Tech*

Trauma and Formula in Mexican Holocaust Comics

Christopher Conway, *University of Texas at Arlington*

4.2: Can Comics Be Decolonial?

Room 43

Chair: Frederick Luis Aldama, *University of Texas-Austin*

Mixedblood Memoirs: Visual Rhetorics of Indigeneity and Connection in Come Home, Indio

Jeremy M. Carnes, *University of Central Florida*

Haida Manga and the Indigenization of Comics

Kate Kelp-Stebbins, *University of Oregon*

4.3: The Past in Comics and Transmedia

Room 47

Chair: Aaron Kashtan, *University of North Carolina-Charlotte*

Dark Knights and Grey Ghosts: Transmedia Nostalgia in Animated Superhero Television

Peter Cullen Bryan, *Clemson University*

THURSDAY

A Just So Story: Making Sense of Dell's *Neutro* #1 (1967)
David Palmer, *South Dakota State University*

Bhimayana and Traditional Art: Reconfiguration of the
Marginalized through the Medium of Indian Graphic Novel
Anu Sugathan, *University of Oregon*

4:30-5:00pm - Snack Time

5:00 pm - Awards Ceremony
Ballroom

6:00 pm - Keynote



7:30-10:30 pm - Drinks and Drag

D20 Tavern
112 W. Oak Street
Denton, TX

**JULY
28TH** **FRIDAY**

7:00-8:15am - Session 5
Virtual International Panels

5.1: The Graphic in Activism, Journalism, & Protest

Chair: Barbara Postema, *Groningen University*

Breaking Barriers to Creating a New Demo(graphics):
Revisiting *Shaheen Bagh: A Graphic Recollection*
Ahshish Murmu, *Indian Institute of Technology
Roorkee*

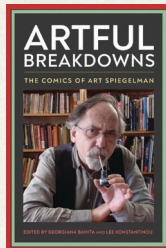
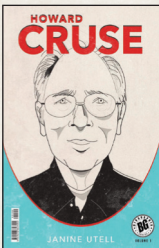
Indigenous Resilience in Comics Journalism
Marie Dücker, *University of Graz, Austria*

ExtrActivism: Voices from the Margins
Mattia Arioli, *University of Bologna*

Reading Asylum Seeker Webcomics: Technologies of
Resistance, Intervention, and Protest
Shannon Sandford, *Griffith University*



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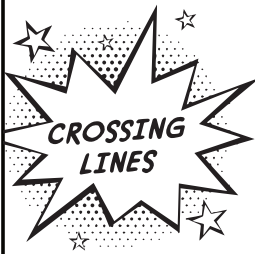
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5.2: Voicings of the MarginsChair: Anna Peppard, *Trent University*Working at the Margins of the Comics Industry: Self-Publishing in Italian Comics, The Case of *Crack!* Fumetti DirompentìLisa Maya Quaianni Manuzzato, *Scuola IMT Alti Studi Lucca*

Decoloniality in Comics: An Afrofuturist Vision of Conftos dos Orixás

Edmilson Miranda, Jr., *University of Aveiro*

Epistemologies of Environmental (In)Justice: (Re-)centering the Margins in Rohan Chakravarty's Comic Strips and Cartoon

Shreya Sharma, *The LNM Institute of Information Technology***8:00-9:00 am****Registration/Coffee****CROSSING LINES**
Transcultural/Transnational Comics Studies

Crossing Lines welcomes groundbreaking books that recalibrate and re-envision the disciplines of gender and feminist studies, art history and visual studies, and postcolonial and diaspora studies within a twenty-first century scholarly framework of comics studies. Crisscrossing national and regional boundaries as well as ethnic and linguistic comics traditions, Crossing Lines will foster and promote comparative research and direct attention to understudied regions, diasporas, art historical trends, digital and new media platforms, and literary/theoretical trends.

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9:00-10:15 am - Session 6

6.1: Defying Taxonomies: Superheroes in the Margins

Room 42

Chair & Respondent: Andrew Kunka, *University of South Carolina, Sumter*

No Silence for Superheroes

Barbara Postema, *Groningen University*

Weaponizing Superhero Taxonomies

Sam Langsdale, *Independent Scholar*

Defining Muslim Superheroes: How Does
Marginalization Fit Into Taxonomy?

Safiyya Hosein, *Toronto Metropolitan University*

6.2: Blackness and Futurity

Room 43

Chair: Jo Davis-McElligatt, *University of North Texas*

After the Rain: A Graphic Novel Adaptation

Julia Brown, *University of Houston*

From Bare Life to Artificial Life: Posthumanist
Afrofuturism in Victor LaValle's *Destroyer*

Bryan Conn, *University of North Texas*

"I Was Never Meant to Fly": Exploring the Visual
Narratives of Black Girls in Marvel Comics

Christian Hines, *The Ohio State University*

Apocalyptic Relativity: Black Fantasy Otherworlding in
the Work of N.K. Jemisin

Kiana Murphy, *Brown University*

6.3: The "Truth" in Comics

Room 47

Chair: Christy Knopf, *SUNY Cortland*

Paint it Black: Claustrophobic Borders in Rick Geary's *The Saga of the Bloody Benders* and *The Borden Tragedy*
 Marissa Zerangue, *University of North Texas*

Louis Riel on the Edge
 Dominick Grace

Striving to Find a Horizon: Three Women, Three Stories
 in Colombian Journalistic Comic Book *Tres Horizontes*
 Laura Andrade Quintero, *Universidad
 Iberoamericana - CDMX*

Photo-Strip to Comic Strip: An Archive of One's Own
 Lisa Macklem, *University of Western Ontario*

10:30-11:45 am - Session 7**7.1: Milestone Returns**

Room 42

Chair and Respondent: Julian Chambless, *Michigan State University*

Blood Syndicate, Then and Now
 andré carrington, *University of California-Riverside*

Static, Then and Now
 Vincent Haddad, *Central State University*

Icon & Rocket, Then and Now
 Matt Linton, *Wayne State University*

**7.2: Recentering Comics Pedagogy: Teaching
Love and Rockets (Roundtable)**

Room 43

Frederick Luis Aldama, *University of Texas-Austin*
 Charles Hatfield, *California State University, Northridge*
 Jo Davis-McElligatt, *University of North Texas*
 Héctor Garza, *Institute for Doctoral Studies in the Visual Arts*
 Maite Urcalegui, *San José State University*
 Samantha Ceballos, *University of Texas-Austin*
 William Nericcio, *San Diego State University*

7.3: Mythical Constructions of Nation & History

Room 47

Chair: Martha Kuhlman, *Bryant University*

The Cowboy in the Margin: Mythical Deconstructions in
Roberto Fontanarrosa's *Inodoro Pereyra*
Cecilia Battauz, *Colorado Mesa University*

(Re)Imagined Canons: Writing the Book on Canadian
Comics
Brenna Clarke Gray, *Thompson Rivers University*

Confronting Canon Through Counter-Narrative in John
Ridley's *The Other History of the DC Universe*
Devon Keyes, *University of Colorado Boulder*

How to Draw Comics the Wizard Way: Drawing on
Autoethnography to Redraw '90s Comics
Anna Peppard, *Trent University*
Benjamin Woo, *Carleton University*
Kalervo Sinervo, *Concordia University*

11:45-1:30 pm - Lunch**CSS Lunchtime Trivia**

Room 42

1:30-2:45 pm - Session 8**8.1: Feminism(?) In, Around, and Throughout Comics**

Room 42

Chair: Elizabeth Pollard, *San Diego State University*

International Feminism: Czech Feminist Comics
Martha Kuhlman, *Bryant University*

Torah from the Margins: Jewish Women's Scholarship in
Comics
Estee Ellis, Independent Scholar

Who's in Charge? Rémy Farnò's *Calfboy* (2018)
Antoinette Sol, *University of Texas at Arlington*

Super (Sexy) Heroines
Cecilia Garrison, *California Institute of Integral
Studies*

8.2: Public Scholarship: From Margins to Center A CSS Outreach Event

Room 43

Chair: Maite Urcaregui, *San José State University*

Kay Sohini

Justin Wigard, *University of Richmond*

Erika Chung, *Toronto Metropolitan University*

Bryan Bove, *Bowling Green State University*

Kathryn Hemmann, *University of Pennsylvania*

8.3: Comics and/of/as Resistance

Room 47

Chair: Aaron Kashtan, *University of North Carolina-Charlotte*

Comics as a Metaphor for Nonviolent Resistance: A Developing Theory

Krista M. Turner, *Western Michigan University*

Graphic Novel: As/In Protest

Bahar Momeni, *University of Texas-Dallas*

New Emergence Strategies for Young Afro-Descendant Comic Authors in Europe

Sandra Federici, *Africa e Mediterraneo (Italy)*

I Believe in Gilda Dent: Exploring the Unassuming Feminine Rage of *The Long Halloween*

Charlotte Smart

3:00-4:15 - Session 9

9.1: Disassembling the Marvel Cinematic Universe

Room 42

Chair: Julian Chambliss, *Michigan State University*

Agatha All Along: Bringing Witchy Back to the MCU

Elizabeth Pollard, *San Diego State University*

A New Racial Progressivism?: Comics, the MCU, and the Challenge of Fandom

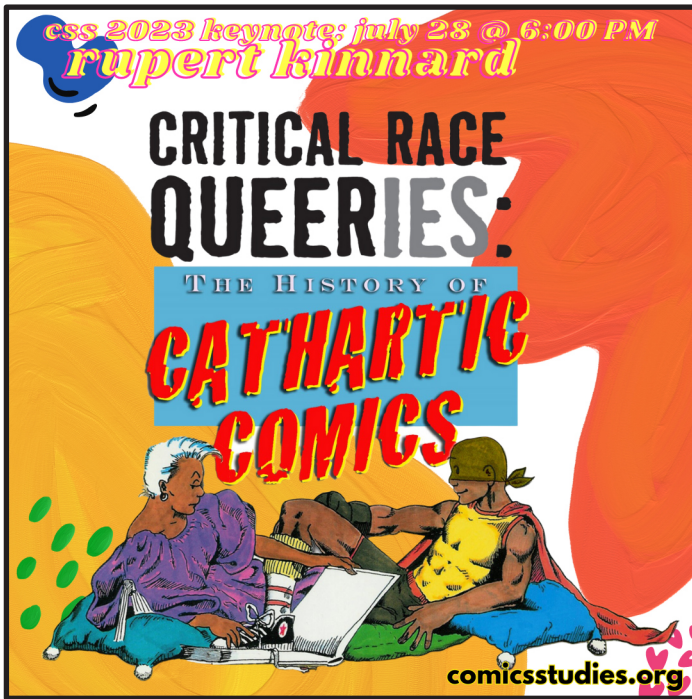
Julian Chambliss, *Michigan State University*

9.2: Undergraduate and Graduate Student Teach-and-Greet with Rupert Kinnard

Room 47

4:15-5:00 pm - Snack Time

5:00 pm - Keynote



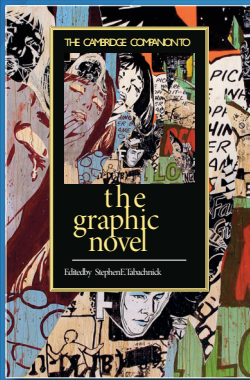


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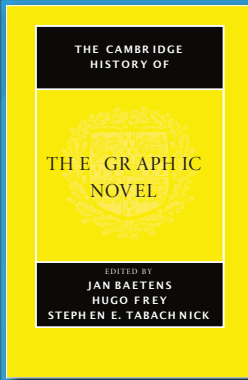
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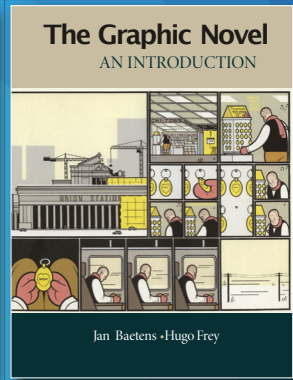
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**JULY
29TH**

SATURDAY



7:00-8:15am - Session 10
Virtual International Panels

10.1: Experimentalism and Form in Alternative Images

Chair: Zachary J.A. Rondinelli, *Brock University*

Overflowing the Frame: *The Drawn One* by Paco Roca
Álvaro Pons, *University of Valencia*
Noelia Ibarra-Ruis, *University of Valencia*

Form and the Filipino American Graphic Memoir
Lucas Tromly, *University of Manitoba*

Echoing Liminal Voices: Comics as Counter-Cultural
Discourses in India
Swarnima Banerjee, *Indian Institute of Technology
Jodhpur*

The Spectacle of Violence: Illustrating the Mutilation of
Surpanakha
Shreyas Krishnan, *Washington University in St. Louis*

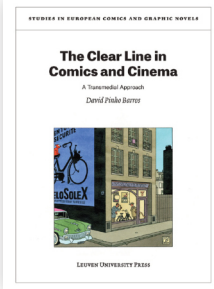
**10.2: Gender Bents in International Comics and Fan
Communities**

Chair: Barbara Postema, *Groningen University*

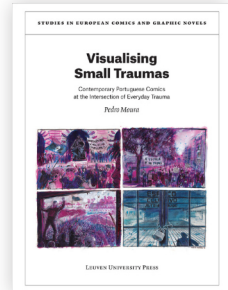
From Margins to Centre: Reading the Revisionist Architecture
of “Sita’s Ramayana”
Deblina Rout, *Indian Institute of Technology
Hyderabad*

Reading the Margins as a “Legacy” of the Centre in Sarnath
Banerjee’s *The Barn Owl’s Wondrous Capers*
Pallavi Panda, *Sardar Vallabhbhai National Institute
of Technology*

Korean Webtoons and Its Female Fandom in India
Sanskriti, *Indian Institute of Technology Jodhpur*

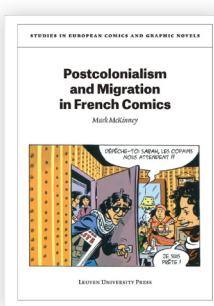


The Clear Line in Comics and Cinema
A Transmedial Approach
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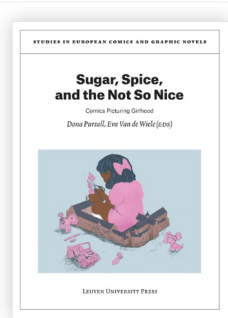


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Contemporary Portuguese Comics at
the Intersection of Everyday Trauma

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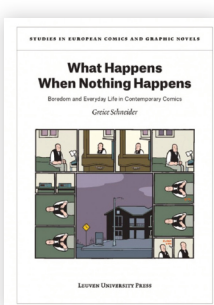


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8:30-9:00 am
Registration/Coffee



9:00-10:15 am - Session 11

11.1: Research Librarians Cohort

Room 42

Chair: John Edward Martin, *University of North Texas*

Comics, Social Justice, and Libraries: An Assessment of Needs/Wants Nationwide

Pamela Jackson, *San Diego State University*

Elizabeth Pollard, *San Diego State University*

Jenny Robb, *The Ohio State University*

Mara L. Thacker, *University of Illinois, Urbana-Champaign*

Sustainable Futures for Comics Collections

Mara L. Thacker, *University of Illinois, Urbana-Champaign*

Jason Larsen, *University of Illinois, Urbana-Champaign*

Brian C. Flota, *James Madison University*

Comics Materials from the UNT and UTA Collections

Meagan May, *University of North Texas*

Gabrielle Milburn, *University of North Texas*

Bobby Griffith, *University of North Texas*

Evan Spencer, *University of Texas at Arlington*

11.2: Graduate Student Caucus Roundtable on Publishing

Room 43

Chair: Maite Urcalegui, *San José State University*

Andrew Kunka, *University of South Carolina, Sumter*

Shawn Gilmore, *University of Illinois, Urbana-Champaign*

Chris Gavaler, *Washington & Lee University*

Adrienne Resha, *College of William & Mary*

11.3: Approaches to the Study and Making of Comics

Room 47

Chair: Corey Creekmur, *University of Iowa*

The Armstrong Panel: A Distant Viewing Study of Visual Aesthetics, Gutter Analysis, and Race in *Curtis, Herb, and Jamaal and Jump Start*

Justin Wigard, *University of Richmond*

No Bland Background: Reconstructing the Dynamics and Dynamism of Early 1940s Comic Book Style

Mark Minett, *University of South Carolina*

“So, Did Mike Buy That Truck Yet?”: Marginal Skill Use in the Making of Comics

Jonathan Bass, *Rutgers University*

10:30-11:45 am - Session 12**12.1: Race & Gender in the Mainstream**

Room 42

Chair: Sam Langsdale, *Independent Scholar*

Whiteness in the Marvel Imaginary: A Preliminary Analysis of the Representation of Eastern European Women in Marvel Comics

A'Yanna Solomon, *University of Michigan*

White, Black, Brown, and Green Lanterns: How Race Moves from Marginal to Mainstream in Superhero Comic Books

Adrienne Resha, *College of William & Mary*

Modern Politics in a Future World: Representations of Gender, Sexuality, and Race in the *Legion of Super-Heroes*

Gabrielle Lyle, *Texas A&M University*

Friendship to the Max: *Lumberjanes* and the Direct Market's Outreach to Marginalized Readers

Aaron Kashtan, *University of North Carolina - Charlotte*

12.2: Diversity, Autobiography, and Censorship

Room 43

Chair: Shawn Gilmore, *University of Illinois, Urbana-Champaign*

Marbles, This One Summer, Special Exits, Woody Guthrie, and Park Bench: Reflections on Teaching Historical and Autobiographical Graphic Novels in Rural Oklahoma

Marc DiPaolo, *Southern Oklahoma State University*

The Manga Case – Comics, Censorship, & Artistic Expression

Fredrik Strömberg, *Malmö University*

Diversity and Neurodiversity in the Comics of Daniela Schreiter

Paul Malone, *University of Waterloo*

12.3: Queer Comics of Color (Roundtable)

Room 47

Fernanda Diaz-Basteris, *The Ohio State University*

Jo Davis-McElligatt, *University of North Texas*

Margaret Galvan, *University of Florida*

Maite Urcalegui, *San José State University*

Nicholas Derda, *University of Southern California*



12:30-1:30 - Lunch and Keynote

SATURDAY



1:30-2:45 pm - Session 13

13.1: UNT Undergrads Confront Queer Comix

Room 42

Chair: Jo Davis-McElligatt, University of North Texas

Marissa Zerangue, University of North Texas

Aimee Wilson, University of North Texas

Caro De La Garza, University of North Texas

Katie Crowe, University of North Texas

Lane Armentrout, University of North Texas

Layla Almassy, University of North Texas

13.2: Stories of Boys, Men, and Masculinity

Room 43

Chair: Fredrik Strömberg, *Malmö University*

Boys, Crooks, and War: Simon and Kirby's Kid Gangs as Propaganda

Charles Hatfield, *California State University, Northridge*"Don't Cry, Havok!": Subverting Hegemonic Masculinity in Chris Claremont's *X-Men*J. Andrew Deman, *St. Jerome University*Bros, Beers, and Baking: An Exploration of College Men and Masculinity Within the Comic *Check, Please!*Keri Crist-Wagner, *Clemson University*Rachel Wagner, *Clemson University*Chantal Montellier's *Andy Gang*: Marginalized Comics on Marginalized TopicsValentina Denzel, *Michigan State University***13.3: Comics and/in Communities**

Room 47

Chair: Stewart Brower, *University of Oklahoma*

What Are These Animals Doing? Funny Animal Worlds and the Independent Comics of Furry

Brandy J. Lewis, *University of California, Riverside*

The Comic Book Counterrevolution: Braiding Impacts of Comics-Based Research in Community Art Education

Julian Lawrence, *Teeside University*Curses and Community: Fantastical Depictions of Disability in LambCat's *Cursed Princess Club*Emma Webster, *University of Kansas*

A Comics-Based Approach to Teaching Intercultural Communication in English Language Courses

Todd Hooper, *Setsunan University*

RIT Press
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The RIT Press Comics Studies Monograph Series is devoted to exploring comics culture: its characters, creators, and ideas. The series addresses major themes in comics studies, including genres, national traditions, and historical and theoretical issues. Understanding the diverse origins of the medium, the series sheds light on the evolution of comic strips, comic books, and graphic novels in social, political, and economic contexts. With elegant book design and full color images, the series is committed to presenting in-depth studies in a sophisticated way that complements the medium. As a result, the series celebrates visual culture globally through critical interventions for an audience that includes scholars, teachers, and general readers. If you'd contribute to comics studies in this way, send your proposal to ritcomicsproposals@gmail.com

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RIT Press

3:00-4:15 - Session 14**14.1: Power Through Inclusion**

Room 42

Chair: Chris Gavalier, *Washington & Lee University*FEH-MUH-NIST: Subversion, Empowerment, and Humour in
Diane DiMassa's "Hothead Paisan"Melanie Proulx, *Queen's University*And Unto an Artist Was Born an Ethos: Frank Thorne,
Empowerment, and Sexuality

Stephen Harrick

Disability in the Margins, Graphic Embodiment

Amy Wagner, *University of the Incarnate Word,*
*San Antonio***14.2: Distant Viewing and Comics Studies:****Computational Techniques to Map the Gutters and
Panels of 100,000 North American Comic Strips at Scale
(Workshop)**

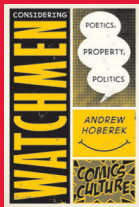
Room 43

Justin Wigard, *University of Richmond**Participants should download appropriate materials
to a computer before joining. The link for downloads
is available in this session's Mobilize thread.**4:30-5:30 pm**
CSS Annual Business Meeting
Ballroom

BOLD Ideas, ESSENTIAL Reading



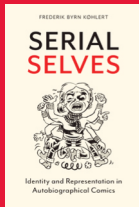
The Blacker the Ink
Constructions of Black Identity in Comics and Sequential Art
 Edited by Frances Gateward and John Jennings



Considering Watchmen
Poetics, Property, Politics
 Andrew Hoberek



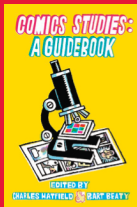
EC Comics
Race, Shock, and Social Protest
 Qiana Whitted



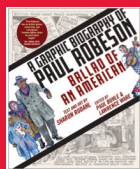
Serial Selves
Identity and Representation in Auto-biographical Comics
 Frederik Byrn Kohler



Only at Comic-Con
Hollywood, Fans, and the Limits of Exclusivity
 Erin Hanna



Comics Studies: A Guidebook
 Edited by Charles Hatfield and Bart Beaty



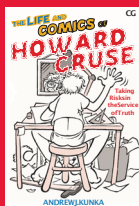
Ballad of an American
A Graphic Biography of Paul Robeson
 Sharon Rudahl
 Edited by Paul Buhle and Lawrence Ware
 Art by Sharon Rudahl



Hot Pants and Spandex Suits
Gender Representation in American Superhero Comic Books
 Esther De Dauw



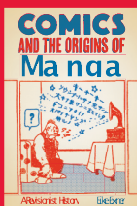
Mixed-Race Superheroes
 Edited by Silka A. Dagbovie-Mullins and Eric L. Berlatsky



The Life and Comics of Howard Cruse
Taking Risks in the Service of Truth
 Andrew J. Kunka



Love, Sex, Gender, and Superheroes
 Jeffrey A. Brown



Comics and the Origins of Manga
A Revisionist History
 Elke Exner



Hero Me Not
The Containment of the Most Powerful Black, Female Superhero
 Chesa Burke



George's Run
A Writer's Journey through the Twilight Zone
 Henry Chamberlain



W. E. B. Du Bois Souls of Black Folk
A Graphic Interpretation
 W. E. B. DuBois (1868-1963)
 Paul Peart-Smith
 Edited by Paul Buhle and Herb Boyd



Desegregating Comics
Debating Blackness in the Golden Age of American Comics
 Edited by Qiana Whitted



Perfect Copies
Reproduction and the Contemporary Comic
 Shiamin Kwa



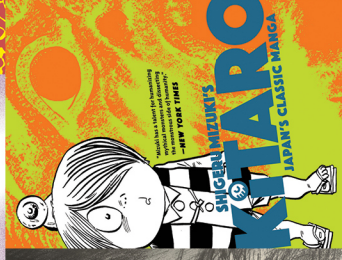
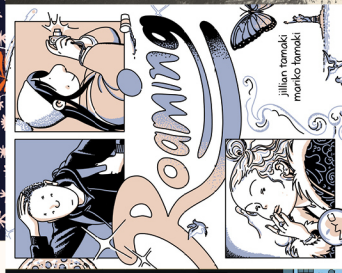
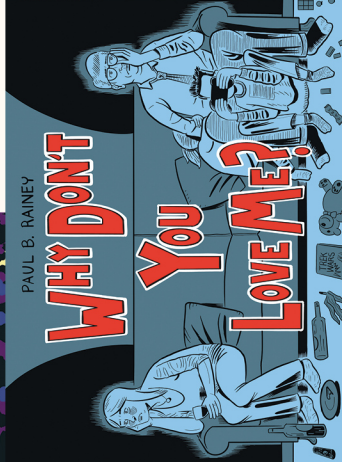
Litcomic
Literary Theory and the Graphic Novel
 Adam Gecey and Jonathan McBurnie

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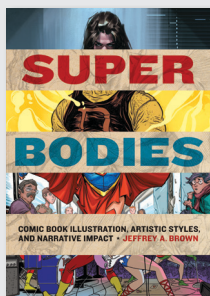
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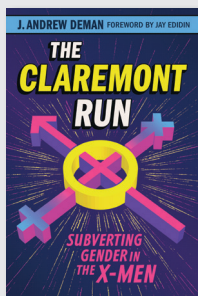


Super Bodies

ComicBookIllustration, Artistic Styles,
and NarrativeImpact

BY JEFFREY A. BROWN

AUGUST2023

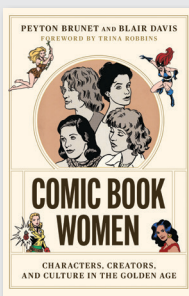


The Claremont Run

Subverting Gender in theX-Men

BY J. ANDREW DEMAN
FOREWORD BY JAY EDIDIN

OCTOBER2023

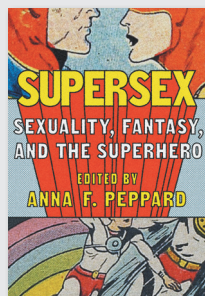


Comic Book Women

Characters, Creators, and
Culture in theGoldenAge

BY PEYTON BRUNET AND BLAIR DAVIS
FOREWORD BY TRINA ROBBINS

NOW AVAILABLE IN PAPERBACK



Supersex

Sexuality, Fantasy, and theSuperhero

EDITED BY ANNA F. PEPPARD

NOW AVAILABLE IN PAPERBACK

All New, All Different?

A History ofRaceand
theAmerican Superhero

BY ALLAN W. AUSTIN
AND PATRICK L. HAMILTON

Graphic Memories of the Civil Rights Movement

ReframingHistory in Comics

BY JORGE J. SANTOSJR.

Empire of the Superheroes

America'sComic BookCreators and the
Making of a Billion-Dollar Industry

BY MARK COTTAVAZ

Black Panther

BY SCOTT BUKATMAN



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NOTES

CSS 2023 Schedule At-a-Glance

Thursday, July 27th

8:00-9:00 am:	Registration/Coffee
8:30-9:00 am:	Welcome
9:00-10:15 am:	Session 1
10:30-11:45 am:	Session 2
11:45-1:30 pm:	Lunch/GSC General Meeting
1:30-2:45 pm:	Session 3
3:00-4:15 pm:	Session 4
4:30-5:00 pm:	Snacks
5:00 pm:	Awards Ceremony
6:00 pm:	Keynote: Frederick Aldama
7:30-10:30 pm:	Drinks & Drag at D20

Friday, July 28th

7:00-8:00 am	Session 5 Virtual International Panels
8:30-9:00 am	Registration/Coffee
9:00-10:15 am	Session 6
10:30-11:45 am	Session 7
11:45-1:30 pm	Lunch/CSS Lunchtime Trivia
1:30-2:45 pm	Session 8
3:00-4:15 pm	Session 9
4:15-5:00 pm	Snacks
5:00 pm	Keynote - Rupert Kinnard

Saturday, July 29th

7:00-8:15 am	Session 10 Virtual International Panels
8:30-9:00 am	Registration/Coffee
9:00-10:15 am	Session 11
10:30-11:45 am	Session 12
12:30-1:30 pm	Lunch & Keynote: MariNaomi
1:30-2:45 pm	Session 13
3:00-4:15 pm	Session 14
4:30-5:30 pm	CSS Annual Business Meeting

CSS THANKS!

A conference like this is impossible to put together without massive effort and support. The Comics Studies Society would like to thank the following for their support in all the ways they gave it!

Frederick Luis Aldama, Justin Hall, John Edward Martin, Courtney Burke, Amber Tyler, University of Texas at Arlington Libraries, UNT Libraries, UNT Communication Studies, UNT Media Arts, UNT History, Texas Woman's University, UNT College of Visual Arts & Design, UNT Women's and Gender Studies, UNT English