International Comic Arts Forum Comics Scholarship Bibliography

January 2019 to December 2019

What follows is a list of English-language comics scholarship published roughly from January to December 2019. Some items left off of our previous bibliography (covering July 2018 through December 2018) also appear here. The next installment, covering all of 2020 will be released in January 2021. Comics studies is a rapidly expanding interdisciplinary field, and this resource is intended to highlight the recent work in comics studies produced by scholars working in diverse departments, fields, and institutions. The bibliography is organized in two sections: one for monographs and edited collections, and another for peer-reviewed journal articles and essays from scholarly anthologies not primarily devoted to comics.

We compiled these citations by examining several comics-focused academic book publishers and journals and by issuing a call through various online platforms for comics scholars to submit citations. Because we relied heavily on self-reporting it is not comprehensive. Rather, it provides an overview of current work in the field and a place for scholars to search for connections, parallels, and affinities to their own work. For scholars looking to expand their inquiries with a searchable database focused on comics, the Bonn Online Bibliography of Comics Research is an eminently useful resource, and scholars may wish to consult the MLA International Bibliography, Art Full Text, and other such more general databases.

If your work was left out of this edition of the list, please submit a citation to ICAFbib@gmail.com in the most recent MLA format and we will include it in the next update.

Monographs and Edited Collections


Introduction -- Matthew J. Brown, Randy Duncan, and Matthew J. Smith

Critical Theory: Celebrating the Rich, Individualistic Superhero -- Matthew P. McAllister and Joe Cruz
Postcolonial Theory: Writing and Drawing Back (and Beyond) in *Pappa in Afrika* and *Pappa in Doubt* -- Christophe Dony

Critical Race Theory: Applying Critical Race Theory to *Black Panther: World of Wakanda* -- Phillip Lamarr Cunningham

Queer Theory: Queer Comics Queering Continuity: *The Unstoppable Wasp* and the Fight for a Queer Future -- Valentino L. Zullo

Disability Studies: Disrupting Representation, Representing Disruption -- Krista Quesenberry

Critical Geography: Brotherman and Big City: A Commentary on Superhero Geography -- Julian C. Chambliss

Utopianism: The Utopia Conundrum in Matt Hawkins and Raffaele Ienco’s *Symmetry* -- Graham J. Murphy

New Criticism: Ordered Disorder in Jaime Hernandez’ “Flies on the Ceiling” -- Rocco Versaci

Psychoanalytic Criticism: Visual Pathology as a Means of Constructing Identity: Narrating Illness in David Small’s *Stitches* -- Evita Lykou

Autographics: Autographics and Miriam Katin’s *We Are on Our Own* and *Letting It Go* -- Andrew J. Kunka

Linguistics: Comics Conversations as Data in Swedish Comic Strips -- Kristy Beers Fägersten

Philosophical Aesthetics: Comics and/as Philosophical Aesthetics -- Aaron Meskin and Roy T. Cook

Burkean Dramatistic Analysis: An Echo of Diversity: Dramatistic Analysis of Comics -- A. Cheree Carlson

Adaptation: From *Mason & Dixon* by Pynchon to *Miller & Pynchon* by Maurer -- David Coughlan

Transmedia Storytelling: Hyperdiegesis, Narrative Braiding, and Memory in *Star Wars* Comics -- William Proctor

Parasocial Relationship Analysis: “Like Losing a Friend”: Fans’ Emotional Distress After the Loss of a Parasocial Relationship -- Randy Duncan

Historiography: Incorporating Comic Books into Historical Analysis: Historiographical Cross-Reference and *Wonder Woman* -- Adam Sherif

Bakhtinian Dialogics: Comics Dialogics: Seeing Voices in *The Vision* -- Daniel Pinti

Scientific Humanities: The Scientific Origins of *Wonder Woman* -- Matthew J. Brown

Introduction: “Everlasting” Symbols: Unmasking superheroes and their shifting symbolic function -- Liam Burke

“What Else Can You Do with Them?” Superheroes and the Civic Imagination -- Henry Jenkins

“America Is a Piece of Trash”: Captain America, Patriotism, Nationalism, and Fascism -- Neal Curtis

“This Land Is Mine!” Understanding the Function of Supervillains -- Jason Bainbridge

An Interview with Comics Artist, Writer, and “Herstorian” Trina Robbins -- Liam Burke

The Secret Commercial Identity of Superheroes: Protecting the Superhero Symbol -- Mitchell Adams

Siegel and Shuster as Brand Name -- Ian Gordon

Practicing Superhuman Law: Creative License, Industrial Identity, and Spider-Man’s Homecoming -- Tara Lomax

The Sound of the Cinematic Superhero -- Dan Golding

An Interview with Former President of DC Entertainment Diane Nelson -- Liam Burke

Arkham Knave: The Joker in Game Design -- Steven Conway

Being Super, Becoming Heroes: Dialogic Superhero Narratives in Cosplay Collectives -- Claire Langsford

From Pages to Pavements: A Criminological Comparison between Depictions of Crime Control in Superhero Narratives and “Real-Life” Superhero Activity -- Vladislav Iouchkov and John McGuire

An Interview with *Dark Knight: A True Batman Story* Writer Paul Dini -- Liam Burke

Captain America, National Narratives, and the Queer Subversion of the Retcon -- Naja Later

Apes, Angels, and Super Patriots: The Irish in Superhero Comics -- Liam Burke

Missing in Action: The Late Development of the German-Speaking Superhero -- Paul M. Malone

Chinese Milk for Iron Men: Superhero Coproductions and Technological Anxiety -- Shan Mu Zhao

Age of the Atoman: Australian Superhero Comics and Cold War Modernity -- Kevin Patrick

An Interview with *Cleverman* Creator Ryan Griffen and Star Hunter Page-Lochard -- Liam Burke


- Politically Incorrect Humor: Examining the Three Dimwits Through a Disability Studies Lens – Cathy Leogrande
- The Birth of the Silver Age Flash: Reasons and Influences – Liam T. Webb
- “I’m covering the story! Wait here for me”: The Two-Career Couple in the Pages of *The Flash* – Charles W. Henebry
- Barry Allen’s Social Awakening in the 1970s – Peter W. Y. Lee
- From Riches to Rags: The Rise and Fall of Wally West – Fernando Gabriel Pagnoni
- Barms
- Flash Back to the Future: Mark Waid’s Counter-Narrative to the Superhero Dark Age – John Darowski
- Impulsive Students, Speedster Teachers and Education in the 1990s – Daniel J. Bergman
- An Impulsive Teen from the Future: Imagining Youth, Virtual Reality and the Digital Future at the Turn of the Millennium – Louie Dean Valencia-García
- Restraining Deconstruction: Geoff Johns’ Reframing of *The Flash* – Christian Jimenez
- Profiling the Rogues: Seeking Criminal Intent in *The Flash* of Geoff Johns – Matthew J. Smith and Tod W. Burke
- Minds in the Gutter: The Persistence of Vision and the New 52 – Sara K. Ellis


Introduction -- Christopher B. Field, Keegan Lannon, Michael David MacBride, and Christopher C. Douglas

One Man Artistic Corps: Jack Kirby’s OMAC as Punk Precursor -- Christopher B. Field

Captain America: All-American Punk -- Jill Dahlman

No Future: John Constantine, Hellblazer and the ‘70s Punk Rocker in the 21st Century -- Spencer Chalifour

“I Hate It Here”: Spider Jerusalem as Punk Anti-Hero -- Jodie Childers

24-Hour Murder People: The Punk Iconography in Grant Morrison’s The Invisibles -- Keegan Lannon

Anarchy at the Alamo: The Creation of a 21st Century American Punk-Western in Garth Ennis and Steve Dillon’s Preacher -- Russell Weber

Aspiring Revolutionaries and “Petty” Conflicts: The Penis in the Punk Movement and Binky Brown -- Michael David MacBride

Reinventing a Carnivalesque Public Sphere: (Re)imagining and (Re)drawing Madrid in the Long 1970s -- Louie Dean Valencia-García

Drawing Istanbul’s Asshole: Turkish Punk Comics -- Can Yalçinkaya

Bōsōzoku Motorcycle Gangs, the Bubble Economy and Psychic Children: Reaffirming Giri Through Ōtomo Katsuhiro’s Akira (1988) -- Christopher C. Douglas

Schoolgirls and Sukeban: Representations of Punk Women in Contemporary Japanese Manga -- Alice Vernon

Punk Bodies and the “Do It Yourself” Philosophy -- Francesco-Alessio Ursini


“Yeah, I think There Is Still Hope”: Youth, Ethnicity, Faith, Feminism, and Fandom in *Ms. Marvel* – Mel Gibson

Intersectional Feminism in *Bitch Planet*: Moving Comics, Fandom, and Activism beyond the Page – Maite Urcaregui

“I Was Never the Hero that You Wanted Me to Be”: Feminism and Resistance to Militarism in *Marvel’s Jessica Jones* – Samira Nadkarni

The Queen of Burlesque: The Subtle (as a Hammer) Satire of *Bomb Queen* – Christina M. Knopf


Rule 63: Genderswapping in Female Superhero Cosplay – Christopher McGunnigle

Faces of Abjectivity: The Uncanny Mystique and Transsexuality – Dorian L. Alexander

From Princess to Protagonist: Redesigning the Video Game Superhero – Vanessa Hemovich

The Evolution of Female Readership: Letter Columns in Superhero Comics – Tim Hanley

The Gwenaissance: Gwen Stacy and the Progression of Women in Comics – Gabriel Gianola and Janine Coleman


Introduction – Barry Keith Grant and Scott Henderson

The Crossroads of Infinity, or *Universum Incognitum* – Scott Bukatman

From Adaptation to Extension: A History of Comics Adapting Films, 1974-2015 – Blair Davis

Take the Movie Home! How the Comic Book Tie-In Anticipated Transmedia Production – Liam Burke


Genre and Superhero Cinema – Aaron Taylor

Destroying the Rainbow Bridge: Representations of Heterosexuality in Marvel Superhero Narratives – Miriam Kent

Mutatis Mutandis: Constructing Fidelity in the Comic Book Film Adaptation – Jason Rothery and Benjamin Woo

“We Roller Coaster Through …”: Screenwriting, Narrative Economy, and the Inscription of the Haptic in Tentpole Comic Book Movies – Julian Hoxter
Adaption and Seriality: Comic Book to Television Series Adaptations -- Sherryl Vint
Felix in- and out of- Space -- J.P. Telotte
A Comic Book Life/Style: World Building in *American Splendor* -- Matt Yockey
The Extraordinary Career of Modesty Blaise -- James Chapman
Authenticity and Judge Dredd on Film -- J. Mark Percival
Scott Pilgrim’s Precious Little Texts: Adaptation, Form, and Transmedia Co-Creation -- John Bodner
Transmedia Adaptation and Writing in the Margins: A Graphic Expansion of George Romero’s *Night of the Living Dead* -- Aviva Briefel
Agency and Intertextuality: *Tank Girl*, Subcultural Aesthetics, and the Strong Female Protagonist -- Scott Henderson
*Black Panther*: Aspiration, Identification, and Appropriation -- Jeffrey A. Brown


Introduction – Ian Hague, Ian Horton, and Nina Mickwitz
Doing Justice to the Past through the Representation of Violence: *Three* and Ancient Sparta – Lynn Fotheringham
Comics Do Not Forget: Historical Memory and Experiences of the Spanish Civil War and Early Francoism – Enrique del Rey Cabero
Legacies of War: Remembering Prisoner of War Experiences in French Comics about the Second World War – Claire Gorrara
"I think we’re maybe more or less safe here": Violence and Solidarity during the Lebanese Civil War in Zeina Abirached’s *A Game for Swallows* – Mihaela Precup
In a Growing Violent Temper: The Swedish Comic Market during World War II – Michael F. Scholz
Will Eisner and the Art of War: Educational Comics in the American Defence Industry -- Malin Bergström
Bringing the War Back Home: Reflecting Violence in Brian Wood’s *DMZ* -- Jörn Ahrens
Infrastructural Violence: Urbicide, Public Space, and Postwar Reconstruction in Recent Lebanese Graphic Memoirs – Dominic Davies
The Lives of Others: Figuring Grievability and Justice in Contemporary Comics and Graphic Novels – Golnar Nabizadeh

Scales of Violence, Scales of Justice, and Nate Powell’s Any Empire – Alex Link

Oink: The Story of a Dangerously Funny Comic – David Huxley


Introduction: The Growing Relevance of Comics – Crag Hill
Designing Meaning: A Multimodal Perspective on Comics Reading – Sean P. Connors
Multimodal Forms: Examining Text, Image, and Visual Literacy in Daniel Handler’s Why We Broke Up and Markus Zusak’s The Book Thief – Amy Bright
Illustrating Youth: A Critical Examination of the Artful Depictions of Adolescent Characters in Comics – Mark A. Lewis
Just Like Us? LGBTQ Characters in Mainstream Comics – A. Scott Henderson
Telling the Untellable: Comics and Language of Mental Illness – Sarah Thaller
Christian Forgiveness in Gene Luen Yang’s Animal Crackers and Eternal Smile: A Thematic Analysis – Jacob Stratman
Poverty Lines: Visual Depictions of Poverty and Social Class Realities in Comics – Fred Johnson and Janine J. Darragh
Teaching Native American Comics with Post-Colonial Theory – Lisa Schade Eckert


Introduction, or Transformations and the Performance of Text and Image -- Leigh Anne Howard and Susanna Hoeness-Krupshaw
"Did You Kill Anyone?": The Pathography of PTSD in The White Donkey -- Melissa M. Caldwell
I Don’t Have Any Ancestors, OK? Let’s Just Drop It: Miss America and (Pan)Latinx Representation in Marvel’s America -- Grace Martin
Space, Conflict and Memory in Shaft: A Complicated Man -- Chris Ruiz-Velasco
Illustrating Mental Illness and Engaging Empathy Through Graphic Memoir -- Alissa Burger

Mapping the Nation and Reimagining Home in Vietnamese American Graphic Narratives -- Winona Landis

"Real Men Don’t Smash Little Girls": Inter-Hero Violence, Families, Masculinity, and Contemporary Superheroes -- Sara Austin

Graphic Performances in Octavia Butler’s Kindred -- Susanna Hoeness-Krupsaw

Austen’s Audience(s) and the Perils of Adaptation -- Leigh Anne Howard

Graphical, Radical Women: Revising Boundaries, Re(Image)ining Écriture Féminine in the Novels of Bechdel and Satrapi -- Melanie Lee

Bridging the Gutter: Cultural Construction of Gender Sensitivity in Select Indian Graphic Narratives after Nirbhaya -- Partha Bhattacharjee and Priyanka Tripathi

"There Are No Monsters Like Us": Gothic Horror, Lesbianism, and the Female Body in Marguerite Bennett and Ariela Kristantina’s InSEXts -- Michelle D. Wise

(De)Forging Canadian Identity in Michael DeForge's Sticks Angelica, Folk Hero -- Jamie Ryan

A Killer Rhetoric of Alternatives: Re/Framing Monstrosity in My Friend Dahmer -- Alane L. Presswood

The Contextualization of the Palestinian Experience in Joe Sacco’s Comics Journalism -- Chad Tew


Introduction: Digital Comics—Savior or Destroyer of a Medium? -- Jeffrey SJ Kirchoff and Mike P. Cook

Experiencing the Infinite: An Introduction to Digital Comics -Phenomenology Through Marvel Infinite Comics -- Jayson Quearry

Considering ComiXology’s Guided View -- Jeffrey SJ Kirchoff

Re-Theorizing the Infinite Canvas: A Space for Comics and Rhetorical Theories -- Rich Shivener
Documentary Webcomics: Mediality and Contexts -- Johannes C.P. Schmid

It Came from the Woods (Most Strange Things Do): Emily Carroll’s Through the Woods and Interactive Internet Reading -- Eden Lee Lackner

Death’s “Friend Hug”: Analyzing the Personification of Death in Three Webcomics -- Karis Jones

MAUS (W)HOLES: Reflections on (and in) the Digitization of Art Spiegelman’s Maus -- John Logie

When Funding Is the Issue That Prevents an Issue: Are Digital Comics the Logical Platform of Production in a South African Context? -- Ray Whitcher

Digital Comics in Francophone Countries: Never Too Late to Be Creative -- Chris Reyns-Chikuma and Jean Sébastien

Upwards and Backwards: Blurred Perspectives on Digital Comics as Mentor Texts -- Teri Holbrook, Melanie Hundley and Bill Holbrook


Afterword: Losing My Edge -- Drew Morton


Introduction: Not a Peanut Gallery – Peter W. Y. Lee

“Good grief, I thought it was the fallout”: Charlie Brown and the Long ’50s -- Cliff Starkey

Two Different Worlds: Adults, Children and Their Relationship -- Olaf Meuther

Listening to Charlie Brown: Musicians and Music Making as Cold War Era Critique -- Tom Zlabinger

To Hell with Franklin: Spilling Ink on the Color Line -- Peter W.Y. Lee

Be a Good Spaceman, Charlie Brown: Charles M. Schulz and the Space Race -- Peter W.Y. Lee

Little Girls with Big Voices: How Charles Schulz’s Girl Characters Challenge the Patriarchy in Which They Are Trapped -- Erin C. Callahan

“The Doctor Is IN”: Gender, Space and Power in Lucy’s Psychiatric Booth -- Catherine W. Zipf
No Room for Normality: Shermy and Postwar Childhood -- Peter W.Y. Lee

Cold War Snoopy, or, Do Beagles Dream of Electric Bunnies? -- Jessica K. Brandt


Introduction – Nina Mickwitz, Ian Horton, and Ian Hague


Bloody Murder in the Bible: Graphic Representations of the "First Murder" in Biblical Comics – Zanne Domoney-Lyttle

A Balancing Act: Didactic Spectacle in Jack Jackson’s "Nits Make Lice" – and *Slow Death Comix* – Laurike in ‘t Veld


Embodied Reading and Performing Vulnerability in Joe Sacco’s *The Great War* -- Eszter Szép

"Boiled or fried, Dennis?" Violence, play and narrative in “Dennis the Menace and Gnasher” – Christopher J. Thompson

Humour as a Strategy in Communicating Sexual and Domestic Abuse of Women in Comics – Nicola Streeten

The Risks of Representation: Making Gender and Violence Visible in *The Ballad of Halo Jones* – Maggie Gray

Unmaking the Apocalypse: Pain, Violence, Torture, and Weaponizing the Black, Female Body – Joseph Willis

Killgrave, the Purple Man – Jamie Brassett and Richard Reynolds


Japanese Homoerotic Manga in Taiwan: Same-Sex Love and Utopian Imagination – Fran Martin

Hailing the Subject: Visual Progression and Queer Reading in Nananan’s *Blue* – Monica Chiu

Queering Democracy Activism and Online Obcenities: Hong Kong Women’s Boys’ Love Protest – Katrien Jacobs

Pleasurable Interplay in the 2.5-Dimensional World: Women’s Cosplay Performances in Singapore and the Philippines – Akiko Sugawa-Shimada
Fudanshi (“Rotten Boys”) in Asia: A Cross-Cultural Analysis of Male Readings of BL and Concepts of Masculinity – Kazume Nagaike

Writing Boys’ Love Comics in the Philippines – Scott WuMing

How Women’s Manga Has Performed the Image of ASIAs, Globally and Locally – Fusami Ogi

Saving the World with Tiny Little Boxes – Ace Vitangcol

Environmental and Cultural Influences on an Artist – FSC (Foo Swee Chin)

Re-centering Australia in the Shōjo Imagination – Rebecca Suter

Manga in Australia – Madeleine Rosca

Manga and Shakespeare – Yukari Yoshihara

Yoko Tsuno and Franco-Belgian Girl Readers of Bande Dessinée – Jessica Bauwens

Matsumoto Katsuji: Modern Tomboys and Early Shōjo Manga – Ryan Holmberg

Chinese Women Cartoonists: A Brief, Generational Perspective – John A. Lent and Xu Ying

Fifty Years of Popularity of Theresa Lee Wai-chun and Her Comic, 13-Dot Cartoon: Identities of Women in Hong Kong – Wendy Siuyi Wong

A Conversation with Theresa Lee, the Creator of Miss 13 Dots – Connie Lam (et al.)


Comics-Prose: Evolving Manga in the Twenty-First Century – Queenie Chan

Manga in Hong Kong – Stella So


Introduction: A Shared Space -- Tahneer Oksman

From Julie Doucet to Gabrielle Bell: Feminist Genealogies of Comics Anthologies -- Margaret Galvan

My Most Secret Boredom: (Dis)affective Narrative in Julie Doucet’s “A Day in Julie Doucet’s Life” and Hergé’s “Adventures with Tintin: The Broken Ear” -- Jessica Stark

Julie Doucet’s “Monkey and the Living Dead” as Subliminal Autobiography -- Natalie Pendergast

Ghost Cats and the Specter of Self: Telling Trauma in the Works of Gabrielle Bell -- Sarah Hildebrand
A Very Dirty Word: Cuteness as Affective Strategy in the Comics of Julie Doucet -- Sarah Richardson

Drawn to Life: The Diary as Method and Politics in the Comics Art of Gabrielle Bell and Julie Doucet -- Kylie Cardell

“At This Point I Become Real”: Experimental Autobiography in Julie Doucet and Michel Gondry’s Comics/Video Hybrid My New New York Diary - - Frederik Byrn Køhlert

“Everyone Looks through Peepholes”: Voyeurism in The Voyeurs -- Seamus O’Malley

“A Good Life: The Julie Doucet Interview” -- Dan Nadel

“’The Starting Point’: An Interview with Julie Doucet -- Annie Mok

“Sometimes in Reality You Kick the Football: A Conversation with Gabrielle Bell” -- James Yeh

“Gabrielle Bell” -- Aaron Cometbus

“A Talk with Gabrielle Bell” -- Annie Mok


Foreword: Building a Better Bad Guy – Stephen Graham Jones

Introduction: It’s All about the Villain! – Robert G. Weiner, Robert Moses Peaslee, and Duncan Prettyman

Dividing Lines: A Brief Taxonomy of Moral Identity – A. G. Holdier

The Bat, the Cat … and the Eagle? Irene Adler as Inspiration for Catwoman – Richard D. Heldenfels

The Kingpin: A “Princely” Villain for Social and Political Change – Ryan Litsey

Comics Codes and Parameters for Villain Construction in Sequential Art – Robert G. Weiner and the Comics Magazine Association of America

Art Imitates Life: Nixon as Villain in the Pages of Captain America – Richard Hall


The Outing of Superman; or, How I Learned to Love Bizarro as a Trans Monster – Dan Vena

A Darker Truth Underneath: Bucky Barnes and Captain America – Naja Later


From Perfect Hero to Murderous Villain: A Comparative Analysis between the Fallen God Heroes of Irredeemable and Injustice: Gods Among Us – Matthew McEniry
Distortions of Supervillainy, Radical Interiority, and Victimhood in Sam Keith’s *The Maxx* – Tiffany Hong

Afterword: Gloriously Flawed Saviors – Randy Duncan


Introduction: “I Don’t Want Batman as President” -- Damien K. Picariello

Justice Unmasked -- Alan I. Baily

*The Dark Knight*: Toward a Democratic Tragedy -- Steven Johnston

The Heroism of *Sober Expectations* -- Damien K. Picariello

Deconstructing Batman’s Legitimacy: The Radical Political Critique of Christopher Nolan’s Batman Cycle -- William J Berger

Batman the Noble Dog: The Cost of Spiritedness for the Individual and Society -- Ian J. Drake and Matthew B. Lloyd

The Dark Prince of the Republic: Machiavelli, Batman, and Gotham City -- Anthony Petros Spanakos

The Lion, the Fox, and the Bat: The Animal Nature of Machiavelli’s *The Prince* and Batman -- Daniel V. Goff

Criminal Justice in Gotham: The Role of the Dark Knight -- Mark D. White

The Retributive Knight -- Mohamad Al-Hakim

Politics as “the Product of Everything You Fear”: Scarecrow as Phobia Entrepreneur -- Christina M. Knopf

#FAKENEWS in Gotham City -- Salvatore James Russo

Batgirls and the Politics of Feminism in Gotham -- Carolyn Cocca

Dawn of Justice: Revisioning, Accountability, and Batman in the Twenty-first Century -- Aidan Diamond


Foreword -- James Sturm
Introduction: Enjoyment and Learning -- David D. Seelow
Teaching the Mythic with Pop Culture and Graphic Novels -- Christina Angel
Your Brain on Comics: The Graphic Novel in the College Classroom -- Carly L. Cate and Marck L. Beggs
Comics and the City: Writing and the New American Student -- Stafford Gregoire
Viewing Comics as Education Through Art -- Kerry Freedman
Death in Ancient Philosophy and the Sandman Series: A Case Study in Inquiry-Based Learning -- Gerol Petruzella
Reading Right to Left: Manga in the Classroom, at Fan Conventions and Online -- Derek McGrath
Saving the World One Class at a Time: Teaching Superhero Comics -- David D. Seelow
Interlude: The Infrastructure of Learning Building Institutions: Comics Studies at the University of Wisconsin–Madison, a North American Case Study -- Leah Misemer
Comics Studies at the University of Dundee: A Transatlantic Case Study -- Chris Murray
Comics in the Community: Opportunities for Creativity and Collaboration in Community-Based Settings -- Michael Bitz
Reading and Writing Comics and Graphic Novels: Collaborative Best Practices Between School Librarians and Teachers -- Karen W. Gavigan
Using Comics Storytelling to Engage Innovation and Transform Education: The “Writing with Pictures” Case -- Lida Tsene
Beyond Hair Bows and Cleavage: Helping Women Draw Their Iconic Selves -- Jessica Baldanzi
Teaching Comics from Constraints: Oubapo and Other Experiments in Form, Style and Technique -- Chris Reyns-Chikuma
ComicCrafting: Approaches for Working with Technology and Creating Comics in the Classroom -- Keith McCleary
Technology and Comics Art: An Interview with Dave Gibbons -- Phillip Vaughan
Choose the Format of Your Destructor: Design Choices for Comic Creators in Print and Digital Media -- Daniel Merlin Goodbrey
Conclusion: Learning In and Around Education -- David D. Seelow


Perspective, Empathy, and Activism: Neil Gaiman’s *The View from the Cheap Seats* -- Tara Prescott

Comics Grammar in Neil Gaiman and Dave McKean’s Picture Book Collaborations -- Krystal Howard

Dreaming the Universe: *The Sandman: Overture*, Creation Myths, and the Ultimate Observer -- Kristine Larsen

Neil Gaiman and the Multifarious Approach to the Superhero -- Darren Harris-Fain

At the Edge of the Barely Perceptible: Temporality and Masculinity in *Mr. Punch* and *Violent Cases* -- Christopher D. Kilgore

“Evil Witch! I’m Not Scared!”: Monstrous Visualizations of the Other Mother in Multimodal Adaptations of Neil Gaiman’s *Coraline* -- Justin Wigard

Between Mimesis and Fantasy: Binaries and Boundaries in *The Books of Magic* -- Andrew Eichel

Inverted Spaces: Rising from the London Below and the Dark Lands in *Neverwhere* and *MirrorMask* -- Züleyha Çetiner-Öktem

The Shadow or the Self: The Construction of Neil Gaiman on Social Media -- Lanette Cadle

Damsels in Deep Rest No More: The Coalescence of Light and Dark in *Blueberry Girl*, *The Wolves in the Walls*, and *The Sleeper and the Spindle* -- Danielle Russell

Liminality and the Gothic Sublime of *The Sandman* -- Erica McCrystal

Queering Space in Neil Gaiman’s Illustrated Works -- Renata Lucena Dalmaso and Thayse Madella

Weaving New Dreams from Old Cloth: Conceptual Blending and Hybrid Identities in Neil Gaiman’s Fairy-Tale Retellings -- Anna Katrina Gutierrez

Coda: “A Walking Shadow”: Life as a Reader and Author of Neil Gaiman -- Joe Sutliff Sanders

A Short Conversation with Neil Gaiman on Comics -- Joseph Michael Sommers

The Art of Adaptation: An Interview with P. Craig Russell -- Kyle Eveleth and Joseph Michael Sommers

The Evolution of Lois Lane: Reflections on Women in Society -- Sandra Eckard


Introduction: Serializing the Self in the Space between Life and Art -- Janine Utell

The Hospitable Aesthetics of Alison Bechdel -- Vanessa Lauber

“Girlie Man, Manly Girl, It’s All the Same to Me”: How *Dykes to Watch Out For* Shifted Gender and Comix -- Anne N. Thalheimer

Disseminating Queer Theory: *Dykes to Watch Out For* and the Transmission of Theoretical Thought -- Katherine Parker-Hay

Bechdel’s Men and Masculinity: Gay Pedant and Lesbian Man -- Judith Kegan Gardiner

Mo Van Pelt: *Dykes to Watch Out For* and *Peanuts* -- Michelle Ann Abate

Dancing with Memory in *Fun Home* -- Alissa S. Bourbonnais

“It Both Is and Isn’t My Life”: Biography, Adaptation, and Emotion in *Fun Home*, the Musical -- Leah Anderst

Generational Trauma and the Crisis of *Aprés-Coup* in Alison Bechdel’s Graphic Memoirs -- Natalja Chestopalova

The Experimental Interiors of Alison Bechdel’s *Are You My Mother?* -- Yetta Howard

Inchoate Kinship: Psychoanalytic Narrative and Queer Relationality in *Are You My Mother?* -- Tyler Bradway

Decolonizing Rural Space in Alison Bechdel’s *Fun Home* -- Katie Hogan

*Fun Home* and *Are You My Mother?* As Autobiography: Queer Orientations and Politics of Location -- Katherine Kelp-Stebbins

Inside the Archives of *Fun Home* -- Susan R. Van Dyne

Servants to What Cause: Illustrating Queer Movement Culture through Grassroots Periodicals -- Margaret Galvan

Framing Community from Inside Out: The Information Worlds of *Dykes to Watch Out For* -- Don L. Lathan and Jonathan M. Hollister


**Articles and Essays**

The citations in this section include peer-reviewed journal articles and essays from scholarly anthologies not primarily devoted to comics.


Colom-Montero, Guillem. *Mass Tourism as Cultural Trauma: An Analysis of the Majorcan Comics Els Darrers Dies de Imperi Mallorquí (2014) and Un Infern a Mallorca (La


Kirchoff, Jeffrey SJ. “Beyond the Printed Page: Dementia, Graphic Medicine, and Digital Comics.” International Journal of Comic Art, vol. 20, no. 2, Fall/Winter 2018, pp. 222-34.


