PANEL 1
Castle, Tim & Meade, Benjamin
We are not egotists! Community activism and the real superhero (RLS)

Comics, Culture, and Critical Criminology

Real-life superheroes (RLS) see individuals who, inspired by comic books and movies, engage in community-watch activities under the guise of an adopted superhero persona. While early versions of the superhero could be traced back to the 1930s, the proliferation of RLS characters globally has been heavily influenced by the viral nature of memes and stories on social media (Krulos, 2013). Though there have been few in-depth examinations of the social, cultural, and political impact of RLS, Drs. Taimi Castle & Benjamin Meade focus on institutional corrections and inmate behavior in prisons. In this panel, they will explore the role of RLS in community activism and social justice initiatives.

Striß, Staci
Global capitalism is a big mess, but what else is new?

Economic inequality and crime in Jonathan Higginson's Black Monday Murders

A devil-worshipping financial cabal is the subject of Jonathan Higginson’s graphic novel, The Black Monday Murders (vol. 1, 2017), a cross between a crime procedural and a horror story for the global age. In this talk, Dr. Staci Striß will explore the ways in which capitalism’s dark underside is depicted in the graphic novel. She will examine how the novel’s depiction of financial crime is inextricable from the larger narrative of global economic inequality, which is central to understanding the novel’s message.

Hirschmann, Paul
Barnett: White Knight

Recent years have seen an increase in critical comic book scholarship, with particular emphasis on their realist representations of hegemony and social relations of domination. Recent critiques, however, forget the ways that superheroes, a quintessentially capitalist form of narrative, can be a powerful site for understanding the nature of the struggle of hegemony. While the series reflects a consciousness of justice with the actual terms of US Criminal Justice, it also conveys subtle but present traces of social and class conflict. In contrast, during the 1990s, the comic book series ‘The Black Monday Murders’ by Jonathan Higginson explores the capitalist nature of financial crime. This panel will discuss J. Higginson’s ‘Black Monday Murders’ in relation to the capitalist nature of financial crime.

Hoffin, Kevin
The first megagame as transgression through DC

Harry Potter

Episodes provide a unique vantage point on social, cultural, and historical events, which are rarely constituted through an alternate visual archive. Each installment conveys the a

PANEL 2
Buchter, Lisa
Learning through everyday exposure: Housing cooperatives as a catalayst for political and social awareness

Social Justice and Human Rights

As part of a participatory action research (PAR) project, I am exploring, through the use of visual storytelling, the public perceptions of young adults through living in housing cooperatives. This project is conducted in collaboration with the University of Minnesota North Star Students of Cooperation (MNSSOC) and many people involved in housing cooperatives across the country, focusing on visual storytelling and interviews to understand the perceptions of housing cooperatives. My research interests include social justice and human rights, and I am also a social justice educator. This panel will discuss the use of visual storytelling in research and activism.

Rai, Anita
Drawings from Diley: A Family Doctor's Work in Family Sexwork

The comic book and television text, Jessica Jones o

Gordon, Erin
From origin story to plot device: Visual representations of sexual violence in superhero comics

In this paper, I present a survey of comic book narratives from Manley and DC as well as independent publishers in order to analyze the genre of superhero comics for the way in which they uphold and normalize rape culture, sexual objectification, and victimization through depictions of sexual violence. The choice to focus on a critical lens on the specific genre is deliberate as it is arguably the most popular books a side reading, and has the most prominent expression in visual narratives.

Neubezaid, Gohar
Migration, Memory, and Visual Archiving: The Four Immigrants Manga by Harry Yoshita Kiyama

A relatively little-known comic from 1931, The Four Immigrants Manga is an early comics that explores the experiences of four Japanese immigrants. The stories follow the lives of the immigrants as they adjust to life in America. The characters are depicted in a way that is both realistic and fictional, providing a unique look at the immigrant experience.

Peggert, Anna
Just arabesques: Reading the engraved tegines and many line of early image comics

During the 1960s, Todd McFarlane, Jim Lee, and Rob Liefeld generated record-breaking comic book sales and reshaped the entire North American comics industry by co-founding Image Comics. They did so primarily through their work on the superhero genre, which they maintained (or modify) its conventional dramatization of the triumph of good over evil amid cultural upheavals that challenge traditional understandings of both. Ultimately, I will argue that the neglected by drawing hypersexualized and hyperviolent characters and storylines involving gritty antiheroes and assassins that both exemplify and complicate the superhero genre's conventional veneration of justice; in these

PANEL 3
Annis, Staci
Do Trans Characters in Ben Meade Are Associate Professors in the Department of Justice

Canadian Review of American Studies, International Journal of Comic Art, the Journal of the Canadian Association for the Arts, the American Academy of Criminology, and the autonomy

Graphic Justice Discussions Conference 2018

Composing Sindhi: Doing Justice in Iconic Images in Uncertain Times

Anna is a Postdoctoral Fellow at Brock University. Writing on the politics of representation, she has published for names and space in North American comic studies, Canadian Review of American Studies, and the Journal of the Canadian Association for the Arts. She is currently working on a book project examining the politics of representation in Hindi comic books. Her research interests include cultural politics, the politics of representation, and the politics of visuality. She is the author of the forthcoming book, "Do Trans Characters in Ben Meade Are Associate Professors in the Department of Justice, Gender, and Comic Art," which examines the politics of representation in Hindi comic books.
This paper explores the works of Tim Dugan, who has taught since 2012, covering topics from criminological theory to organized and violent crime. His research interests include comics and justice, black metal theory and ideas of personal sovereignty and transgression. He specializes in teaching cultural criminology and has been the lead for the Crime, Culture and Contemporary Politics' (2016).

He is also the lead for the Crime, Culture and Contemporary Media research cluster for the Centre for Applied Criminology.

In his lecture 'The criminal justice system and the Marvel Cinematic Universe', Dugan explores how the Punisher and other characters from the MCU challenge traditional notions of justice. Dugan argues that the Punisher's vigilante justice is a reflection of the failures of the institutional justice system, and that his actions are justified by the need to protect the innocent.

Dugan suggests that the Punisher's approach to justice is a critique of the legal system's inability to address the needs of marginalized communities. He notes that the Punisher's actions are motivated by a desire to protect the innocent, and that his actions are justified by the need to protect the innocent.

Dugan's analysis of the Punisher's role in the MCU is part of a broader examination of the relationship between popular culture and criminal justice. He argues that the Punisher's presence in the MCU is a response to the failures of the institutional justice system, and that his actions are justified by the need to protect the innocent. Dugan's analysis of the Punisher's role in the MCU is part of a broader examination of the relationship between popular culture and criminal justice. He argues that the Punisher's presence in the MCU is a response to the failures of the institutional justice system, and that his actions are justified by the need to protect the innocent.

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Thomas Mark

The Doctrinaire: Vigilantism and the oppressor-disengagement and the choice to kill in The Walking Dead

It is hard to imagine two more disparate characters than Judge Joseph Dredd and Hercules – the one an over-muscled, faceless and heavily armed street judge astride a Lawmaster motorcycle who overidentifies with his "Law"; the other a virile God who has a relationship with his "Law". The former is the product of nostalgia for an America before 1960 after previous ideological modeling. His image is a reaction against the moral corruption and violence. It is true that systematic corruption in politics oppresses people, but it is undeniable that the solution proposed in this fictional work is a symptom of a deeper social problem in Brazil: Education. Moulton Marston to promote a feminist ethos. This development was spotty from the first and all but obliterated by subsequent writers. Instead, the world of superhero comics formed a blank tableau for the reinscription of the violent culture we experience today (e.g. Garfinkel, Phillips, and Volkmann, "Gender Politics and The Walking Dead" in Feminist Criminality). This essay is structured around the choice to kill or not to kill in The Walking Dead drawing on Albert Bandura's theory of moral disengagement. In staging a "Walker" or killing a human in a zombie apocalypse, the killer suffers trauma, too. According to Bandura, such perpetuation of violence causes individuals cognitive dissonance by violating their moral sensibilities (sensibilities by which they would typically abide under normal circumstances). As a result, one must cope with this dissonance or trauma. Bandura proposed that the presence and internalization of mechanisms of moral disengagement offer a way to cope and rely on individuals from moral controls. Using Bandura's mechanisms of moral disengagement, we examine how characters in The Walking Dead choose to kill and cope with the effects of their violent actions.

Mark is a late onset lawyer, admitted to the Bar and accepting a position in academia in 2000 after previous ideological modeling. His image is a reaction against the moral corruption and violence. It is true that systematic corruption in politics oppresses people, but it is undeniable that the solution proposed in this fictional work is a symptom of a deeper social problem in Brazil: Education. Moulton Marston to promote a feminist ethos. This development was spotty from the first and all but obliterated by subsequent writers. Instead, the world of superhero comics formed a blank tableau for the reinscription of the violent culture we experience today (e.g. Garfinkel, Phillips, and Volkmann, "Gender Politics and The Walking Dead" in Feminist Criminality). This essay is structured around the choice to kill or not to kill in The Walking Dead drawing on Albert Bandura's theory of moral disengagement. In staging a "Walker" or killing a human in a zombie apocalypse, the killer suffers trauma, too. According to Bandura, such perpetuation of violence causes individuals cognitive dissonance by violating their moral sensibilities (sensibilities by which they would typically abide under normal circumstances). As a result, one must cope with this dissonance or trauma. Bandura proposed that the presence and internalization of mechanisms of moral disengagement offer a way to cope and rely on individuals from moral controls.Using Bandura's mechanisms of moral disengagement, we examine how characters in The Walking Dead choose to kill and cope with the effects of their violent actions.

Kaeran Tranter

Kieran Tranter is an Associate Professor at Griffith Law School, Griffith University, Australia.

Doing Right in the World with 100,000 History. Now he must decide whether it's safer to keep it a secret or if the truth will set him free."

The Wilds - "After a cataclysmic plague sweeps across America, survivors come together to form city-state-like communities for safety."

Quality of the presentation is in three parts. The first part is a realist text; the next is a feminist text; the last is a communist text. In the first part, The Doctrinaire is described as a realist text. In the feminist text, The Doctrinaire is presented as a text concerned with law. This is not, however, because many of the stories in the original manga from the 1950s and 1960s (which were published in English by Dark Horse Comics 2002-2004) it is shown that it is a text concerned with law. This is not, however, because many of the stories in the original manga from the 1950s and 1960s (which were published in English by Dark Horse Comics 2002-2004) it is shown that it is a text concerned with law. This is not, however, because many of the stories in the original manga from the 1950s and 1960s (which were published in English by Dark Horse Comics 2002-2004) it is shown that it is a text concerned with law. 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How do the settings of courtrooms and their courtrooms, as graphic landscapes that frame and choreograph judicial performance, serve to inform (and reform, and reform) our shifting views of justice? We (two provers) begin by briefly touching on some classic graphic-narrative courtroom scenes, including Frank's trial and his role in the Classic Illustrated 1984 rendition of Oliver Twist as well as the Codaje code. Codaje is a1985 story in the 1980-Solo-Avenged comic book that is intended to battle the villain Thana on the courtroom stage.

We will then turn to the work of recent scholars, such as Peed (1982), 48-48. These studies focus in on the pedagogy, education, and pedagogy of “The Trial of the Century” in this book and their graphic tropes, specifically, an influential adverb (Muditch, JA (2011). Unfreedom. A book by the testimony of Hector Ayala, wife of a missing citizen who is up against Ayala’s dead) for the courtrooms of the courtroom stage. We will then turn to the research of the authors, who is used to illustrate our investigation of how these visual settings depict the public space of courtrooms and how these depictions compare with real-world courtroom procedures and design; and how these graphic scenes can reflect and influence the way that courtrooms are designed and perceived by the public.

This presentation will explore the potential for graphic representation to inform and influence public (and political) views of public corruption and how these perceptions have changed over time. Legal ideals of the prosecutor as a “minister of justice,” and “servant of the law” are challenged through representations of invasion as depicted in early post-war court scenes. Legal corruption and the role of the judge in the courtroom are highlighted through the use of visual representation. This paper will explore the role of the judge in the courtroom and how these visual elements can be used to inform public perceptions of justice and fairness. The role of the judge in the courtroom is a critical one, and visual representation can be a powerful tool in informing the public about the importance of a fair and just legal system.

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Mike Diana was the first and only U.S. artist convicted of obscenity, in 1984, as a result of images from his self-published zine Bored Angel. The prosecution argued Diana’s work had no artistic value, appealing only to “sexual sadism” and was dangerous because it could cause “violent sexual arousal.” This paper argues that the Diana case, as well as more recent efforts to censor comics as a result of the 2003 PROTECT Act, are also closely linked to the satanic panic and daydream sex panic of the 1980s/early 1990s, the missing child panic in the early 1990s, and the current sex-offense legal regime. The Comic Book Legal Defense Fund and artists defended Diana because his case was understood to be about censorship. Art and free speech, yet it cannot be divorced from the fact that Bored Angel involved children and sex, and a number of images reflected incest and child sexual abuse by priests. Even prior to the Diana matter, comic-book censorship laws upon matters related to children and sexuality, as shown by the obscenity case involving 1969 R. Crony “Joe-Blo” comic, featuring an incestuous family. The 2003 PROTECT Act intended to protect (in)child sexual exploitation includes an entirely new crime category: “obscene child pornography,” which he argues, is a “crime” that today is all but identical to theories of “sick minds” that were being espoused in the 1980s/early 1990s. This paper explores how censorship of art defying sexual norms is increasingly bound to our ongoing “sex war” and increasingly disconnected sex offenses policies, involving issues much more complex than First Amendment freedoms.

Nunes, Angus

This paper examines direct censorship of graphic novel via analysis of the banning of comics, primarily in the US. Books are frequently banned for containing adult content, for reasons of language, for depictions of sexuality or because they are not considered to be age appropriate. According to the Comic Book Legal Defense Fund’s 2016 report, comics are uniquely banned because reliance on static images within the medium makes them resistant to First Amendment protection in the courts. In response to this, comics are subject to different kinds of censorship that result from self-content standards, religious beliefs, local/state laws, or local/state censorship. This dissertation explores the ways in which content analysis and context can be used to explore censorship that is not intended to be offensive. In order to do this, the paper uses content analysis of material on US library bans and obscenity charges laid against comics, this paper explores the social construction of comics as “sinful” and “offensive” speech. Its analysis of challenges to the public availability of comics and in content which comics are subject to regulation as “obscene” material on various grounds such as: indecent/offensive language; sex or nudity; violence and horror; drugs and alcohol; political/socially/socially offensive images and material deemed to be offensive to religious beliefs.

A native of Brooklyn, Alan Astro has taught for 31 years in the modern languages department at Trinity University in San Antonio. The author of over 35 articles on writers as varied as Bashevis, Balzac, Beckett and Borges, Astro is the editor of Yiddish South of the Border: An Anthology of Yiddish Writing from Latin America (published by University of New Mexico Press). His translation of Eric Marty’s Radical French Thought and the Return of the Jewish Question appeared in 2015 with Indiana University Press. Splendor, Decline and Recovery of Yiddish in Latin America, a volume Astro has edited with Malena Chinski, is due out in September 2018 with Indiana University Press. His translation of Bellow’s “The Yiddish Policeman’s Lodge” appears in 2019 with New York Review Books. Astro is the editor of the forthcoming issue of Yiddish Studies Review devoted to Yiddish literature in the twenty-first century. Dr. Astro recently completed his translation of Elie Wiesel’s graphic novel Night (together with Sam Poyser and Rebecca Mine) (Pompeii Press, 2019).

Mike Diana was the first and only U.S. artist convicted of obscenity, in 1984, as a result of images from his self-published zine Bored Angel. The prosecution argued Diana’s work had no artistic value, appealing only to “sexual sadism” and was dangerous because it could cause “violent sexual arousal.” This paper argues that the Diana case, as well as more recent efforts to censor comics as a result of the 2003 PROTECT Act, are also closely linked to the satanic panic and daydream sex panic of the 1980s/early 1990s, the missing child panic in the early 1990s, and the current sex-offense legal regime. The Comic Book Legal Defense Fund and artists defended Diana because his case was understood to be about censorship. Art and free speech, yet it cannot be divorced from the fact that Bored Angel involved children and sex, and a number of images reflected incest and child sexual abuse by priests. Even prior to the Diana matter, comic-book censorship laws upon matters related to children and sexuality, as shown by the obscenity case involving 1969 R. Crony “Joe-Blo” comic, featuring an incestuous family. The 2003 PROTECT Act intended to protect (in)child sexual exploitation includes an entirely new crime category: “obscene child pornography,” which he argues, is a “crime” that today is all but identical to theories of “sick minds” that were being espoused in the 1980s/early 1990s. This paper explores how censorship of art defying sexual norms is increasingly bound to our ongoing “sex war” and increasingly disconnected sex offenses policies, involving issues much more complex than First Amendment freedoms.

This paper examines direct censorship of graphic novel via analysis of the banning of comics, primarily in the US. Books are frequently banned for containing adult content, for reasons of language, for depictions of sexuality or because they are not considered to be age appropriate. According to the Comic Book Legal Defense Fund’s 2016 report, comics are uniquely banned because reliance on static images within the medium makes them resistant to First Amendment protection in the courts. In response to this, comics are subject to different kinds of censorship that result from self-content standards, religious beliefs, local/state laws, or local/state censorship. This dissertation explores the ways in which content analysis and context can be used to explore censorship that is not intended to be offensive. In order to do this, the paper uses content analysis of material on US library bans and obscenity charges laid against comics, this paper explores the social construction of comics as “sinful” and “offensive” speech. Its analysis of challenges to the public availability of comics and in content which comics are subject to regulation as “obscene” material on various grounds such as: indecent/offensive language; sex or nudity; violence and horror; drugs and alcohol; political/socially/socially offensive images and material deemed to be offensive to religious beliefs.

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