

Bio Blurbs

Dr. **Jaqueline Berndt** is professor of Japanese Language and Culture at Stockholm University. From 1991 to 2016 she worked at Japanese universities, teaching mainly visual culture and media studies in Japanese as well as in English; eventually she served as professor of Comics Theory at the Graduate School of Manga, Kyoto Seika University. Holding a first degree in Japanese Studies (1987) and a PhD in Aesthetics/Art Theory from Humboldt University of Berlin (1991), her teaching and research has been informed by media aesthetics and exhibition studies, and focused on graphic narratives, anime, and modern Japanese art. She has widely published in Japanese, German and English, for example, the co-edited volume *Manga's Cultural Crossroads* (2013), and the monographs *Phänomen Manga* (1995) and *Manga: Medium, Art and Material* (2015).

Dr. **Fabienne Darling-Wolf** is professor of Journalism and Director of the Media and Communication Doctoral Program at the Lew Klein College of Media and Communication at Temple University, USA. A global media scholar, she is the author of numerous articles on Japanese popular culture and its global reception. Her book *Imagining the Global: Transnational Media and Popular Culture Beyond East and West* (2015, Michigan University Press) was awarded the International Communication Association's Outstanding Book Award in 2016. She most recently edited the *Routledge Handbook of Japanese Media* (2018, Routledge).

Dr. **Karl Ian U. Cheng Chua** is an assistant professor of Japanese Modern History at the Department of History and director of the Japanese Studies Program at Ateneo de Manila University, Philippines. He is a council member of the JSA-ASEAN, the Japanese Studies Association of Southeast Asia. In 2015 he organized a conference on "Manga and the Mangaesque" at Ateneo de Manila University. His research focuses on modern Japan and the exchange between Japan and the Philippines in popular culture. See, for example, "Friend or Foe: Representations of the Japanese in the Philippines print media, 1940s to the present," in *Imagining Japan in Post-War East Asia: Identity politics, schooling and popular culture* (Routledge, 2014), and "Boy meets world: The worldview of *Shōnen kurabu* in the 1930s," *Japan Forum* (28/1, 2016).

Dr. **Lukas R.A. Wilde** is a fellow of the German National Academic Foundation. In March 2017, he completed his PhD thesis on the functions of ‘characters’ (*kyara*) in everyday communication of contemporary Japanese society. He has since been working as a post-doc research associate with the Collaborative Research Center 923: “Threatened Order – Societies under Stress” at Tübingen University, Germany. His main areas of interest are visual communication, picture and media theory, webcomics and digital comics. He is a member of the coordination team for the Comics Studies Board (AG Comicforschung) of the German Association of Media Studies (GfM), co-organizer of the webcomics initiative Comic Solidarity, executive editor for the German Society for Comics Studies (ComFor), and member of the editorial board of the journal *Medienobservationen*.

Dr. **Ana Došen** is an assistant professor at the Faculty of Media and Communications, Singidunum University, Belgrade, Serbia, where she teaches media theory, East Asian cinema, and Japanese art and culture. She holds a PhD in arts and media theory from Singidunum University. She has published articles in the fields of literature, media, film and cultural studies.

Dr. **Per Israelson** defended his PhD thesis *Ecologies of the Imagination: theorizing the participatory aesthetics of the fantastic* at the Department of Culture and Aesthetics, Stockholm University, in 2017. He has written extensively on comics as a researcher, but also as a critic, in *Svenska Dagbladet*, and in *Barn- och Ungdomsbokskatalogen*, published by The Swedish Arts Council. Per Israelson’s research interests are systems theory, media ecology, posthumanist philosophy, and the genres of the fantastic.

Dr. **Fusami Ogi** is professor at the Department of English, Chikushi Jogakuen University, Japan. Since 2009 she has been head of the Japan-based Women’s MANGA Research Project (www.chikushi-u.ac.jp/womenandmanga), for which she has organized international conferences and exhibits (Kyoto 2009, Singapore 2011, Hanoi 2012, Sydney 2013, Hong Kong 2014, Manila 2015, Kitakyushu 2016, Singapore 2018). She also serves on the editorial board of the *International Journal of Comic Art*, the Q-Collection Comic Book Advisory Committee, and the board of the Japan Society for Studies in Cartoons and Comics. She is currently co-editing *Shōjo Across Media: Exploring Popular Sites of “Girl” Discourse in Japan* (Palgrave Macmillan, forth-

coming; with Jaqueline Berndt and Kazumi Nagaike), and *Women's Manga in Asia and Beyond: Uniting Different Cultures and Identities* (Palgrave Macmillan, forthcoming; with Rebecca Suter, Kazumi Nagaike, and John Lent).

Ananya Saha is a PhD candidate at the Centre for English Studies, Jawaharlal Nehru University, New Delhi. Her research area comprises fandom studies, translation theory and practice, popular culture theory, and Japanese popular culture, with a focus on manga and globalization. The proposed thesis title is “The Gaikokujin and its Kin: A Study of the Representation of the ‘Outsider’ in Modern Manga.” The articles “Manga and the Impressionable Child: Reinventing Religiosity in *Dōjinshi*” and “Negotiating the Impulses of Cyber/Eco-Queer in the Japanese Sci-Fi Anime: The Scope of Technology vis-à-vis Gendered Identity” have been accepted for publication.

Dr. **Ylva Lindberg** is an associate professor of Comparative Literature at the School of Education and Communication, Jönköping University, Sweden. Currently, she holds the position of Dean of Research. Her research in literature has focused on global issues, such as francophone post-colonialism and gender. Recently, she has also included comic art and new media to explore issues of literacy, private and official learning, source criticism, the relationship between learner and teacher and the approach to new technology. She is one of the Swedish representatives on the board of the Nordic Network for Comics Research (NNCORE). Recent publications include “Let textual ambiguity in. A critical perspective on applied Critical Literacy Pedagogy in Swedish upper secondary school literature studies” (co-authored with B. Bradling), in Mark A. Fabrizio, ed., *Horror Literature and Dark Fantasy: Challenging Genres* (Brill Sense, 2018), and *De la Belle époque à Second Life* (EPU [Cyber], Lyon, forthcoming).

Lisa Medin is a comics artist based in Stockholm, Sweden. She is best known for her music and mayhem epic *Medley* and is also active as a lecturer, illustrator and strip cartoonist.

Dr. **José Andrés Santiago Iglesias** is a visual artist and postdoctoral researcher at the Fine Arts Faculty, Universidade de Vigo, Spain, focused on the study of expanded-field comics, manga and anime from a

theoretical perspective. Founding member of the ACDCómic (Spanish Association of Critics and Researchers of Comics, established in 2012). Former fellow of The Japan Foundation's Japanese Studies Program and invited researcher at the Graduate School of Manga (Kyoto Seika University, Japan, 2014–2016). His doctoral thesis was revised into a book entitled *Manga. Del cuadro flotante a la viñeta japonesa* (Manga. From the floating painting to the Japanese cartoon, Comanegra Publ., 2010).

gastón j. muñoz j. holds a MS in Bioethics; at present he works as a critic, researcher and lecturer on topics of art, gender, and Japanese popular culture at the Department of Theory of the Arts, Faculty of Arts, at the University of Chile, and at the Department of Visual Arts, Faculty of Arts, Pontifical Catholic University of Chile. He is a member of the Contemporary Art Associated (ACA) Chile, and the Iberoamerican Network of Researchers of Anime and Manga (RIIAM). In 2015 he stayed as a research student on a JASSO Scholarship at The University of Tokyo, exploring queer Japanese art, media, and pornography. He has participated in manga and anime studies gatherings such as the Mechademia Conference on Asian Popular Cultures: "Science Fictions" (2017) and delivered the keynote talk at the colloquium *Aesthetic Reflections on Japanese Animation in Chile during the 1990s* at the Spanish Cultural Center (CCE) in May 2018.

Dr. Sharalyn Orbaugh is professor of Asian Studies at the University of British Columbia, specializing in modern Japanese narrative and popular culture. Recent publications include "Manga, Anime, and Child Pornography Law in Canada," in *The End of Cool Japan?* (ed. Mark McLelland, Routledge: 2016), and "Play, Education, or Indoctrination? Kamishibai in 1930s Japan" (forthcoming in Mechademia).

Dr. Patrick W. Galbraith holds a PhD in Information Studies from The University of Tokyo and a PhD in Cultural Anthropology from Duke University. He is the author and co-editor of many books on Japanese media and popular culture, most recently *The Moe Manifesto: An Insider's Look at the Worlds of Manga, Anime and Gaming* (Tuttle, 2014), *Debating Otaku in Contemporary Japan: Historical Perspectives and New Horizons* (Bloomsbury, 2015) and *Media Convergence in Japan* (Kinema Club, 2016).

Dr. **Kazumi Nagaike** is a professor at the Center for International Education and Research at Oita University, Japan. She completed her PhD at the University of British Columbia. She is the author of *Fantasies of Cross-dressing: Japanese Women Write Male-Male Erotica* (Brill 2012) and co-editor of the collections *Boys' Love Manga and Beyond: History, Culture, and Community in Japan* (University Press of Mississippi 2015; with Mark McLelland, Katsuhiko Suganuma, and James Welker), *Shōjo Across Media: Exploring Popular Sites of "Girl" Discourse in Japan* (Palgrave, forthcoming; with Jaqueline Berndt and Fusami Ogi), and *Women's Manga in Asia and Beyond: Uniting Different Cultures and Identities* (Palgrave, forthcoming; with Fusami Ogi, Rebecca Suter, and John Lent).

Dr. **Natalia Samutina** is head of the Research Centre for Contemporary Culture at the Institute for Theoretical and Historical Studies at the Humanities, National Research University Higher School of Economics, Moscow. Her fields of research include the sociological and cultural analysis of fan fiction and Russian fan communities, manga and anime reception in Russia, street art and the multiple contexts of contemporary urban change. She has published two books in Russian and numerous articles in Russian and in English (in *Continuum*, *International Journal of Cultural Studies*, *Digital Icons*, *Urban History*) and is currently working on a book on participatory cultures in Russia.