

**SGMS: SCHOOLGIRLS AND MOBILESUITS + MECHADEMIA CONFERENCE ON  
ASIAN POPULAR CULTURES**

Dear SGMS Workshop and *Mechademia* Conference Attendees...

**Youkoso!**

**It is my pleasure to welcome you all to the Minneapolis College of Art and Design (MCAD) for the 11th annual Schoolgirls and Mobilesuits (SGMS) workshop, and our first ever *Mechademia* conference. It is especially exciting for me to welcome you this year, as it marks a milestone for MCAD as well: Our 125th anniversary!**

**As many of you know, SGMS is an internationally recognized, three-day workshop that explores and celebrates anime and manga. Much like MCAD, SGMS brings together creation and implication, creative practices and critical perspectives to build a vibrant forum, and a dynamic community, of makers and doers, thinkers and dreamers.**

**This year we are delighted to host the first annual *Mechademia* conference as part of the SGMS workshop. The *Mechademia* book series, published by the renowned University of Minnesota Press, is an annual forum on anime, manga, and the fan arts. *Mechademia's* amazing array of subject areas includes not only manga and anime, but also game design, fashion, graphics, packaging, and toy industries, as well as a broad range of fan practices related to popular culture in Japan. Much like all of us at MCAD, the editors, authors, and artists of *Mechademia* are interested in how the academic and fan communities can provide new possibilities for critical thinking and popular writing.**

**And my welcome to you would be incomplete without a word about the force behind this weekend's events. No individual embodies SGMS and *Mechademia* more than Dr. Frenchy Lunning. Her works as Editor-in-Chief of *Mechademia*, and as the programmatic force behind SGMS, deserve much praise and admiration. Her energy simply knows no bounds!**

**I do hope you enjoy the intellectual and artistic stimulation the SGMS workshop, the *Mechademia* conference, and the MCAD community afford you over the course of this weekend. Here's to another 11 years for SGMS, many other years for the *Mechademia* conference, and another 125 years for MCAD. Tanoshindekudasai!**

**Jay Coogan, MCAD President**

**Dear SGMS Workshop *Mechademia* Conference Attendees...**

**It is with great pleasure that I write to welcome you to the 11th annual SGMS Workshop and 1st *Mechademia* Conference at the Minneapolis College of Art and Design (MCAD). SGMS and *Mechademia* demonstrate not only the environmental intersection of creativity and criticality that we at MCAD strive to cultivate, but also the aspirations to speak globally while focusing locally. These are productive tensions, and I am sure they will be key points of conversation for us all during the exciting panels, presentations, and fashion shows scheduled for this year's workshop and conference.**

**MCAD has always focused on the way in which the local can respond to, interact with, and inform the global. From printmaking classes that emphasize traditional Japanese aesthetic practices, to guest artists like Ayomi Yoshida and Bidou Yamaguchi that speak to transformations in Japanese artistic culture, to language courses that celebrate the way in which Japanese informs and is informed by design and fine arts practices, MCAD speaks globally through activities and courses locally. The SGMS Workshop and the *Mechademia* Conference embody this wonderfully productive tension between the "here" and "there," the "then" and "now," the "us" and "them."**

**As Interim Vice President of Academic Affairs, it is my pleasure to engage this intersection on a daily basis, and it is my hope that you'll find the workshop and conference activities here just as pleasurable. Do enjoy the workshop, the conference, and all that MCAD has to offer.**

**Sincerely,  
Karen Wirth,  
Interim Vice President of Academic Affairs**

SCHEDULE 2011

**FRIDAY – SEPTEMBER 30, 2011**

6:00PM

Registration desk opens – Main Gallery

7:00PM

**Full Fashion Panic Fashion Show – Concourse Gallery**

8:15PM

**Anime Café – Student Center**

10:00PM

**Yaoi Panel – Verssen Werks – Auditorium 150**

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**SATURDAY – OCTOBER 1, 2011**

9:30-11:30AM

**Emerging Scholars, Panel 1 – Room 410**

**Emerging Scholars, Panel 2 – Room 414**

**Emerging Scholars, Panel 3 – Room 416**

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11:30-1PM

Lunch – Cafeteria (not included in registration fee)

Otaku Bazaar - Concourse Gallery

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1-2PM

**Keynote Speaker 1- Auditorium 150**

**Thomas LaMarre**

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2:15-3:45PM

MECHADEMIA CONFERENCE SESSION 1

**PANEL 1 – ROOM 410 – Anime’s Evolutions and Antecedents**

**PANEL 2 – ROOM 414 – Form and Format**

**PANEL 3 – ROOM 416 – The Young as Restless**

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3:45-4:00PM – COFFEE BREAK

4:00-5:30PM

**MECHADEMIA CONFERENCE SESSION 2**

**PANEL 4 – ROOM 410 - Impacts from the Past**

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**PANEL 5 – ROOM 414 – Gender Trouble**

**PANEL 6 – ROOM 416 – Tezuka and History**

5:30-7:00PM

**Dinner** (not included in registration fee)

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7:15-8:15PM

**Keynote Speaker 2 – Auditorium 150**  
**Sharalyn Orbaugh**

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8:15-whenever . . .

**Screenings of Anime – Auditorium 150**  
**Screenings of J-Drama – Auditorium 140**

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**SUNDAY – OCTOBER 2, 2011**

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**9:30-11:00AM - MECHADEMIA CONFERENCE SESSION 3**

**PANEL 7 – ROOM 410 - Five Modalities for Portraying Women in Manga and Anime: A Panel Honoring the Work of Timothy Perper**

**PANEL 8 – ROOM 414 – Fandom Foibles**

**PANEL 9 – ROOM 416 – Complex Characters, Anime and Japanese Culture**

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11:15-12:45PM

Lunch – Cafeteria (not included in registration fee)  
Otaku Bazaar - Concourse Gallery

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1:00-2:00PM

**Keynote Speaker 3 – Auditorium 150**

**Marc Hairston**

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2:15-3:45PM

## **MECHADEMIA CONFERENCE SESSION 4**

**PANEL 10 – ROOM 410 – Queering the Body**

**PANEL 11 – ROOM 414 - ROUNDTABLE DISCUSSION: Anime as a window on the impact of technology on Japanese Society**

**PANEL 12 – ROOM 416 – Tezuka Values**

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4:00-4:15PM

### **CLOSING REMARKS**

**Auditorium 150  
Frenchy Lunning**

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### **SESSION OVERVIEW:**

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#### **FRIDAY – SEPTEMBER 30, 2011**

7:00PM

**Full Fashion Panic Fashion Show – First Floor Concourse Gallery**

Fashion Show – Concourse Gallery

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8:15PM

**Anime Café – Student Center**

10:00PM

**Yaoi Panel – Verssen Werks – Auditorium 150**

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#### **SATURDAY – OCTOBER 1, 2011**

##### **Emerging Scholars:**

9:30-11:30AM

410: Kaylene Ruwart, Vanessa Horrocks, Julia Clark

414: CJ Suzuki, Lauren Stenmoe, Chris Biewer

416: Alyssa Phillips, Cathy Xie, Michael Hale

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11:30-1PM

Lunch – Cafeteria (not included in registration fee)

1-2PM

**Keynote Speaker 1- Auditorium 150**

**Thomas LaMarre**

Thomas LaMarre is Professor of East Asian Studies and Associate in Art History and Communications Studies at McGill University. His books include *Shadows on the Screen: Tanizaki Jun'ichirô on Cinema and Oriental Aesthetics* (2005); *Uncovering Heian Japan: An Archaeology of Sensation and Inscription* (2000); *Impacts of Modernity* (co-edited with Kang Nae-hui, 2003), a book on anime and media entitled *Difference in Motion*. LaMarre works on the editorial boards of *positions*, *Traces*, *transtextes/transcultures*, and is an Associate Editor for *Mechademia*. His latest book is *The Anime Machine: A Media Theory of Animation* (University of Minnesota Press, 2009).

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2:15-3:45PM

**MECHADEMIA CONFERENCE SESSION 1**

**PANEL 1 – ROOM 410 – Anime's Evolutions and Antecedents**

**"Domination and Diminution: The Shrinking of the Shamaness into the Anime Miko"**

R. Christopher Feldman, University of Texas at Austin

Drawing on the fields of anthropology, popular culture analysis, and Japanese history, and using examples from a variety of anime, this paper explores the relationship between the vanishing shamaness and the rise of the moe (cute) miko. A theory will be presented that through a process of diminution; the shamaness has been shrunk down, 'chibi-fied,' into the anime miko. In this way, the intimidating image of a mature, empowered woman who speaks with the voice of the gods has been tamed, reducing her into the cute and unthreatening girl with the vacant eyes popular with male otaku.

**"The Form of Anime: Anime Structure Viewed Through the Lens of Traditional Japanese Theatre"**

Stevie Tong Shun Suan, University of Hawai'i at Manoa

When examining anime through the lens of traditional theatre, many of the tropes and patterns of Anime closely resemble those of Noh, Bunraku and Kabuki, and are most apparent in the use of the structural system jo-ha-kyū. By understanding these formal elements, and taking this structure into consideration, the mysteries of this and many more Anime begin to clarify, allowing more accurate analytical research to be done on Anime.

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**PANEL 2 – ROOM 414 – Form and Format**

### **“Transmedia Storytelling in Japanese Animation”**

Satomi Saito, Bowling Green University

There is a shift in the anime industry from a conventional model of adapting stories from surrounding media, such *Vampire Hunter D* (1983- ), to the franchise model in which stories are simultaneously told and developed across multiple media, like *The Melancholy of Haruhi Suzumiya* (2003- ). By focusing on the transmedia storytelling strategy in Japan’s media industry, this paper will attempt to explicate the appeal of anime, not simply as a medium or content, but as the open world of participatory culture suitable for the global consumption of digital images.

### **“Are Comics Inherently Childish?”**

Joseph Murphy, University of Florida

There are signs everywhere of an increasing importance and prominence of comic book representation in North American life, not the least of which is the expansion of translated manga over the last ten years from one or two shelves to several racks in the major bookseller chains. Yet, one is still often faced in the college classroom with the prejudice that comic book representations are "childish," and one progresses naturally toward live-action representation as one moves toward adulthood. Taking a cue from Saito Kenji's important early essay "More Animated Than Life" (1997), this paper argues that the most effective way to challenge this common sense approach is to first take it seriously.

### **“This Living Hand Claw: Handwriting as Monstrosity in Miyazaki and Monsters, Inc.”**

Aaron Kashtan, University of Florida

Although a handwritten text is an inert, lifeless object, it also carries the trace of its author's living presence. This association between handwriting and monstrosity is hinted at in the title sequences of *My Neighbor Totoro* and *Monsters, Inc.*, both of which involve handwritten characters turning into monstrous creatures. A comparison of their approaches to this trope thus allows us to nuance the question of “embodiment” in post-digital animation.

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## **PANEL 3 – ROOM 416 – The Young as Restless**

### **“Redemption of the Fallen: the Voyager’s Quest for Atonement”**

David Sutton, Brookhaven College

To truly adhere to the rules governing seppuku, the individual committing the act must be of a pure heart and acting upon pure intentions. This

presentation will provide a glimpse into the seductive world of the narrative voyeur in Akira Toriyama's *Dragon Ball Z*. Through the narrative voyeur position, Vegeta's act of seppuku may be properly evaluated, so the audience will have a greater chance of deciding whether atonement has been made.

### **"Yaoi and Yuri: A Critical and Ideological Analysis"**

Alison Rapp, Augsburg College

A critical rhetorical analysis of twenty-four different yaoi, yuri, and heterosexual manga volumes was conducted, using Stuart Hall's encoding/decoding model, and his concepts of "preferred meaning" and "preferred reading" as a theoretical framework. After examining characteristics of yaoi and yuri relationships, as compared to heterosexual manga relationships, the analysis showed that yaoi and yuri contain the same types of traditional gender roles and non-egalitarian relationships as are present in heterosexual manga.

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3:45-4:00PM – COFFEE BREAK

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4:00-5:30PM

### **MECHADEMIA CONFERENCE SESSION 2**

#### **PANEL 4 – ROOM 410 - Impacts from the Past**

##### **"The Tatami Galaxy's Multiple Media Worlds"**

Marc Steinberg, Concordia University, Quebec

Is it possible that the idiosyncratic theory of "monads" developed by G.W. Leibniz may have an immediate impact in decoding one of the most visually stunning and conceptually daring anime series of the 2000s? This paper bets that it can, and will offer a close analysis of director Yuasa Masa'aki's *The Tatami Galaxy* (*Yojôhan shinwa taikei*, 2010) through the work of Leibniz. This paper will argue that Leibniz and more recent re-readings of the philosopher can shed light on the complex structure of the Tatami Galaxy series.

##### **"Azuma vs. Our Quaking Earth"**

Margherita Long, University of California at Riverside

In a *New York Times* op-ed piece published just after the Sendai Earthquake, Azuma Hiroki reported that the Japanese people, "timid" since defeat in WWII, were facing catastrophe with a renewed sense of national pride. Lacking grand political narratives, postmodern Japan was suffering from a "missing father." Theoretically, what is the best way to counter this sort of unselfconscious patriarchy? This paper compares Hosoda Mamoru's 2009

anime *Summer Wars* with some much older and more conceptually innovative manga texts by members of the 24-nen-gumi: *Star Red* (Hagio Moto, 1980) and *To Terra* (Takemiya Keiko, 1977-1980).

### **“Reading and Other Dead Technologies”**

Christopher Bolton, Williams College

Masunari Kôji's 2001 film *Read or Die* explores the intersection of past and future. The nostalgia inherent in steampunk is transferred to the technology of book reading itself, which, despite its centrality in the title and plot, is nonetheless characterized as a kind of lost art, the esoteric domain of book otaku.

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### **PANEL 5 – ROOM 414 – Gender Trouble**

#### **“New Forms of Masculinity: Shonen Manga and Anime During the 1990s”**

Kukhee Choo, Tulane University

Studies on anime and manga, both inside and outside of Japan, have often focused on the female body, neglecting, more or less, the structural analysis on the masculine portrayals in these texts. This paper will analyze the historical development of masculine bodies in popular manga and anime texts from the 1960s and will argue that significant changes in masculine portrayals occurred within manga and anime texts as a result of hybrid genre structures that emerged during the 1990s.

#### **“The (Re)Construction of Gender in Anime”**

Amanda Kirchner, Independent Scholar

Gender representations in anime require the construction of “natural” genders. Despite anime’s freedom from explicit biological corporeality, this paper argues that a binary gender system remains entrenched due to the intervention of filmmakers throughout the creation process, which relies on constructing recognizable genders intelligible by spectators. But is gender in anime reduced to stereotypical elements, predetermined as masculine and feminine in order to facilitate the audience’s reading of gender?

#### **“To Boldly ‘Not’ Go Where No Woman Has Gone Before: Traditional Gender Roles in *Planetes*”**

Paul Scott Price, Independent Scholar

*Planetes* is a “hard science fiction” anime series by Makoto Yukimura that has been highly praised for its realistic descriptions of both space technology and

Japanese business culture. This talk focuses on the traditional roles given to the female characters in the series. In the highly nuanced context of this work, the placement of emotionally appealing women in traditional roles is used as a mechanism for making an alien and a highly technical environment accessible to viewers.

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## **PANEL 6 – ROOM 416 – Tezuka and History**

### **“Tezuka Osamu’s ANPO Manga: MW”**

Mary A. Knighton, Washington & Lee University

Throughout the *MW*, Tezuka uses “displaced” historical details to build a case against a postwar Japan that engaged in a complicit dance of destruction and mutual profit with its longtime partner, Nation X (clearly, the U.S.). The US-Japan Mutual Security Treaty is at the decentered heart of *MW*. Reading Linda Hoaglund’s recent documentary film, *ANPO: Art x War* (2010), against *MW* illuminates both where Tezuka’s *MW* is coming from, and where critical work on Japan’s “serious” *manga* is going.

### **“War and Remembrance: ‘Japaneseness’ in Tezuka’s *Adolf*”**

Ben Whaley, University of British Columbia

This paper examines the concept of “Japaneseness” in Tezuka Osamu’s war comic masterpiece *Adorufu ni tsugu* (1983–5, *Adolf*, 1995–7). Tezuka’s historical fiction series presents a unique case study that analyzes the themes of racial tension and war guilt as presented by Japan’s “God of Manga.” Tezuka positions Japaneseness as an inherently beneficial yet ultimately unattainable state of being for both *Adolf*’s main characters.

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5:30-7:00PM

**Dinner**

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7:15-8:15PM

## **Keynote Speaker 2 – Auditorium 150**

### **Sharalyn Orbaugh**

Sharalyn Orbaugh is a Professor with appointments in both Asian Studies and Women’s Studies at the University of British Columbia. She is a former Visiting Professor at Ritsumeikan University in Kyoto. Her publications include, among many others, “Sex and the Single Cyborg: Japanese Popular Culture Experiments in Subjectivity,” currently under review at the University of Minnesota Press; guest editing a special issue on manga for the U.S.-Japan Women’s Journal; “Creativity and Constraint in Amateur Manga Production”

and "Busty Battlin' Babes: the Evolution of the Shôjo in 1990s Visual Culture" in *Gender and Power in the Japanese Visual Field* (Hawai'i University Press, 2003).

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8:15-whenever . . .

**Screenings of Anime – Auditorium 150**

**Screenings of J-Drama – Auditorium 140**

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**SUNDAY – OCTOBER 2, 2011**

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**9:30-11:00AM - MECHADEMIA CONFERENCE SESSION 3**

**PANEL 7 – ROOM 410 - Five Modalities for Portraying Women in Manga and Anime: A Panel Honoring the Work of Timothy Perper**

Thomas LaMarre, McGill University

Christopher Bolton, Williams College

Frenchy Lunning, Minneapolis College of Art and Design

**The editorial inner circle of *Mechademia* salutes its out-going Review & Commentary editors with the performance of Timothy Perper's paper on the modalities of shôjo art in manga and anime.**

Modalities are ways of drawing -- they are not descriptions of literary characters or character "types." That means that the modalities are defined graphically. Ultimately, Perper's model was Kenneth Clark's masterpiece "The Nude: A Study in Ideal Form." The historical range covers work from before the 1980s, and from the 1990s to the present. He suggests that the material has the deepest history is *utsukushii* -- beauty and power, specifically in the portrayal of brave women in battle and combat scenes. However, the *kirei* and *tsuya/yoen* modalities are also very old. Not only do they go back to ukiyo-e prints, to portrayals of various Shinto goddesses and Buddhist deities and bodhisattvas, but also wend their way back to originally Indian imagery of the dakini and the goddesses of 2000+ years ago.

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**PANEL 8 – ROOM 414 – Fandom Foibles**

**"World Conflict/World Conference: Gender, Industry, and Transcultural Fandom in *Hetalia: Axis Powers*"**

Sandra Annett, Wilfrid Laurier University, Canada

The web series *Hetalia: Axis Powers* serves as an example of the transcultural media economies and social ecologies that have recently developed on the Internet. *Hetalia's* impact is considered through three interlinked facets. By

reading through the intersection of three issues - female fan cultures, the contents industry, and global flows and frictions – this paper shows how *Hetalia* typifies the globally interlinked structures of media production/consumption that are coming into being in the twenty-first century.

**“Past Fungibility: the Speculative Value of History in the Doujin Works of Takeshi Nogami”**

Forrest Greenwood, University of Southern California

When scholarship turns to titles that are popular among the core fanbase (particularly those in the *bishoujo* genre), discussion often turns to the fans themselves, but hesitates to analyze the works that those fans adore. This paper will attempt to challenge this direction, specifically by examining the independently published *bishoujo* works of Takeshi Nogami. By exploiting the open, collaborative environment of the contemporary *doujin* scene, Nogami pursues these issues along a unique direction, not often seen in the committee-driven world of corporate anime and manga production.

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**PANEL 9 – ROOM 416 – Complex Characters, Anime and Japanese Culture**

**“Mechs and Ultra-Violence: Anime as a Model for Understanding Postwar Japanese History”**

Joe Caputo, Oklahoma City University

Mechs, as seen in *Gundam*, and ultra-violence, as seen in *Dragon Ball Z*, are inherently rooted in the storytelling style of this genre, as opposed to being stylistic imitations found elsewhere. Combining these tropes with the cultural movements of post-WWII Japan reveals them as lynchpins to understanding the complete context of the media. Historical knowledge of this genre will lead to a more educated audience that is more in tune with a non-Western ideology.

**“Mukokuseki, Manga, and the New Nihonjinron”**

Nicholas A. Theisen, Independent Scholar

In recent years there has been a flood of Original English Language (OEL) manga and instructional materials to support their production. This paper contends an implicit exoticism in the reception of Japanese cultural products and in the production of OEL manga, and further argues that this re-vision of Japanese popular culture is developing into a new *nihonjinron*, a new discourse of Japanese identity distinguishable from the old one by its lack of consideration of and concern for the arguments and dialogic situations (i.e. explaining Japan to the foreigner) that “classical” *nihonjinron* constructs.

## **“Personal Style Development in Manga Influenced American Artists: A Common Journey and a Personal Case Study”**

Teri Blauersouth, Independent Scholar

After several decades of consistent, readily available imported manga to the US a new generation of American manga-inspired artists have emerged with their own unique styles. The results are varied, with each artist developing a wholly mature style. This paper explores the journey each of these artists has made in creating their own individual style, rooted in the imported manga many of them read as they matured. This paper contends that most artists follow a similar journey towards their individual artistic vision consisting of mimicry, expansion, synthesis, and finally, purpose-driven innovation.

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11:15-12:45PM

Lunch – Cafeteria (not included in registration)

Otaku Bazaar - Concourse Gallery

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1:00-2:00PM

### **Keynote Speaker 3 – Auditorium 150**

#### **Marc Hairston**

Marc Hairston is a Research Scientist at the University of Texas at Dallas, where he investigates space weather and the study of the Earth’s upper atmosphere, its magnetic field, and the aurora using satellite data from NASA and the Air Force. He has written numerous articles for *Animerica*, and is a long time favorite speaker at SGMS. As part of the public outreach to middle and high school science students, Hairston developed the comic character “Cindi,” an android space girl. Cindi has starred in two manga-styled comic books, and is part of the only manga series paid for by NASA. In 1999, Hairston and Dr. Pamela Gossin co-taught the first mainstream literature course at a U.S. college that included anime and manga as part of its required texts. Hairston serves currently as editorial board member and reviewer for *Mechademia*.

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2:15-3:45PM

### **MECHADEMIA CONFERENCE SESSION 4**

#### **PANEL 10 - ROOM 410 - QUEERING THE BODY**

#### **“Changing Directions: Reclaiming the Body in Fullmetal Alchemist”**

Rebecca Hackett, Southern Illinois University Edwardsville

Much of the imported anime into America since the early eighties relied heavily on the importance of machinery over human. Series such as *Gundam*, *Ghost in the Machine*, and *Neon Genesis Evangelion* all seem to tout the power of machinery and its importance in claiming the future. In order for humans to surpass their limitations, they must often become part of the machine. *Fullmetal Alchemist* is a series that seems to stand this notion on its head. Machines instead trap Main characters Edward and Alfonse Elric; Edward with an automail arm and leg, and Alfonse trapped in an entire suit of armor with nothing left of his body. While both are essential to the boys' lives, their purpose is to rid themselves of their mechanical aspects and return to their complete, human selves. This paper explores the interpretation of the body as seen by Foucault and Bordo, as both see the body as a limitation, while the spirit or soul is limitless. By reclaiming their bodies from metal, both characters are in fact reclaiming the "soul" lost to them by their past actions.

### **"Border Dwellers in Japanese Boys' Love Manga"**

Mark McHarry, Independent Scholar

In previous work about boys' love manga and fanfiction, the author argued that its characters move fluidly past constructions of identity and gender, seemingly ignorant of cultural boundaries set around them, and developed the idea of a threshold in boys' love as a type of border. This paper will expand those ideas and examine borders and border dwellers in boys' love manga, looking at border theory as elaborated in the works of Gloria Anzaldúa and Lionel Cantú. Further, it offers an examination of Derridean supplementarity and helps organize meaning in boys' love manga, in order to allow its subjects to overcome, or come to terms with, their inherently precarious border-dwelling existence.

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### **PANEL 11 – ROOM 414 - ROUNDTABLE DISCUSSION: Anime as a window on the impact of technology on Japanese Society**

Panelists: Paul Scott Price, Kukhee Choo, and Marc Hairston

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### **PANEL 12 – ROOM 416 – Tezuka Values**

#### **"Fighting with a Dead God: Tezuka's Tetsuwan Atomu, Urasawa Naoki's Pluto, and the History of Manga"**

Andrea Horbinski, University of California at Berkley

Manga critic Ito Gô may have famously declared in the title of his 2005 book that Tezuka Is Dead. But even a cursory perusal of contemporary manga, and writings about manga, shows that Tezuka's influence continues to be strongly felt by present-day creators. Prominent manga creator Urasawa Naoki, the celebrated author of *Monster* and *20th Century Boys*, created *Pluto*, based on an arc of the Tezuka manga *Tetsuwan Atomu* (better known in the United States as *Astro Boy*) which was released to coincide with the 50th anniversary of the eponymous Atom's in-story creation. Examining both manga through

the lens of Ito's "modernist and postmodernist" critical approaches, this presentation will seek to evaluate what Atomu and Pluto reveal today about manga's history, its present, and its possible futures.

**"Nobody is Born Whole: Body Issues and Disability Models in Tezuka's *Dororo*"**

Diana Green, Minneapolis College of Art and Design

Tezuka Osamu's 1968 work *Dororo* alludes to notions of wholeness as an ideal state, as represented in narratives around disability cultures. However, Tezuka's work both echoes and is in polar opposition to Joseph Campbell's concept of surrendering the body, or part of the body, as a means to greater awareness. This paper will address aspects of voluntary versus involuntary physical sacrifice. It will also address perceptions of the characters, especially the principal, from the standpoint of disability issues and narratives. Finally, Pablo Neruda's concept of earning a soul will be addressed in the context of *Dororo*.

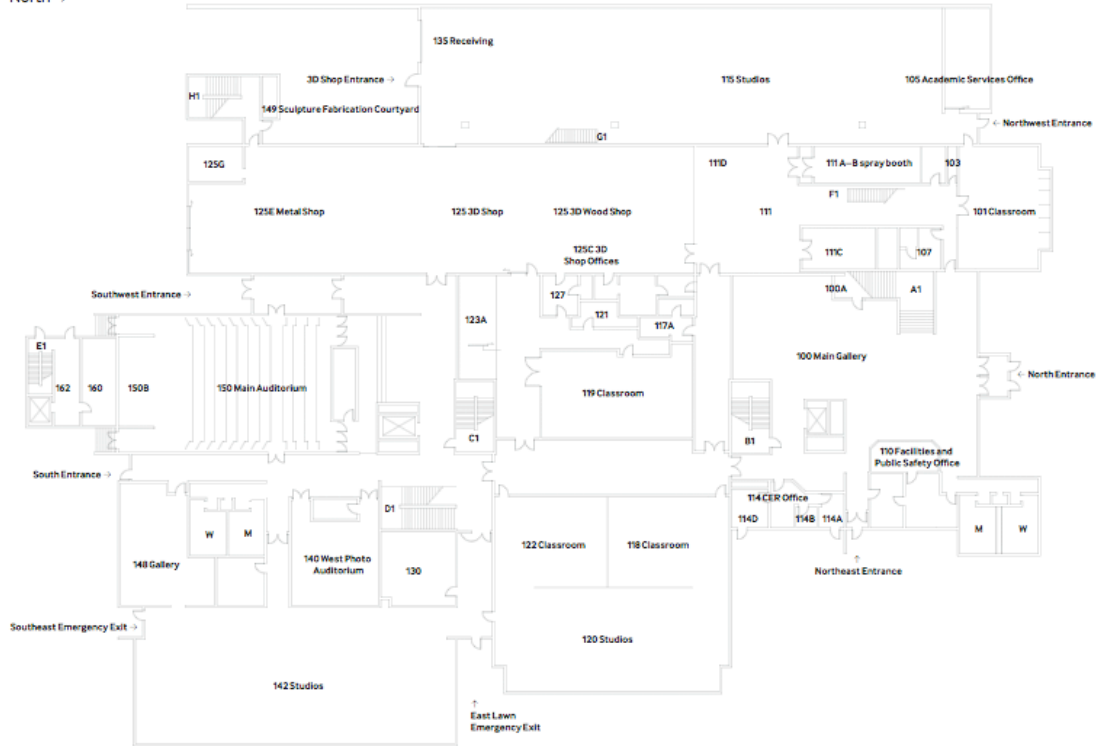
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4:00-4:15PM

**CLOSING REMARKS –Auditorium 150**  
**Frenchy Lunning**

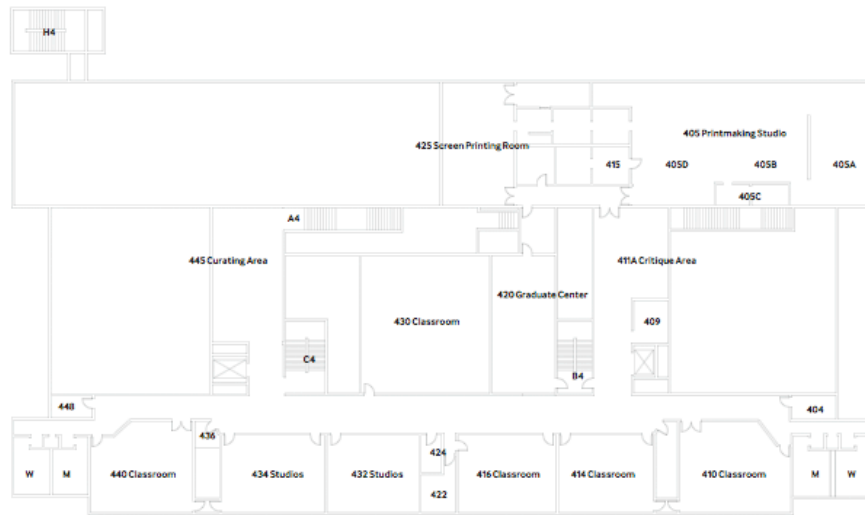
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Main Building / 4th floor

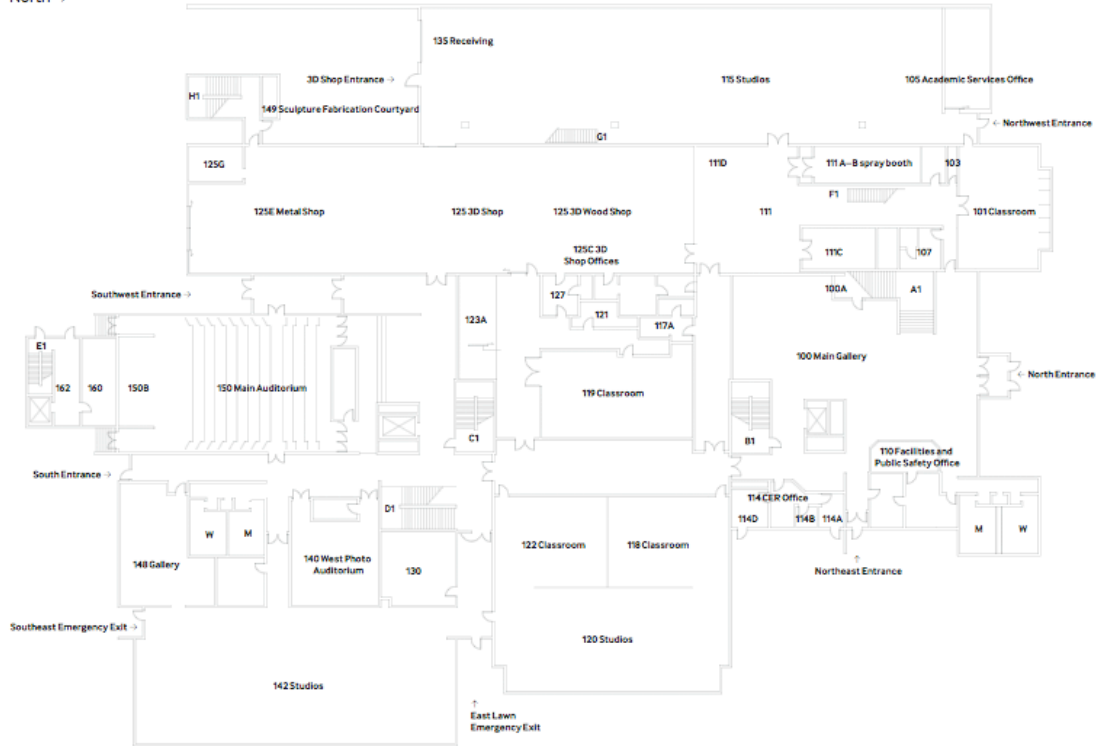
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Main Building / 1st floor

North →



Main Building / 4th floor

North →

