

Mechademia 2025

Kyoto, 7–9 May

PROGRAM

Important Information	学会案内	p. 2
<u>Saturday, 7 June</u>	6月7日（土）	p. 6
Kyoto Seika University	京都精華大学	
8:30– Registration	受付	
9:30–12:30 Panels & Papers	パネル・発表	
12:30–1:30 Lunch Break	昼休み	
1:30–6:00 Panels & Papers	パネル・発表	
<u>Sunday, 8 June</u>	6月8日（日）	p. 17
Kyoto International Manga Museum*	京都国際マンガミュージアム*	
9:30– Registration	受付	
10:00–11:30 Panels & Papers	パネル・発表	
11:30–12:30 Lunch Break	昼休み	
12:30–1:30 Keynote Lecture—Murai Sadayuki	基調講演—村井さだゆき氏	
1:30–4:30 Panels & Papers	パネル・発表	
5:30–7:30 Mechademia Reception	懇親会	
<u>Monday, 9 June</u>	6月9日（月）	p. 20
Kyoto International Manga Museum*	京都国際マンガミュージアム*	
9:30– Registration	受付	
10:00–12:00 Panels & Papers	パネル・発表	
12:00–1:00 Lunch Break	昼休み	
1:00–2:00 Keynote Lecture—Alisa Freedman	基調講演—アリサ・フリードマン氏	
2:00–4:30 Panels & Papers	パネル・発表	

* On Saturday and Sunday, 8 and 9 June, **please enter the Kyoto International Manga Museum from the rear of the building. You will be able to enter from 9:30 am.** For access details, please refer to **page 3**. Capacity at the museum is limited and the scale of this conference is unprecedented. We've tried to schedule panels to avoid overcrowding. We do ask for your understanding if rooms be too full to comfortably accommodate everyone.

* 6月8日（日）と9日（月）**京都国際マンガミュージアムの裏口からご入館ください。**当日は9:30からご入館いただけます。アクセスの詳細は、**p. 3**をご参照ください。ミュージアムの収容人数は限られており、今回のカンファレンスの規模は前例のないものです。混雑を避けるため、パネルのスケジュールを調整いたしましたが、混雑の場合は、ご協力とご理解のほどお願いいたします。

Papers and panels are listed by time and room in the following pages, which also include links to abstracts. Presentations will be in the language of the title.

発表・パネルの時間と会場は以下のページに記載されています。リンクをクリックすると要旨を見ることができます。タイトルに使われている言語が発表言語となります。

(Last updated 2025/05/17)

1. Venues and Transportation 会場・交通の案内

Address: 〒606-8588 京都市左京区岩倉木野町 137
137 Kino-cho, Iwakura, Sakyo-ku, Kyoto 606-8588 JAPAN

<http://www.kyoto-seika.ac.jp/access.html>



Sunday and Monday, 8–9 June—Kyoto International Manga Museum

Address: 〒604-0846 京都市中京区烏丸通御池上ル (元龍池小学校)
Karasuma-Oike, Nakagyo-ku, Kyoto 604-0846 Japan

Getting to Kyoto International Manga Museum 京都国際マンガミュージアムへの交通アクセス

Subway Karasuma or Tozai Line, **Karasuma Oike Station, Exit No 2** 京都市営地下鉄烏丸御池駅 2 番出口

※View on Google maps: <https://goo.gl/maps/uaUgS4kjC6EaPFgx5>

※More information for the transportation: <https://kyotomm.jp/en/access/>

交通アクセスの詳細情報: <https://kyotomm.jp/access/>

Entering and Exiting Kyoto International Manga Museum 京都国際マンガミュージアムの入場方法

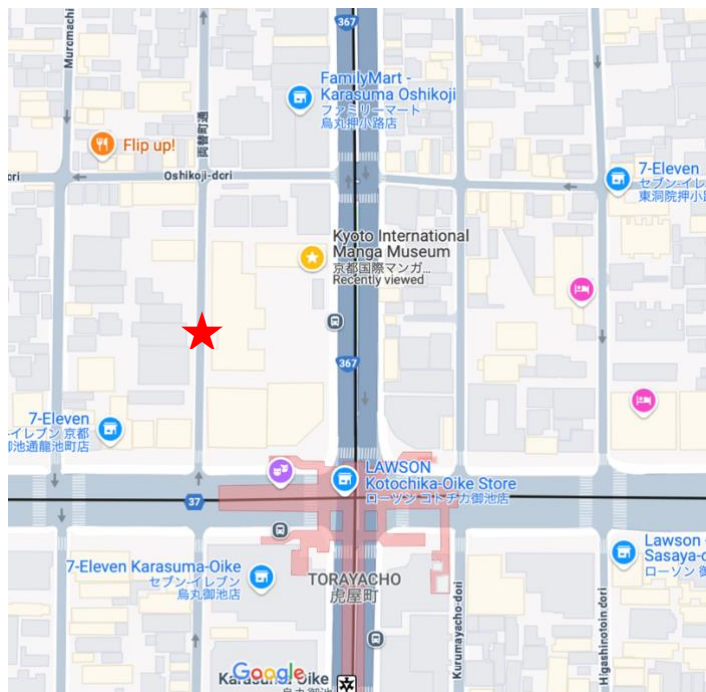
Mechademia participants (presenters and attendees) should enter through the back door of the museum. It is located on Ryogae-machi street.

There will be a **reception desk** near **the back door** from **9:30 am to 4 pm**. Please tell our staff your name. You may be asked to show a photo ID as well.

To **exit the museum** when the museum is open (10:00 am–5:00 pm), please use **the main entrance**.

Please note: The manga museum's **admission fee is included in the conference registration fee**. You do not have to pay the admission fee separately. **However, if you enter via the main entrance, you will have to pay the museum admission fee, and we will be unable to reimburse it.** In addition, for presenters, the conference fee covers all three days of the conference. There will be no reimbursement for those who attend fewer than three days.

メカデミア京都の参加者は京都国際マンガミュージアムの裏口よりお入りください。裏口は両替町通にあります。



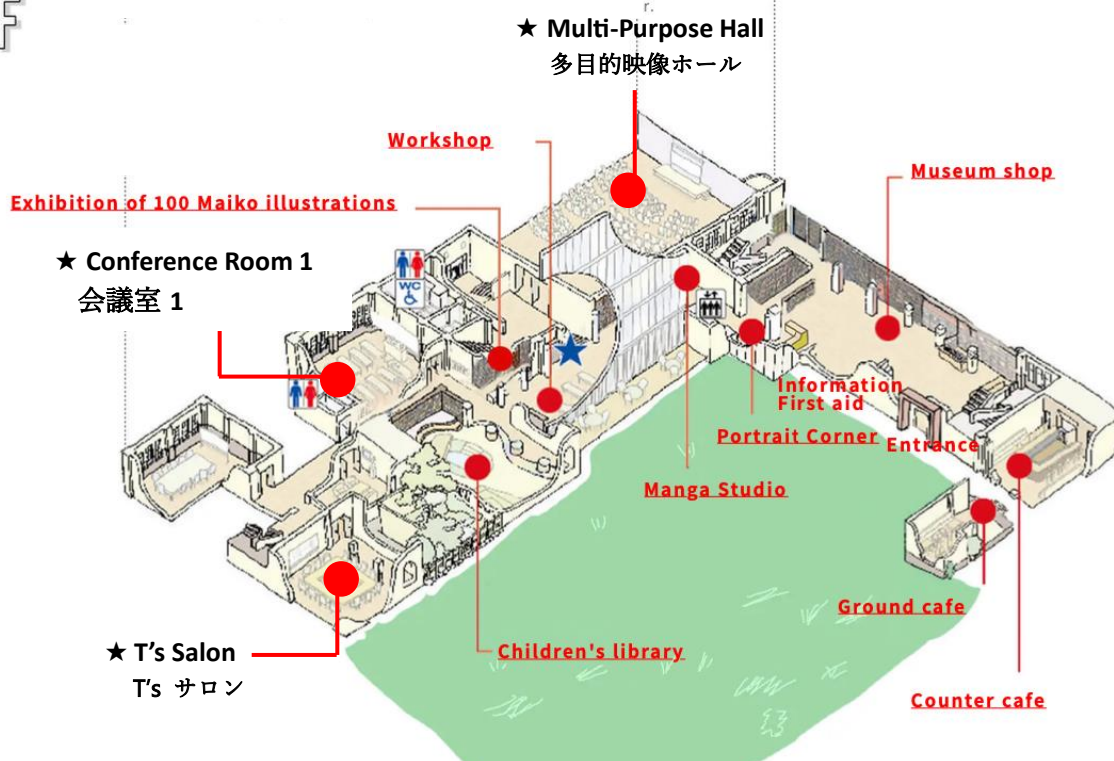
マンガミュージアムの入場料は会議の登録費に含まれていますので、別途お支払いいただく必要はありません。ミュージアムの開館時間（10:00～17:00）の間はメインエントランスから出ることも可能ですが、再入場する際裏口よりお入りください。メインエントランスより入場をしてしまうと、入場料が請求され、こちらからの払い戻しはできかねますので、お気を付けください。尚、会議の一部のみのご参加でも、参加費一部の払い戻しはできません。

★ Back door of the museum:

ミュージアムの裏口:

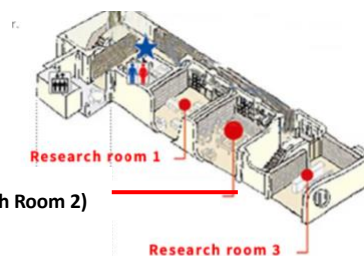
<https://maps.app.goo.gl/UC6nRabGWAUyZwW8>

1F



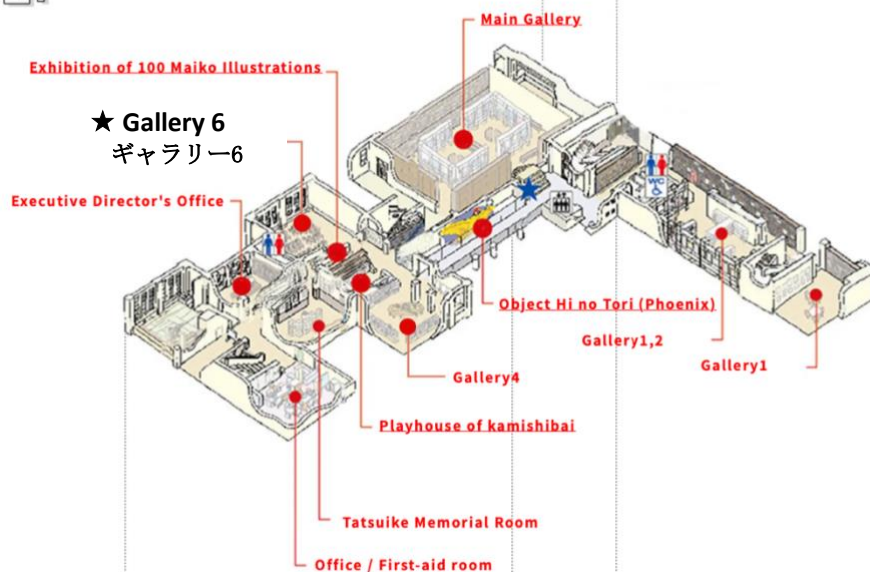
★ Places that will be used for the conference on June 8 and 9
会議のために使用する場所

3F



★ Research Reference Room (Research Room 2)
研究閲覧室

2F



2. Lunch 昼食

At Kyoto Seika University, there are two cafeterias but there are limited options for lunch, and it might take a significant amount of time to get food since the cafeterias are not very large. Also, near the university, there are not many restaurants. For that reason, we are providing an option for pre-order lunch for June 7. If you want, you can order your own lunch by filling the form below. **Please make sure to order it by Sunday, May 25**. Unfortunately, **we do not have vegetarian/vegan options** for boxed lunches.

京都精華大学には食堂が二つありますが、メニューのオプションが少なく、時間がかかる場合もあります。尚、大学周辺は飲食店がほとんどないため、6月7日は昼食弁当の事前注文をお受けします。ご希望の方は以下のフォームより **5月25日（日）までにお申込みください**。（ベジタリアン・ビーガンの弁当はありませんので、ご了承ください。）

<https://docs.google.com/forms/d/e/1FAIpQLSfZJPkDHHxPt6K8hVMrNxnFbrqSgepMebEgkz5yUkzBch9PAA/viewform?usp=sharing>

On June 7, at Kyoto Seika University, there will be a room set aside for having lunch. It is open to everyone regardless of whether you pre-order it or you bring your own food.

6月7日は会場に昼食をとるためスペースをご用意します。事前に注文したお弁当、または持参した食べ物などを食べていただけるスペースなので、ご自由にご使用ください。

Near the Kyoto International Manga Museum, there are many options for lunch, so we will not offer pre-ordered lunch for June 8 and 9. Please **do not eat or drink within the museum building**. You can eat and drink on the lawn, but please take your garbage home with you. There will be no room set aside for lunch on June 8 and 9.

マンガミュージアムの周辺には飲食店が多数ありますので、お弁当の事前注文および昼食スペースは提供いたしません。**館内での飲食は禁止されております。屋外のグラウンドでは飲食可能ですが、ゴミはお持ち帰りください。**

3. Presentation Equipment 設備

There will be a screen, a projector, and an HDMI cable in each conference room. We recommend that you bring your own laptop or other device with the right connector to connect it with the HDMI cable for the presentation. If you cannot bring your own laptop or other device, please contact Sookyung Yoo (suya@kyotomm.jp) **before June 1st**.

会議室には画面、プロジェクター、そして HDMI ケーブルを設置いたします。ノートパソコン、またはタブレット PC など、発表用の端末および（HDMI ケーブルをつなげるための）コネクタはご持参ください。発表用の端末をご自身で準備できない場合は、**6月1日まで以下のメールまでご連絡ください**。

Email: suya@kyotomm.jp

4. Badges 名札

At the conference reception, there will be name badges for presenters and attendees. Please visit the reception to get your badge.

発表者の名札は最初の受付でお渡しします。受付は7日は京都精華大学政府間（会場）2F、8日9日は国際マンガミュージアムの裏口にあります。

5. Reception 懇親会

June 8th at the Kyoto International Manga Museum 1F Multi-Purpose Hall (5:30–7:30 pm)
Participation fee: ¥3000 (to be paid at the venue)

6月8日 (17:30-19:30) 京都国際マンガミュージアムの多目的映像ホール（1F）
参加費: 3000 円(会場にて支払い)

6. Receipts 領収書

We can provide a receipt (in English or Japanese) for the conference registration fee and the social gathering at the venue. Please just ask our staff.

大会参加費・懇親会費の領収書を会場でお渡しできます。英語または日本語で発行可能です。ご希望の方はスタッフにお申し付けください。

- ※ **If you have an urgent question about the conference during the conference,** please talk to **Mechademia staff** or go the **Mechademia reception desk**. If no one is there, please contact Sookyung Yoo at the phone number below. Kyoto Seika University and Kyoto International Manga Museum staff and others will not be able to answer questions about the conference.

+81-70-1288-2957 (in Japan: 070-1288-2957)

suya@kyotomm.jp

Sookyung Yoo

- ※ 会議に緊急の要件が生じた場合、メカデミアスタッフまたは会議受付までお尋ねください。スタッフが
見つからない場合は以下の電話番号までのご連絡をお願いいたします。京都精華大学及び京都国際
マンガミュージアムのスタッフは会議に関する質問に対応できません。

+81-70-1288-2957 (日本国内からは: 070-1288-2957)

suya@kyotomm.jp

ユースギョン

—DAY 1—
Saturday, 7 June 2025 at Kyoto Seika University

9:30–11:00

Room C-201 ([abstracts](#))

Panel (9:30–11:00):

Time and Perspective as Angles for Gender Roles in Anime

- **Maids at War: Gendered Performances of the Parodic Yakuza in *Akiba Maid War***
—Cyrus Qiu
- **What Director Yamada Conveys through the Depiction of Body**
—Yuki Ohsawa
- **Sports, Gender, Motion: Volleyball Anime Past and Present**
—Joachim Alt
- **Changes of Family Structures and Gender Roles in Popular Slice of Life Anime**
—Ralf Windhab

Room C-202 ([abstracts](#))

Panel (9:30–11:00):

Eldritch Islands: Lovecraftian Horror in Japanese Popular Media

- **Housing Complex C (C 団地) and the Subversion of Lovecraft in Japan**
—Michael E. Heyes
- **Strange Aeons: Lovecraft's Legacy and the (Super)Natural Histories of Aramata Hiroshi**
—Drew Richardson
- **Embodying the Eldritch: Lovecraftian Horror in Japanese Larp**
—Björn-Ole Kamm
- **Lovecraftian Horror and Socio-Environmental Critique in Ito Junji's *Gyo***
—Timo Thelen

Room C-203 ([abstracts](#))

Moderator: Billy Tringali

Paper 1 (9:30–10:00):

- **The Cool Japan "Talent Development Study Group"**
—Maiuga Alexandra Maria

Paper 2 (10:00–10:30):

- **Mapping the Emotions of Manga Readers: Fascination, Connection, and Security**
—Julian Pimienta

Paper 3 (10:30–11:00):

- **Representing Self and Other in Tezuka Osamu's *Dotsuitare* (1979–1980)**
—Ran Wei

Room C-204 ([abstracts](#))

Panel (9:30–10:00):

AI and the Media Ecology of the Japanese Media Mix: Resistances and Applications

- **Moe Slop: threats and challenges of AI-generated content in the Japanese creative media landscape**
—Tomás Grau
- **The Alternets: Spectralities of Cybernetic Anime in Platform Capitalism**
—Antonio Rivera

- **Animating the Posthuman: AI, Corporeality, and Identity in Japanese Media**
—Alba Torrents

Room C-205 ([abstracts](#))

Panel (9:30–11:00):

Manga Crossing Media and Cultural Spheres from the Perspective of Adaptation

- **How Has the Acceptance of “Foreign Manga” Changed in the Twenty-First Century? From the survey of Great Graphic Novels for Teens Lists by the Young Adult Library Services Association**
—Mako Kuwahara
- **Harlequin as Transboundary Romance Contents: How Have Harlequin Romances Been Adapted into Manga**
—Tomoka Harada
- **Fisheye Lens Expression in Manga: *Naruto* as an Example-**
—Yuta Shimomura
- **Gian’s “Boeee”: Differences or Cycles of Singing Scenes in Manga and Anime**
—Haruka Nagai

Room C-206 ([abstracts](#))

Moderator: Zoltan Kacsuk

Paper 1 (9:30–10:00):

Paper 2 (10:00–10:30):

- **Developer Logs: Indie Game Development in the Pre-Release Arena**
—Jie Yang

Paper 3 (10:30–11:00):

- **“I’m Mostly Just Interested in Getting Our Hobby Documented Before We’re All Gone”: The Contemporary Landscape of English-Language Anime Fansubbing**
—Susan Noh

Room C-207 ([abstracts](#))

Moderator: Daniel Josephy

Paper 1 (9:30–10:00):

Paper 2 (10:00–10:30):

- **What Is ‘Mexicanime’? Global Stories and Global Styles in Netflix’s *Seis Manos* (2019)**
—Eduardo González and Angélica Cabrera

Paper 3 (10:30–11:00):

- **What Defines Cyberpunk Anime? Between an Aesthetic and a Genre**
—Adrian Tome Lopez

Room C-208 ([abstracts](#))

Moderator: James Welker

Paper 1 (9:30–10:00):

Paper 2 (10:00–10:30):

- **『君たちはどう生きるか』—吉野源三郎と宮崎駿との対話として—**
—岸朱夏

Paper 3 (10:30–11:00):

- **Girl Will Be Girl, Boy Can Be Man: The Reconstruction of Manga Genres to Shape Gender Consciousness in Vietnam’s Print Industry**
—Tran Thi Nguyet An

11:00–12:30**Room C-201** ([abstracts](#))*Moderator:* Midoriko Hayashi*Paper 1 (11:00–11:30):*

- **Animating Sports Motivation: Authenticity and Transnational Fan Practices in *Run with the Wind* (2018)**
—Cong Wan

Paper 2 (11:30–12:00):

- **Mechanizing Aging: Technology and Transformation in *Kaiju No. 8* and *Inuyashiki: Last Hero***
—Herb L. Fondevilla

Paper 3 (12:00–12:30):

- **動物の社会化—『ラーメン赤猫』を中心に**
—林緑子

Room C-202 ([abstracts](#))*Moderator:* David Yamato*Paper 1 (11:00–11:30):*

- **Rebel Alliances: Multifandom Remixes in Japanese Star Wars Fan Media (1980-1986)**
—Dylan McGee

Paper 2 (11:30–12:00):

- **東映やくざ映画の予告編とメディアミックス**
—北嶋玲子

Paper 3 (12:00–12:30):

- **Heteronormative Narrative in Queer Fanfictions from the Anime Fandom**
—Saskia Dreßler

Room C-203 ([abstracts](#))*Moderator:* Edmund Hoff*Paper 1 (11:00–11:30):*

- **Descriptions of Post-WW2 Tensions within the Japanese Community in Brazil in Manga: The Case of *Sono Onna, Jiruba* (Jitterbug the Forties)**
—Tais Marie Ueta

Paper 2 (11:30–12:00):

- **ストーリーマンガに内在する「学ぶ」効果の機能性と可能性—『はたらく細胞』を手がかりに—**
—半田真有子

Paper 3 (12:00–12:30):

- **Horror and the Japanese Collective Imaginary: Iconography and Anti-mythology in Junji Ito's *Uzumaki* (1998–1999)**
—Jose Rodolfo Aviles Ernult

Room C-204 ([abstracts](#))*Panel (11:00–12:30):***1980 年代日本におけるアニメ・マンガの横断的メディア実践**

- 「活字外出版物」の時代：“メディアミックス”論を相対化するメディア史記述の試み
—木村智哉
- 「1980 年代前アニメーターが描くマンガ」という混交的实践とその受容：半の「アニメ系マンガ誌」に注目して
—雑賀忠宏
- マンガ家自身によるメディア横断的实践としての『ギニーピッグ』試論
—鈴木潤
- 1980 年代における『源氏物語』の学習マンガをめぐって
—落谷雄輝

Room C-205 ([abstracts](#))*Moderator:* Olga Kopylova*Paper 1 (11:00–11:30):*

- **The Multiplicity of Fans Translating VTubers**
—Nigel Harimann Jukanto

Paper 2 (11:30–12:00):

- 同人文化の海外受容：中国の同人イベントの起源を例に
—Zongxuan Li

Paper 3 (12:00–12:30):

- **Reconsidering the Characteristics of Chinese Animation during the 1930s–1940s: Focusing on Works Produced in the Concession City of Shanghai-**
—Ying Zhang

Room C-206 ([abstracts](#))*Moderator:* Frenchy Lunning*Paper 1 (11:00–11:30):*

- **Fresh Faces: Character Design Doubling in Arakawa's *Yomi no Tsugai* and Noda's *Dogsred***
—Alice Gray

Paper 2 (11:30–12:00):

- **Spectacle and Affordance in the Greatest Gaming Moment of All Times: “Daigo Parry” or “Evo Moment #37”**
—Camila Gutierrez

Paper 3 (12:00–12:30):

- **Queering “Youth” in the Japanese Media: A Case Study of *Sound! Euphonium***
—Callum Sarracino

Room C-207 ([abstracts](#))*Moderator:* Bon Won Koo*Paper 1 (11:00–11:30):*

- **Anime at Scale: Production Committees and Streaming Platforms in the Post-2016 Era**
—Yohei Karibe

Paper 2 (11:30–12:00):

- **How the World-Building of Natsume Yūjin-chō Emphasises Healing Through Community**
—Elisha Ager

Paper 3 (12:00–12:30):

- 山田監督の平家物語
—Alex Tai

Room C-208 ([abstracts](#))

Moderator: Stevie Suan

Paper 1 (11:00–11:30):

- **The Idol's Performance in Contemporary Mediascape: Body, Hybridity and Puppet-ness**
—Eri Kajikawa

Paper 2 (11:30–12:00):

- **Declensing Style in the Plural Form: An Attempt at Social History of Professional Jurisdictions at the Tōei Dōga and Mushi Pro (1956–1973)**
—Mathieu Mallard

Paper 3 (12:00–12:30):

- **Anxious to Entertain: When Vtubers Take the Stage in Anime**
—Selen Çalık Bedir

LUNCH BREAK: 12:30–1:30[1:30–3:00](#)**Room C-201** ([abstracts](#))

Moderator: James Welker

Paper 1 (1:30–2:00):

- アニメを活用した日本語教育の試み—役割語の理解を中心に—
—住田哲郎、マルトレリュ ジュニオン ウリオル

Paper 2 (2:00–2:30):

- **“Your Tsundere Senpai is Jealous”: The Integration of Japanese Amateur Audio Erotica into the World of ACG**
—Lucy Glasspool

Paper 3 (2:30–3:00):

- **Healing Hobbies and Interested Otakus**
—Clifton Foo Zhe Shi

Room C-202 ([abstracts](#))*Panel (1:30–3:00):***Moving Characters: Translation, Localization, and Idealization**

- **Translate & Roll Out!**
—Yusuke Imaizumi
- **From Soldier to Cyborg: Japanese Adaptations of American Masculinity**
—Akiya Ikeda
- **Depictions of Children with Foreign Backgrounds in Japanese Manga and Anime**
—Tomomi Ikeda

Room C-203 ([abstracts](#))*Panel (1:30–3:00):***産業変動のなかのプロダクション・スタディーズ**

- 日本のアニメ産業の労働問題はいかにして議論されてきたのか：その射程と課題
—松永伸太郎
- 国内アニメーション産業における地方展開の動向
—大西健太
- 日本の商業アニメーションにおける 2000 年代からの変化と課題
—藤浩隆
- 声優から見るキャラ文化／産業の変容
—永田大輔

Room C-204 ([abstracts](#))*Panel (1:30–3:00):***East Asian Liquid Subcultures: Infrastructure, Popular Culture, and Queer Spaces**

- **Submerged Memories and Dammed Lands in *Ghost Hound***
—Christophe Thouny
- **Becoming Monsters: Chiikawa in the Anthropocene**
—Chun-Mei Chuang
- **Parallel Waves: Play and Infrastructural Possibilities**
—Andrea Mariucci

Room C-205 ([abstracts](#))*Panel (1:30–3:00):***Transforming Magical Girls: Bodies, Genders, Identities**

- **From “Honey Flash” to “Singing With You”: A Brief History of Onscreen Magical Girl Transformations**
—Emerald L King
- **Gorgeous Meditations of Selves: Playing with Gender through Sailor Moon**
—Megan Catherine Rose and Patrick W. Galbraith
- **Transformative Bodies: Magical Girl Trans-formations**
—Ashley Remminga

Room C-206 ([abstracts](#))*Moderator:* Brett Hack*Paper 1 (1:30–2:00):*

- **Comics and the Post-Pandemic Challenges of the Manga Industry in Italy**
—Asuka Ozumi Lucca

Paper 2 (2:00–2:30):

- **Reanimating the Fun Palace: Digital Utopias, Collective Play, and the Architecture of Agency in Minecraft (Artist Talk with Gina Haraszti)**
—Gina Haraszti; with Bart Simon, Darren Wershler, and Angelica Calcagnile

Paper 3 (2:30–3:00):

- **漫画：蟹めんまの諸作品から見るヴィジュアル系音楽の盛衰**
—安藤理紗

Room C-207 ([abstracts](#))*Panel (1:30–3:00):***Learning with and from Japanese Animation: Re-Tracing the Hero's Journey, Postmedia, and Transhistoricity**

- **The Mysterious Yamamba, from Zeami to Miyazaki**
—Christine Greiner
- **Miyazaki Hayao's Self-Made Heroes and the Quest for Meaning in an Absurd World**
—Maria Grajdian
- **The Exploration of the Unconscious' Reachability in Japanese Television Animation: Iwakura Lain's Journey into The Wired**
—Lucas Ferraço Nassif
- **—Becoming Divine: Suffering, Sacrifice, and the Quest for Transcendence in To Your Eternity and Puella Magi Madoka Magica**
—Valentina-Andrada Minea

Room C-208 ([abstracts](#))*Moderator:* Shige (CJ) Suzuki*Paper 1 (1:30–2:00):*

- **Towards Indomanga: ONJ Mangaesque Narratives from India**
—Ananya Saha

Paper 2 (2:00–2:30):

- **Manhua, Manga, and Mutual Aid: Teachers and Anime Clubs using Taiwanese and Japanese Comics in the Classroom**
—Brent Allison

Paper 3 (2:30–3:00):

- 行為者の分析から考察するコスプレにおける消費と創意工夫
—貝沼明華

3:00–4:30**Room C-201** ([abstracts](#))*Moderator:* Edmund Hoff*Paper 1 (3:00–3:30):*

- 『鉄腕アトム』の中国輸入：アニメとテレビのトランスナショナルな展開
—趙爽

Paper 2 (3:30–4:00):

- **The Impact of Canadian Animation Practice on Japanese Animation**
—Catherine Munroe Hotes

Paper 3 (4:00–4:30):

- **Manga as Art Movement: A Reevaluation on the Decline of Postwar *Otona* Manga**
—David Yamato

Room C-202 ([abstracts](#))*Panel (3:00–4:30):*

アニメーションにおける女性表象、女性制作者—アニメーション業界におけるジェンダー・ギャップ

- アニメーション業界におけるジェンダーギャップ—劇場版『名探偵コナン』をめぐる言説を事例に
—須川亜紀子
- フライシャー・スタジオの制作現場表象から見る女性の労働
—宮本裕子
- スタジオジブリと働く女性の表象
—米村みゆき
- アニメにおけるジェンダー・ステレオタイプの諸機能
—石田美紀

Room C-203 ([abstracts](#))*Panel (3:00–4:30):***Graphic Style in Reading and Drawing Practices of Manga/Anime Fans**

- 商業的マンガにおける「作画」と読者の受容—描線の質と感性的体験の考察—
—竹内 美帆
- **Visual Fidelity and Fandom: The Case of Anime-Based Fan Art**
—Olga Kopylova
- 少女マンガと読者の描く実践
—岩下 朋世

Room C-204 ([abstracts](#))*Moderator:* Frenchy Lunning*Paper 1 (3:00–3:30):*

- **A Preliminary Study on the History of “Situation CDs Aimed at Women”**
—程斯

Paper 2 (3:30–4:00):

- **A Semiotic Analysis of BL Manga Depicting Stalkers**
—Saki Watanabe

Paper 3 (4:00–4:30):

- **Rootless Fantasy: Korean Webtoon *Jeongnyeoni* and Queer Intimacy**
—Pei-Jean Chen

Room C-205 ([abstracts](#))*Panel (3:00–4:30):***Race, Embodiment, and Fantasy in Anime’s Transnational Reception**

- **Training for the Anime Physique: Animated Muscularity and Online Performances of Asian/American Masculinity**
—Jaclyn Zhou
- **Reader!Analysis: Reading Race into Reader-Insert Fanfiction**
—Ying Han

- **The Impact of the “Black Anime” Fandom and Making a Home out of a Hashtag**
—Cerise Jackson
- **Princes, Butlers, and a Curry Battle Under Imperial Eyes: Reclaiming Anti-Colonial Legacy of Bengal in *Kuroshitsuji***
—Preeshita Biswas

Room C-206 ([abstracts](#))

Panel (3:00–4:30):

Rethinking Character, Reimagining Community

- **Making Artistic Artificial Humans Useful: On Gakutensoku’s Robotized Remediations in the *Teito Monogatari* Media Mix**
—Christopher Taylor
- **Itō Gō Meets *The Yellow Kid*: A *Kyara* Theory of Character Identity in Early American Comics**
—Yuki Tsuruta
- **The Second Collective Self: Vocaloids and the Amateur Spirit**
—Juhyun Kim
- **Representations of *Shōjo*-ness in Manga published in Japanese Lesbian Magazines around 2000**
—Reika Shinada

Room C-207 ([abstracts](#))

Moderator: Heike Hoffer

Paper 1 (3:00–3:30):

- **The Reception of Boys’ Love in Spain: A Passion for Cute Boys**
—Jorge Rodríguez Cruz

Paper 2 (3:30–4:00):

- **Otaku Franchises and Internarrative: Transmedia Continuities in Japanese Pop Culture**
—Salomon Doncel-Moriano Urbano

Paper 3 (4:00–4:30):

- **Designing Covers, Marketing Creatives: Editorial Perspectives from the Commercial BL Manga Industry in Japan**
—Nur Saqifah Aisyah Azlan

Room C-208 ([abstracts](#))

Panel (3:00–4:30):

Metadata Analytics for the Mechademia Field: Introducing Phase Two of the Japanese Visual Media Graph Project

- **Challenges in Working with Fanfiction and Fanfiction Metadata for Large-Scale Analysis**
—Saskia Dreßler
- **An Exploration of the Profession Based Structure of the Japanese Anime Industry via Patterns in Career Trajectories as Seen through Credits Information**
—Bryan Hartzheim, Zoltan Kacsuk, Stevie Suan, and Martin Roth
- ***Kaiju* Genre Data Analysis in the JVMG Project**
—Christopher Zysik
- **Utilizing Specialized Smaller Datasets for Anime-Manga Research in Conjunction with the Japanese Visual Media Graph**
—Magnus Pfeffer & Tetsuya Mihara

4:30–6:00

Room C-201 ([abstracts](#))*Moderator:* Frenchy Lunning*Paper 1 (4:30–5:00):*

- **Deconstruction's Aftermath: Posthuman Relationality Outside the Public**
—Malte Frey

Paper 2 (5:00–5:30):

- **The Visuality of Food and Otherness in Anpanman Manga**
—Maika Kagawa Bahr

Paper 3 (5:30–6:00):

- **Racial Representations and Perception of Races in Manga**
—Sookyung Yoo

Room C-202 ([abstracts](#))*Moderator:* Andrea Horbinski*Paper 1 (4:30–5:00):*

- **Anime as Information: Documenting the Resources of Anime and Manga Studies**
—Billy Tringali

Paper 2 (5:00–5:30):

- **What's the Matter with Comiket?**
—Andrea Horbinski

Paper 3 (5:30–6:00):

- **The Shifting Memories of WWII Gakushū Manga**
—Daniel Josephy and Esteban Córdoba

Room C-203 ([abstracts](#))*Moderator:* Miho Takeuchi*Paper 1 (4:30–5:00):*

- **The Intersection of Power, Gender, and Society In Chinese Romantic Video Games Over the Past 30 Years**
—Ziwei Li

Paper 2 (5:00–5:30):

- 漫画からポスト人間主義を考える—『サザエさん』に描かれる「飼い物」に注目して—
—秦美香子

Paper 3 (5:30–6:00):

- **The Apparel Oft Proclaims the (Trans) Man: Japanese Manga and Clothing Transmasculinity**
—Nemo Madeleine Sugimoto Martin

Room C-204 ([abstracts](#))*Moderator:**Paper 1 (4:30–5:00):*

- **The Acceptance of Stereotypical Otaku: Analyzing the Shift in Representation of Otaku in the 2000s through Kio Shimoku's *Genshiken***
—Gokhan Dagdevir

Paper 2 (5:00–5:30):

- **Lineworlds: Mapping Movement in Animated Music Videos**
—Jill Ashley Hagen

Paper 3 (5:30–6:00):

- **Shadows of *Hikikomori*: Exploring Gendered Narratives in Japanese Pop Culture (Manga)**
—Madeeha Nawaz

—DAY 2—

Sunday, 8 June 2025 at Kyoto International Manga Museum

10:00–11:30**Multipurpose Hall (多目的映像ホール)** ([abstracts](#))*Panel (10:00–11:30):*

イスラム圏における BL と LGBTQ

- トルコにおける BL/マンガ文化と LGBTQ
—藤本由香里
- アルジェリアにおけるマンガ文化と LGBTQ
—青柳悦子
- タイ BL ドラマにおける東南アジアのイスラム圏ファンの動向
—長池一美

Conference Room 1 (会議室 1) ([abstracts](#))*Moderator/Discussant:* Marco Pellitteri*Panel (10:00–11:30):***Panel on *The Palgrave Handbook of Music and Sound in Japanese Animation***

- “A Cultural History of Dvořák’s Largo from Meiji Era to Anime”
Heike Hoffer
- “Geinō Yamashirogumi and Akira”
—Hideko Haguchi
- “Tenmon and His Music for Makoto Shinkai’s Films,” “Isao Tomita and His Collaborations with Osamu Tezuka”
—Maria Mihaela Grajdian
- “Re-written Songs, Musics, and Dubbing for Anime”: The Case of the Philippines
—Herb L. Fondevilla

T’s Salon (T’s サロン) ([abstracts](#))*Panel (10:00–11:30):***Queering Genre, Narrative, and Bodies in Japanese Popular Media**

- **A Closet of Glass: Thresholds of Queerness in *Love Live! School Idol Festival***
—Lillian McIntyre
- **The Aftermath of Adventure: Queering Narrative, Memory, and Genre in *Sōsō no Furiren***
—Tanya Barnett
- **Fujoshi Friendships and Embodied Fandom in *Metamorufōze no Engawa***
—Francesca Pizarro

Gallery 6 (ギャラリー 6) ([abstracts](#))*Moderator:* Dalma Kálovics*Paper 1 (10:00–10:30):*

- **Unlocking a Constructive Future: The State, AI, and the Process of Establishing a Feedback Loop**
—Phuong Linh Pham

Paper 2 (10:30–11:00):

- **Animated Game Interfaces in Television Animation**
—Patrick Gwillim-Thomas

LUNCH BREAK: 11:30–12:30

12:30–1:30

Multipurpose Hall (多目的映像ホール)

Keynote Lecture

基調講演

- Murai Sadayuki, scriptwriter; professor, Kaishu Professional University
 —村井さだゆき 脚本家、開志専門職大学 教授

The lecture will be in Japanese with English interpretation.
 講演は日本語で行われ、英語通訳が付きます。

1:30–3:00

Multipurpose Hall (多目的映像ホール) (abstracts)

Panel (1:30–3:00):

Lines of Disruption: Reimagining Aesthetics and Emotions Across Manga Genres

- **Drawing the Flesh: Aesthetic and Body Politics in Hirata Hiroshi's *Gekiga***
—Shige (CJ) Suzuki
- **Characters as Gateways to Affect and Emotion in Itō Junji's Horror Manga**
—Ivan Jaramillo
- **Hauntingly Cute: Umezu Kazuo's Horror Shōjo Manga**
—Deborah Shamoon
- **Manga For Girls Beyond Genre Conventions: Kojima Gōseki's Roman Series**
—Dalma Kálovics

Conference Room 1 (会議室 1) (abstracts)

Moderator: David Yamato

- *Paper 1 (1:30–2:00):*
Beyond Female Sexual Fantasies: Alternative Gender Narratives in the Transnational Manga of Yoshida Akimi
 —Shintaro Mizushima

Paper 2 (2:00–2:30):

- **映像視聴経験の変容をめぐる文化社会学的研究—アニメファンのビデオ利用を素材として—**
 —永田大輔

Paper 3 (2:30–3:00):

- **Chinese Anime Abroad: A Case Study of the Success of The Legend of Hei in the Japanese Market**
 —Seio Nakajima

T's Salon (T's サロン) (abstracts)

Panel (1:30–3:00):

Late-Stage Global Fandom: Three Studies of Transnational Japanese Media Culture

- **Anime Epistemologies: Megan Thee Stallion, JJK, & The Curse of the Lore Bro**
 —Sarah-Anne Gresham

- **Much Ado About Uta: Anime Musicality and Utaite**
—Zackary Kellett
- **Serial Killing and Serialization: Sexual Justice and The Nation in Netflix's *Copycat Killer***
—Ann Ho

Gallery 6 (ギャラリー 6) ([abstracts](#))

Moderator: Catherine Munroe Hotes

Paper 1 (1:30–2:00):

- **Coloring (Non)Place: Globalization, Hybridity, and Mediating Japan through Anime**
—Stevie Suan

Paper 2 (2:00–2:30):

- **Metamorphoses of the English Editions of Japanese Anime: The 1980s–the 2020s**
—Masami Takita

Paper 3 (2:30–3:00):

- **From Page to Place: The Role of Manga and Anime in Shaping Study Abroad Aspirations in Kyoto**
—Conor Aherne

3:00–4:30

Multipurpose Hall (多目的映像ホール) ([abstracts](#))

Panel (3:00–4:30):

世界を創る、世界の終わりを表現する—21世紀日本アニメ作品における—

- “創作”をめぐる“創作”としてのアニメーション
—上尾真道
- 荒廃した世界で人とは何かを問題とすること
—加藤之敬
- メタ・アニメーションとしての側面から見る『ラブライブ！虹ヶ咲学園スクールアイドル同好会』
—川口茂雄

Conference Room 1 (会議室 1) ([abstracts](#))

Panel (3:00–4:30):

Girlhoods Haunting: Memory and Agency of the *Shōjo*

- **Unveiling the *Shōjo* Mystique: Exploring Girlhood in Japanese Girls Fiction**
—Masafumi Monden
- **Good Girl, Wise Worker: Representations of Meiji Girlhood in Contemporary Japan**
—Sally McLaren
- **Ghibli's Ordinary Girls**
—Vivien Nara

T's Salon (T's サロン) ([abstracts](#))

Moderator: James Welker

Paper 1 (3:00–3:30):

- 美少女の「叫び」
—程由小斐

Paper 2 (3:30–4:00):

- **The Girl is a Hidden Witch: Disciplining and Switching Magic Girl Subjectivities**
—Ziyi Lin

Paper 3 (4:00–4:30):

- **The *Shōjo* Detective in Japanese Manga: Gender, Girlhood, and Social Agency**
—Mimi Okabe

Gallery 6 (ギャラリー 6) ([abstracts](#))

Moderator: Brent Allison

Paper 1 (3:00–3:30):

- ***Sekai-kei* in the Ruins of Neoliberalism: On Unstable Systems and Persistent Conceits**
—Brett Hack

Paper 2 (3:30–4:00):

- **Postsocialist Temporality, Queer Domesticity and the Transnational Media Mix of *Haier Brothers***
—Yizhou Xu

Paper 3 (4:00–4:30):

- **Intersubjectivity and Empathy in *Your Name*: A Phenomenological Aesthetic Approach to Anime Films**
—Christopher Zysik

Mechademia Reception: 5:30–7:30
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Multipurpose Hall (多目的映像ホール)

Participation fee: ¥3000 (to be paid at the venue)

—DAY 3—

Monday, 9 June 2025 at Kyoto International Manga Museum10:00–12:00**Conference Room 1 (会議室 1) ([abstracts](#))***Moderator:* Billy Tringali*Paper 1 (10:00–10:30):*

- **The Courtesans of Yoshiwara: Sex, Power, and Anticolonial Politics in *Gintama***
—Labiba Naeem

Paper 2 (10:30–11:00):

- **The *Lainzine*: A New perspective on Technology through Fandom**
—Chenyi Du

Paper 3 (11:00–11:30):

- **Learning Games with Games: The Gamification of Game-Related Skill Development**
—Ryan Tan

Paper 4 (11:30–12:00):

- **Manifest Monster: Horror Netlore in *In/Spectre***
—Anni Perheentupa

Research Reference Room (研究閲覧室) ([abstracts](#))*Moderator:* Brent Allison*Paper 1 (10:00–10:30):*

- **Representation of Culinary art and Cultural Identity in a Graphic Narrative Text**
—Micky Irengbam

Paper 2 (10:30–11:00):

- **Portumanga?! Reflections on the “Japanization” of Portuguese Comics in the Context of European Periphery**
—Ana Matilde Sousa

Paper 3 (11:00–11:30):

- **Death and Beauty: Consumptive Chic in Early Twentieth Century Girls’ Magazines**
—Lena Paulsen

Paper 4 (11:30–12:00):

- **Cartooning the Anthropocene: Speculative Timescales and the Manga Form**
—Hunter McLeod

Gallery 6 (ギャラリー 6) ([abstracts](#))*Moderator:* Edmund Hoff*Paper 1 (10:00–10:30):*

- **Schizophrenic Animals: *Beastars* and the Crisis of Postmodern Subjectivity**
—Quynh Luong

Paper 2 (10:30–11:00):

- **Live2D and the Media Synergies Between Visual Novels, Mobile Games, and Virtual YouTubers**
—Cole Armitage

Paper 3 (11:00–11:30):

- **Dissecting Dynamics in the Construction of Anime Space**
—Simone Shu-Yeng Chung

Paper 4 (11:30–12:00):

- **Sustaining the Value of Realism in Animation in Isao Takahata's *Pom Poko***
—Idris Kellermann Williams

LUNCH BREAK: 12:00–1:00

1:00–2:00

Multipurpose Hall (多目的映像ホール)

Keynote Lecture: State of the Field of Japanese Popular Culture Studies: Reflections, Challenges, Advice

基調講演：日本ポップカルチャー研究の現状：考察、課題、提言

—Alisa Freedman, professor, University of Oregon

—アリサ フリードマン オレゴン大学 教授

The lecture will be in English with Japanese interpretation.

講演は英語で行われ、日本語通訳が付きます。

2:00–3:30

Conference Room 1 (会議室 1) ([abstracts](#))

Moderator: Edmund Hoff

Paper 1 (2:00–2:30):

- **FLCL and the Exuberance of Transgression**
—Timothy Iles

Paper 2 (2:30–3:00):

- **Manga and Graphic Novels in India**
—Maya Dodd

Paper 3 (3:00–3:30):

- **The Aesthetic of Uncontrollability: Resonance & Anime**
—Edgar Edel

Research reference room (研究閲覧室) ([abstracts](#))

Moderator: Deborah Shamoon

Paper 1 (2:00–2:30):

- **Dandadan, Fernando Sor, and Intertextuality**
—Heike Hoffer

Paper 2 (2:30–3:00):

- **Anime Tourism and Destination Marketing: Growth Strategy for Micronesia?**
—Fred R. Schumann

Paper 3 (3:00–3:30):

- **Copy, Scrape, Copy, Scratch GenA.I.'s Monstrous Japan: Butoh's Dance of Darkness meets Murakami's Judgement Day**
—Katherine Mezur

Gallery 6 (ギャラリー 6) ([abstracts](#))

Panel (2:00–3:30):

Roundtable on Archives and Research in Manga, Anime, and Games

—Kenji Fujita, Mariko Koizumi, Billy Tringali, and Frenchy Lunning

3:30–4:30

Conference Room 1 (会議室 1) ([abstracts](#))

Moderator: Edmund Hoff

Paper 1 (3:30–4:00):

- **The Influence of Asakawa Maki’s music in Masaki Mori’s Manga**
—aliwen

Paper 2 (4:00–4:30):

- **Makassar’s Visual Voices: Anime Aesthetics in Indonesian Political Activism**
—Meta S. P. Astuti

Research Reference Room (研究閲覧室) ([abstracts](#))

Moderator: Mathieu Mallard

Paper 1 (3:30–4:00):

- **Beyond Borders: Rebellion Narratives in East Asian Comics Culture**
—Die Hu

Paper 2 (4:00–4:30):

- **Reincarnation and Redemption: Reinterpreting Faith and Femininity in *Shōkōjo***
—Brenna Tanner

Gallery 6 (ギャラリー 6) ([abstracts](#))

Moderator: Sarah-Anne Gresham

Paper 1 (3:30–4:00):

- **A Thousand Cuts after Death: Decay and Necropoetics**
—Yuhang Zhang

Paper 2 (4:00–4:30):

- ***Haikyū!!* Queering the Athletic Imaginary—Mapping out the Logic of Bromance**
—Hong-Chi Shiau