present:
Graphic Justice Discussions:
Law, Comics, Justice

2018
20 Oct
Brooklyn
• 8:30-9:15 coffee & registration
• 9:15-9:25 welcome
• 9:30-10:15 comics, culture, and critical criminology
• 9:30-10:45 social justice and human rights
• 10:55 - 12:10 complicating simplicity: doing justice in/on iconic images in uncertain times
• 10:55 - 12:10 comics, creativity, and pedagogy
• 12:20-1:20 lunch
• 1:30-2:30 keynote with Ann Nocenti
• 2:45 - 4:00 justice, law, and philosophy
• 2:45 - 4:00 violence, vigilantism, and deathworthiness
• 4:10 - 5:25 Black & The Wilds: Black Mask creators explore crime and justice in comics
• 4:10 - 5:25 investigations, courts, and corrections
• 5:30 - 6:15 disability and difference
• 5:30 - 6:15 comics, politics, resistance and censorship
• 6:15-7:00 book launch and reception
Panel.01  
room.3402  
Comics, Culture, and Critical Criminology

T. Castle & B. Meade
We are not vigilantes:  
Community activism and the real-life superhero (RLSH)

S. Strobi *
Global capitalism is a big mess, but what else is new?:  
Economic inequality and crime in Jonathan Hickman’s Black Monday Murders

P. Hirschmann
Batman: White Knight

K. Hoffin
The first magick as transgression through DC/Vertigo’s John Constantine: An ultra-realist approach to the discussion of comics as cultural criminology

Panel.02  
room.3404  
Social Justice and Human Rights

L. Buchter *
Learning through everyday exposure: Housing cooperative as a catalyst for social and political awareness

A. Ravi
Drawings from Dilley: A family doctor's work in family detention

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

* Panel Moderator
Panel.03  
room.3402  
10:55-12:10  
Complicating Simplicity:  
Doing Justice in/on  
Iconic Images in Uncertain  
Times  

A. Peppard  
Just antiheroes: Reading  
between the engorged thighs  
and many lines of early image  
comics  

J. Buel  
How dank was my meme  
stash?: Sequential art,  
social justice, and  
internet meme  

I. Boucher  
Assembling the ancestral frame:  
Successful comic book  
ambiguity in Captain America:  
Civil War and Black Panther  

Panel.04  
room.3404  
Comics, Creativity, and  
Pedagogy  

K. Hoffin  
& A. Lynes  
From villain to  
hero initiative:  
An origin story  

L. Findlay  
Roots remain:  
Telling the story of the Golden  
State Killer  

C. Sperandio  
Pinok Joe:  
Remixing justice  

T. Dugan  
Operation Ajax  

12:20-1:20  
lunch  
Callahan  
Center  

1:30 - 2:30  
Ann Nocenti  
Founders Hall  

* Panel Moderator
Keynote featuring
Ann Nocenti
1:30 - 2:30
Founders Hall

Ann Nocenti’s new comic is *The Seeds*, with artist David Aja (editor Karen Berger; Berger Books/Dark Horse, 2018). Her previous work includes *Daredevil* and *Catwoman*. During her run on *Daredevil*, she often tackled issues of criminal versus vigilante justice. She created Longshot, Spiral and Mojo (with Arthur Adams), Blackheart and Typhoid Mary (with John Romita Jr), and more. She was an editor at Marvel Comics in the 1980s, in charge of the *X-Men* and *New Mutant* titles. Her journalism has appeared in *Details*, *PRINT*, *Filmmaker*, *Stop Smiling* and more. Her falcon tale, *The Most Expensive Road Trip in the World*, appears in Anthony Bourdain’s *Best Travel Writing 2008*. Her documentary *Disarming Falcons* was featured at DOC NYC 2014. She wrote the feature film *Taking Chances* (2009). She taught filmmaking in Haiti for which she was given the Humanitarian Award at the Tulsa International Film Festival. Her filmmaking experiences in Haiti are detailed in *Goudou Goudou* for hilobrow.com. Nocenti was the editor of *Scenario*, where she interviewed filmmakers such as Christopher Nolan, Darren Aronofsky, Francis Ford Coppola, and more. Her most recent projects include MAGIC CITY – The Art of the Street, a street art exhibit in Germany (2016) and Marvel: Universe of Super Heroes (MoPOP, Seattle, April 2018). Website, annienocenti.com.
Panel 05  room 3402
2:45 - 4:00

Justice, Law, and Philosophy

K. Worcester
The Punisher and normative theories of justice

T. Giddens *
The science fiction unconscious

M. Thomas
The Dredd-ful day of judgement: Judicial activism and the labours of Hercules

K. Tranter
Doing Right in the World with 100,000 Horsepower: Osamu Tezuka’s Tetsuwan Atomu (Astro Boy), Essence, Posthumanity and Techno-humanism

Panel 06  room 3404

Violence, Justice, and Deathworthiness

D. Beard, * S. Vollum, & T. Garland
"How many walkers have you have you killed? How many people have you killed? Why?"
Moral disengagement and the choice to kill in The Walking Dead

M. Quevedo
The Doctrinaire: Vigilantism and the oppressor-oppressed distinction

W. Hastings

J. Schmid
Framing legislative change in John Lewis’s March-trilogy

* Panel Moderator
Black & The Wilds: Black Mask Creators Explore Crime and Justice in Comics
V. Ayala
*The Wilds (with Emily Pearson)*
“After a cataclysmic plague sweeps across America, survivors come together to form city-state-like communities for safety.”

K. Osajyefo & T. Smith III
*Black*
“In a world that already hates and fears them -- what if only Black people had superpowers. After miraculously surviving being gunned down by police, a young man learns that he is part of the biggest lie in history. Now he must decide whether it’s safer to keep it a secret or if the truth will set him free.”

Investigations, Courts, and Corrections
L. Walters & J. Razie
*The architecture of justice in comic-book courtrooms and courthouses*

L. Klippan
*Visualising the invisible: The use of comic-style illustrations to explain legal processes to inmates in correctional centres*

L. Webster
*Beneficence and malevolence: Two Face and prosecutorial legitimacy*

S. Cadwell
*A taste for justice: Chew and the advent of the gustatory detective*

* Panel Moderator
Panel.09  
room.3402

Disability and Difference

J. Purcell

Disability daily drawn:
Encounters with difference

R. Rubalcava *

Graphic narratives in a post-
ADA America

M. Hassan

The mutant code:
The struggle of discrimination in
Chris Claremont’s
X-Men between metaphorical
discourses and comic code
authority regulation

M. Linton

From convict to jailer: The re-
incarceration of Luke Cage

Panel.10  
room.3404

Comics, Politics, 
Resistance and Censorship

D. Kidd *

Queer graphic resistance

E. Horowitz

The Mike Diana obscenity
conviction

A. Nurse

Moral crusaders: perspectives
on comics and censorship

A. Astro

Charlie Hebdo vs. Mediapart:
The libertarian left versus the
identity/social justice left

H. Skrill

Captain America on the
Battlefields of Brooklyn

* Panel Moderator
Book Launch and Reception

Callahan Center

6:15 - 7:00

Law and Justice in Japanese

Popular Culture: From Crime

Fighting Robots to Duelling

Pocket Monsters


On Comics and Legal Aesthetics:

Multimodality and the Haunted Mask of Knowing


Living in Technical Legality:

Science Fiction and Law as Technology.

The Graphic Justice Research Alliance (GJRA) in collaboration with the
Center for Crime and Popular Culture at St Francis College, is proud to
present Graphic Justice Discussions 2018.

This event is designed to be accessible and relevant to scholars, artists,
practitioners, policy-makers, writers, and the general public alike
across the broad intersections between law and justice and comics of
all kinds.

The theme for Graphic Justice Discussions 2018 (#GJD2018) is 'Law,
Comics, Justice’. Figured broadly, this theme draws attention to the
connections and ruptures between and among each of these elements,
in theory and in practice, as well as the ways in which they are invoked
across cultural, institutional, public, and private domains. In this way, it
continues some of the conversations from the inaugural conference in
2017, while exploring new trajectories and avenues of inquiry.

Registration: $20 for GJRA members, and $25 for non-members.
Students admitted free. Payment can be made in cash on the day of the
conference.

For more information about joining the GJRA, including
how to become a member, please visit graphicjustice.wordpress.com
Find GJRA on Twitter: twitter.com/LexComica

St. Francis College
180 Remsen Street
Brooklyn, NY 11201
contact: Nickie Phillips, Ph.D.
nphillips@sfc.edu