

Dear participants in the Mechademia in Seoul conference!

We hope that your summer has been going well. Classes and hectic schedules are starting again for many of you, and we hope you are off to a good start.

We would like to give you some additional information on the Mechademia in Seoul conference. This mail includes the papers that have been accepted for the conference, the panels they will be situated in, the conference schedule and some logistical information that might help you in planning your trip to Seoul.

Before this information, however, please keep in mind we ask you to **send in your PowerPoint presentations by the 19th of November**. As the conference has grown in size so unexpectedly, we will be on a very tight daily schedule and need to pre-install the presentations on the computers in the lecture rooms (this will especially be necessary for the panels held in the Korean Film Archive) to make sure they work properly and everyone has their maximum of speaking / discussion time.

First off, here is some information about the conference:

Venues:

The conference will be held in two venues, the Korean Film Archive (KOFA) and the campus of Dongguk University:

Dongguk University is the oldest Buddhist University in Korea and also houses its oldest film department. It is located in the heart of Seoul on the edge of Seoul's old center of film production, the Chungmuro area. The Korean film industry is full of Dongguk graduates, and the Performing Arts department at Dongguk University is well known for the many Korean actors and K-Pop artists that have studied there (such as Choi Min-sik, the main actor from *Oldboy*). You can find out more about Dongguk University on its website here: <http://www.dongguk.edu/mbs/en/index.jsp>

And you can find its location here: https://maps.google.com/maps?hl=en&ie=UTF-8&q=dongguk+university&fb=1&gl=us&hq=dongguk+university&cid=0,0,14074434577472301240&ei=we9MUJmnGYf50gHP7oCwBg&sqi=2&ved=0CHwQ_BlwAw

KOFA is located in an area called Digital Media City on the Western side of Seoul. The building houses the Korean Film Museum and two theaters. With its ambitious activities in film preservation, research, and extensive publishing of DVDs and books (and now, making rare films available online) KOFA has been key to enabling the rediscovery of film history in Korea. We are delighted to have KOFA as a cooperation partner. You can find out more about the details of KOFA's work here: <http://www.koreafilm.org>

Accommodation:

Many will find it best to search for accommodation from which it is easy to access Dongguk University, which is just in front of the "Dongguk University" subway station (subway line #3). When events are held at the Korean Film Archive we will leave for the

archive from Dongguk University, so Dongguk University will be the main location you have to access, so anything on subway line #3 will probably be convenient. You can calculate subway commuting times using the “cyber station” function on the website of the Seoul Metro: <https://www.seoulmetro.co.kr/eng/>

There are many types of accommodation and price ranges available in Seoul. While late November will not be a time of particularly high prices we advise you to book well ahead of time. Regrettably we can not be of help with bookings, but we can give you an idea of the options that are available to you.

5 star hotels will often cost between 200,000 and 300,000 Won (~\$180 - \$260)
4 star hotels will often cost between 150,00 and 200,00 Won (~\$130 - \$180)
(Several of these higher priced options are located in the immediate vicinity of Dongguk University Station, such as the Ambassador Hotel or the Shilla).

However there are a multitude of perfectly fine cheaper options available, with some conveniently located places in Chungmuro (just one station from Dongguk University Station) costing less than \$90; Han Suites in Chungmuro has been recommended to us and has rooms for around \$70.

There are also a number of hostels available that are conveniently located and are cheaper. Another option are motels, which often double as love hotels and business hotels, however, and are often perfectly acceptable alternatives.

We encourage you to look around, there is a wealth of information available online.

Additional conference events:

a) Keynote speeches by Thomas Looser (NYU) and Otsuka Eiji (Kobe Design University)

b) Tour of the Korean Film Archive (Friday, 30th November)

c) Screening of Hong Gil-Dong (Shin Dong-heon, 1967)

Hong Gil-Dong is the oldest feature film length animation produced in Korea. Long thought lost, a 16mm copy was discovered in a private archive in Osaka, Japan, in 2007. KOFA has restored the print and has agreed to organize a special screening for the conference, accompanied by a special introduction. Hong Gil-Dong is not available on DVD or other media, so this is a rare opportunity to see one of the foundational works of Korean animation.

You can read more on the fascinating production history of the film here: http://www.koreafilm.org/feature/ans_9.asp

d) Podium interview with WATANABE Hideo. (with English translation)

Watanabe Hideo is a veteran of the animation industry of Japan and the international networks it belongs to. He has worked on a great number of anime over the years, *Neon Genesis Evangelion* or *Mobile Suit Zeta Gundam* among them, has been active in subcontracted animation work from Japan to Korea and from the U.S. to Japan (such as *G.I. Joe*).

e) Podium interview with AHN Jae-Hoon (with English translation)

Ahn Jae-Hoon is one of the premiere figures of animation in Korea today. His recent film *Green Days / Green Days: Dinosaur and I*, about a love story between two youths in 1970s Korea, was shown widely at international film festivals. He runs his own animation studio and has worked on the animated version of the TV drama *Winter Sonata* among others.

Additionally in Seoul:

For those that will be in Seoul for a few more days, these may also be interesting institutions to visit:

Seoul Animation Center

http://211.45.214.144/frontoffice/eng/06_sitemap/01_sitemap.asp

Korea Manhwa Museum

<http://comicsmuseum.org/main/index.asp>

Conference Schedule:

Below, please find the conference schedule. Feel free to get in touch anytime regarding any questions.

All the best, and looking forward to seeing you in Seoul!

Alex Zahlten

CONFERENCE SCHEDULE:

Thursday, 29th November

- 11:00 – 13:00 Registration**
- 13:00 – 13:30 Opening Remarks**
- 13:30 – 15:00 Keynote speech by Thomas Looser**
- 15:30 – 18:00 Panels**

World-becomings of Japanese Subcultures: Between Narrative and Character Consumption

Christophe Thouny – Waiting for the King? *Kino's Travels* and the global imagination of urban sites

Marc Steinberg – What is a World? From World Theory to World Style in *Sekai-kei* and Beyond

Ayako Takanori – 'The Cute Savage': Visual Semiotics and Racialized Iconography

Ueno Toshiya – Wolf Head in *Phoenix* and Amino Yoshihiko's historiography

Thomas Looser – Discussant

Redrawing the Present: Expressive Possibilities and Political Potentialities in Contemporary Japanese Science Fiction

Chris Goto-Jones (Chair, Special project lecture) – Beyond Utopia: New Politics, the Politics of Knowledge and the Science Fictional Field of Japan

Mari Nakamura – Politics Animated: Transhumanity and Hybridity in *Appleseed*

Carl Li – Revolutionary Youths: The Interaction of Possible Futures and Character Psychology in *Zettai Karen Children*

Martin Roth – Narrative Confusion – (Im)Possibilities of Time in Videogame Worlds

18:30 – Opening Dinner

Friday, 30th November

- 9:30 – 10:30 Tour of the Korean Film Archive (KOFA)**
- 10:45 – 12:15 Screening of the first feature-length Korean animation *Hong Gil-Dong* (Shin Dong-heon, 1967)**
- 13:30 – 15:30 Panels**

Animation's Mediations: Japan - Korea

Kim Joon Yang – South Korea and the Sub-Empire Named Anime

Kukhee Choo – In the Long Shadow of Japanese Anime: Korea's Animation Industry

Daniel Martin – East Asian Animation and Cultural Translation: *Blade of the Phantom Master* and Mythmaking in Japanese-Korean Co-Productions

Marie Pruvost-Delaspre – *Wonderful Days* (*Sky Blue*, Moon Saeng-Kim, 2003): a case of economical and cultural collaboration?

Prosthetic Utopia: Archaeologies of the Future in Japanese Popular Culture

Takeshi Kadobayashi (Chair) – Ghost Unbound: Posthuman Ontology in the *Ghost in the Shell* Series

Yosaku Matsutani – Imaginations toward the Future: Gadgets, Devices and the Body in *Doraemon* and Expo '70

Nobuhiro Masuda – Animetic Representation of the Prosthetic Body

Akihisa Iwaki – *Necomimi* and the Future Neuroculture

16:00 – 18:00 Panels

Affixing Apocalypse to History

Denis Taillandier – Coping With Disaster Through Technology: “Goodbye me!” – Itô Keikaku’s *Harmony* and the Future ‘Wa’

Eija Niskanen – *Summer Wars* and Canceling the Apocalyptic Future

Sebastian Klausner – Enter the Wasteland: (Post-)Apocalyptic worlds as a metaphor for the youth of the *Lost Decade* in Anime and Japanese films

Nakagawa Shigemi – The Repetition and Recurrence of Disaster: 3/11 (The 2011 Tohoku Earthquake and Fukushima Nuclear Disaster) in the Work of Tawada Yôko

Atomu, Aliens and Active Consumers: Possibilities and Limitations of Manga, Anime and their Fandom

Gan Sheuo Hui – Atomu for Peace? A Critical look at Tetsuwan Atomu as an icon of nuclear power in Japan

Karl Ian Uy Cheng Chua – Fantastic Aliens: Japanese Post-War Narratives and Representation of the Other

Kam Thiam Huat – Active Consumers and Capital: Participatory Consumption of Manga, Anime and Games

Saturday, 1st December

9:00 – 11:00 Panels

Revolution, Before and After

YAU Shuk-ting, Kinnia – Social and Political Implications of Japanese Science Fictions in the 21st Century

Matthew Penney – Title TBA

Sayumi Takahashi Harb – Performing Modal Hyper-realism: Animating Mishima as Shoujo

Brian Ruh – Remediating Revolution in the Works of Oshii Mamoru

Character Transformation

Earl Jackson – Post-Cartesian Media-tions: Quantum Ego-logy in *Noein* and *Persona 4*

Paul Berry – The Metaphorical Gijinka Worlds of Yuasa Masaaki’s Animation

Frenchy Lunning – *Kyara* and the Shôjo's Strange Surplus

Diane Wei Lewis – Spare Parts: Sexual Reproduction and Robot Futures

Martin Picard – Playing with cultural models: character and narrative world interaction in Japanese video games

Fandom Between Strategy and Desire

Brian Hartzheim – It's a Smile World: Marketing Creation in Toei's 'PreCure'

Brian Bergstrom – Version Territory: Negotiating Otaku Multiplicity with Nobi Nobita/Enomoto Nariko

Lien Fan Shen – Otaku's fantasy, desire, and the self in *Otaku no Video* (1991), *Keroro Gunso* (2004), and *Genshiken* (2010)

Casey Brienza – Taking otaku theory overseas: cultural studies and Japan's theorists of postmodern consumption

11:15 – 12:45 **Keynote speech by Otsuka Eiji**

14:00 – 16:00 **Panels**

Bending Timelines and History

Sakaguchi Shu – Narratology of 'Growth' in Retrospective Cognition of Future

Jordan Marshak – "It Happens to a lot of Girls About Your Age": Time Travel and Japanese Identities in *The Girl Who Leapt Through Time*

Yoshimi Tomofumi – The youth be linked by the Law of the Circular Ring : A Consideration of "loop stories" in Japan's subculture

Kendall Heitzman – The Endless War in *The World Five Minutes from Now* (1994)

Romance, Reproduction, and Pleasure: Parallel Worlds in Recent Shojo Manga and Yaoi

Discussant TBA

Hikari Hori – Imperial Imagination in Girl's Comics: Is a Female Emperor Possible in Japan?

Hyojin Kim – Playing with Blurred Boundaries: Reinterpreting *Ôoku: the Inner Chambers* in the History of Japanese Girl's Comics

Akiko Mizoguchi – Escapist Pleasure towards/as well as Productive Experiment? : Kotobuki Tarako's *Sex Pistols*

Subversion Impossible? Rediscovering Manga's Critical Potential after 3-11

Jaqueline Berndt (Chair) – "Manga after 3-11": Subversion impossible?

Takeuchi Miho – Reading Kouno Fumiyo as a possible subversion of A-Bomb manga

Olga Antononoka – Performing subversion in Boys' Love manga

Ronald Stewart – Post 3-11 political cartooning with a bite

16:15 – 18:15 **Interview with Animation director AHN Jae-ho**

Sunday, 2nd December

9:00 – 11:00 Panels

Affect Structures / Affective Epistemologies

Tomiko Yoda – Extended Crisis and the Strategy of Survival in *Mawaru Penguindrum*

Toshio Miyake – When Nations have Sex: Nation Anthropomorphism and Sexualized Parody of History in *Axis Powers Hetalia*

Miri Nakamura – Affect Gone Wrong—*Death Note* and Copycat Murders

Katherine Mezur – Parallel Worlds of Affection: The Choreography of Gesture and Kinaesthetic Empathy in Relationships of Anime Girls and Pets, Companion Creatures, and Robots

Bipolar? US-Japan, Japan-Korea

Ryan Robert Mitchell – A Father is Being Beaten: Rebirthing New Worlds and Bodies in Shuji Terayama's *Emperor Tomato Ketchup*

Yusung Kim – An Encounter with a New Father: Japanese Animations under the U.S. Occupation

Seongcheol Yun – Bootleg Manga as the cultural exchange - Joint ownership of the expression in Japan Manga-Korea Manhwa

Nathaniel Heneghan – Hybridizing Zainichi Identity Through Cinema

The Battle for Utopian Histories

Rebecca Suter – Fanta-history and Christianity in Akaishi Michiyo's *Amakusa 1637*

Andrea Horbinski – Record of Dying Days: *Ōoku* as Counterfactual History

Michael Cronin – National Drag: *Princess Toyotomi* and Osaka's Rebellion

11:15 – 12:45 Interview with animation director WATANABE Hideo

14:00 – 16:00 Panels

Interstitial Dimensions

Keiko Nishimura – Intimacy Between Actual and Virtual: Fan Interactions with Character Bots in Japan

Patrick Galbraith – Inter-dimensional Travel and Bodily Mediation among Manga and Anime Fans in Japan

Daniel Johnson – Game-like Interval

Shunsuke Nozawa – 2.5D: Voice Acting and the Chronotope of Interstices

Worldly Problems: Possibility vs Narrative

Fabian Schäfer – Ludic realism: philosophical and political implications of a playful concept

Livia Monnet – « The End Is the Beginning : » Possible Worlds, the Neuro-Image, and the Infinite in the Animated Films of Okada Akinori and Mirai Mizue

Christopher Howard – The Persistence of Narrative and Critique in Zeronendai Popular Culture

Colin Yeo – Mirroring Reality in the Landscapes of Oda's *One Piece*: Possible (Island) Worlds

Oscillations of Everydayness, Impending Disaster and Disaster Politics

Julien Bouvard – The World as a Game, Revolutionaries as Players. New political discourses in 2000's Manga

Adrienne Hurley – END:CIV: Yokowashi-Yonaoshi

Amanda Landa – No Regrets for Our Youth: Images and Politics of Freeters, NEETs, and *Hikikomori*

Kimura Saeko – Anti-nuclear movement and Japanese film

16:15 – 16:30 Closing remarks