Acknowledgements

This book would not be possible without the comic art that preceded it. As the creators of the comic strips analyzed throughout the chapters, Lena Ackebo, Jan and Maria Berglin, Tony Cronstam, Ellen Ekman, Pelle Forshed and Stefan Thungren, Martin Kellerman, and Lina Neidestam, all deserve particular acknowledgement. Their individual contributions to Swedish comic art are remarkable, but collectively they have succeeded in creating a national brand of comics which is unique on the international comic art scene. It is my hope that this book will serve to introduce contemporary Swedish comic strips to new audiences and bring these and other Swedish creators much-deserved attention and appreciation.

This book would also not be possible without the permission of the creators to reprint a selection of their comic strips. I am forever grateful to each of them for their kindness, enthusiasm, and generosity. I would like to extend my gratitude especially to Maria Berglin, Tony Cronstam, Pelle Forshed, and Håkon and Hege Strand (on behalf of Martin Kellerman) for sharing their digital files with me.

I am grateful to the Wennergren Foundation for supporting work on this book by funding a research sabbatical at the University of Michigan. Thank you to the staff at the Department of Germanic Languages and Literatures and especially to Johannes von Moltke, former Head of the Department, for hosting me. Special thanks go to Johanna Ericsson, Director of Scandinavian Studies, for welcoming me so enthusiastically and for helpful discussions of the material. Thank you, Kimb and Ebi, for sharing your home with me and Tintin.

I would like to acknowledge the Foundation for Baltic and East European Studies (*Östersjöstiftelsen*), whose funding partially extends to this book, the Publications Committee at Södertörn University, and the Swedish Academy for early support of this research.

I am immeasurably grateful for all the reviewer comments, critiques, questions, and compliments and for the careful, involved reading that yielded them. Any lingering errors are my own fault. Finally, I would like to thank Nancy Bell, Professor of English at Washington State University and Series Editor of Language Play and Creativity at Mouton de Gruyter, for seeing the potential of my research to be developed into a book and for encouraging me along the way.